Musical Rhetoric

and

Performance Practice in

Dietrich Buxtehude's Organ Works

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Abstract

> Rhetoric may be defined as the faculty of observing in any given case the available means of persuasion. This is not a function of any other art.[1]

Applying Aristotle's definition of rhetoric as the art of persuasion, this study investigates how different 'means of persuasion' are employed within Dieterich Buxtehude's organ works. Elements of oratory considered within this inquiry include the *dispositio, elocutio* and *pronunciatio*. Style and setting (*ethos*), intellectual content (*logos*), and emotional effect (*pathos*) are also observed as fundamental constituents of both rhetoric and Buxtehude's organ works. It will be shown that the schematic within Buxtehude's praeludia, are not superficially juxtaposed ideas, but speeches in sound, or *Klangrede* carefully aligned to the Classical *dispositio*, reflecting both affective and logical concepts. Each rhetorical section within the praeludia encapsulates a breadth of persuasive and intellectual processes. Buxtehude's chorale preludes, since they are motivated by text, are shown to employ figurative embellishments which depict, heighten and amplify imagery and allegory. Finally, rhetorical performance practice is considered, where methods of communication, expression and delivery are explored.

According to Alexander Silbiger, 'much has been written on the application of rhetorical principles to German music of the Baroque; many theorists have concerned themselves with these issues in an age when music was so often conceived as an art of persuasion'.[2] Few Baroque composers, Marshall argues, would have 'challenged the proposition that music expresses "something," that it is a language in its own right, a "language of sentiments" conveying certain feelings and concepts.'[3] This study therefore, is undertaken with the view that greater insight into *Musica Poetica* offers performers aspirational tools with which to enthral, persuade and move listeners. Musical rhetoric is not and should not be constrictive, neither should it be a compendium of technical or compositional regulations, but should facilitate a philosophy which allows performers to bring a rhetorical dimension to their music.

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[1] Aristotle, *The Art of Rhetoric,* Harper Press, 2012, 8.

[2] Silbiger, Alexander. *Keyboard Music before 1700*, Routledge Press, 2004, 198.

[3] Marshall, Robert. L. *Eighteenth-Century Keyboard Music,* Routledge Publishers, 2003, 60.

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Declaration

I declare that this thesis *Musical Rhetoric and Performance Practice in Dietrich Buxtehude's Organ Work* is a presentation of original work and I am the sole author. This thesis has not previously been presented for an award at this, or any other, University. All sources are acknowledged as References.

Introduction

> Buxtehude (Dietrich), the similarly highly esteemed former organist at Lübeck, also wrote like things with good success in his time and well portrayed, among other things, the character of the planets in several clavier suites. It is unfortunate that little or nothing is printed of this fine artist's profound clavier pieces in which most of his strength hides.[4]

Neither the year nor the place of birth of the organist and composer Dietrich Buxtehude (c.1637 – 1707) can be confidently established, although most scholars now consider the former to be 1637. Research into the latter has short-listed Helsingborg in Sweden, Helsingør in Denmark and Oldesloe in Holstein. What is certain, however, is that Buxtehude grew up in Denmark and spent nearly forty of his seventy years in the German city of Lübeck. Although the early part of Buxtehude's life is somewhat vague, we do know that the composer lived and worked in a time and place in which the study of rhetoric impacted upon religion, education and music. Buxtehude's earliest encounters with the art of rhetoric would almost certainly have come from his academic education. Snyder informs us that the 'display of knowledge of Latin in the composer's later life'[5] indicates that he is most likely to have 'attended the *Lateinschule* in Helsingør, Denmark as a boy.'[6] The Lutheran *Lateinschule* system offered students a Classical curriculum consisting of a *quadrivium* and *trivium*. Subjects in the *quadrivium* included: arithmetic, astronomy, geometry and music, whilst the *trivium* offered grammar, dialectic and rhetoric. During his school years Buxtehude would almost have studied the works of ancient Greek and Roman such writers as Aristotle, Cicero and Quintilian. He would have been instructed in the art of ancient rhetorical principles and thus trained to identify the construction of speech, literary figures and the nuances of delivery.

In 1668, Buxtehude succeeded Franz Tunder (c. 1614–1667) becoming organist and Werkmeister at Lübeck's Marienkirche. It was not long after his arrival in Lübeck, according to Snyder, that he travelled to Hamburg and there, 'formed – or perhaps renewed –

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[4] Mattheson, Johann. *Der vollkommene Capellmeister* (1739), Trans. Ernest Charles Harris (George Peabody College for Teachers, Ph.D. 1969), 461. Digressing from his discussion on *loci topici*, Mattheson makes reference to Buxtehude's reputation as a virtuoso and skilful improviser. Unfortunately, for posterity, Mattheson implies that many of Buxtehude's keyboard works failed to be realised due to the nature of the composer improvising performances.

[5] Snyder, Kerala J. *Dieterich Buxtehude, Organist in Lübeck,* Schirmer Books 1993, 12 - 13.

[6] Ibid.

relationships with musicians'.[7] According to Buelow, Hamburg stood out as a city of immense growth and was a 'cultural centre, with an especially rich musical life'.[8] There is little doubt that Buxtehude was exposed to both contemporary Italian musical trends and North German *Musica Poetica* theories and practices.

In Hamburg, Buxtehude's circle of friends included noted composers such as 'Reinken and Theile.'[9] He was also, according to Silbiger, in close contact with the 'most progressive forms of North German musical life and thought'.[10] The noted Hamburg theorist Christoph Bernhard (1628 – 1692), Kantor at the *Johannisschule*, Hamburg (appointed 1663), was well acquainted with Buxtehude. Snyder points out that Buxtehude would have been familiar with rhetorical systems used by Bernhard to 'categorise music according to its style'[11] particularly systems expounded in his *Tractatus compositionis augmentatus.*[12] Bartel maintains that Bernhard's theories were not just familiar with the musical community in Hamburg, they were 'widely circulated', arguing that they influenced the 'writings of J.G. Walther and Mattheson, among others'.[13] According to Webber, Bernhard was not only a theorist, he was also a 'first rate composer who was well known to many of the most significant composers of the time'.[14] Buxtehude would also have been acquainted with Athanasius Kircher's *Musurgia Universalis* which, Couch claims, was 'one of the really influential works of music theory ... drawn upon by almost every German theorist until well into the 18th century'.[15]

The work of the gifted Hamburg composer and performer Johann Mattheson (1681-1764) is unlikely to have been known by Buxtehude as he died in 1707 before Mattheson's

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[7] Snyder, *Organist in Lübeck*, 108. The fact that that Buxtehude 'renewed old relationships' in Hamburg suggests that the composer already had acquaintances in the city. Snyder provides further insight into this claiming that Johann Buxtehude (Dietrich's father), enjoyed a close friendship with the Hamburg composer Johann Adam Reinken and may possibly have studied in the city. This, Snyder suggests might have 'increased the likelihood that he would have sent his son back to the place where he himself received his training', 25.

[8] Buelow, George. J. 'Protestant North Germany'*: Music Society and the Early Baroque Era from the Late 16th Century to the 1660s,* ed. Curtis Price, Prentice Hall Inc. Englewood Cliffs, New Jersey 1994, 186.

[9] Silbiger, *Keyboard Music before 1700*, 196.

[10] Ibid.

[11] Buelow, 'Protestant North Germany', 212.

[12] Ibid.

[13] Bartel, Dietrich. 'Musica Poetica: Musical-Rhetorical Figures in German Baroque Music', Lincoln and London: University of Nebraska Press, 1997, 112.

[14] Webber, Geoffrey. *North German Church Music in the Age of Buxtehude,* Oxford University Press, 2001, 26.

[15] Couch, Leon 'Musical Rhetoric in Three Praeludia of Dietrich Buxtehude', 7. Here Couch references Buelow. http://scholarship.profcouch.us/RhetoricArticle.

first major treaty on musical rhetoric was published in 1713. However, Mattheson's most celebrated and influential writing on musical rhetoric, his comprehensive *Der vollkommene Capellmeister*, documents ideas and practices current in Buxtehude's world. The second part of Mattheson's treatise deals extensively with concepts of figures and affections.[16] Bartel, in his work *Musica Poetica*, a survey of the German musical-rhetorical tradition from Burmeister (1564-1629) to Forkel (1749-1818), outlines Mattheson's views on musical rhetoric:

> ...just as music and rhetoric share common goals, so do they share common methodologies, structuring principles, and expressive devices. While these were initially defined and systematised by the rhetorical discipline, they are equally evident in and applicable to the musical art. These musical phenomena which are described in rhetorical terminology have a long standing history ... [which] can be gleaned both from well-composed music and from naturally gifted musical expression through empirical observation.[17]

Strong rhetorical and metaphorical associations can be observed in Buxtehude's music, especially his chorale preludes. Being a Lutheran organist, Buxtehude's primary function was to engage the congregation by disseminating the Gospel through music. Like preachers, Lutheran composers targeted the hearts and minds of their audience. Bartel discusses the relationship between composer, performer and the liturgy:

> Like the sermon, the musical composition was the 'living voice of the Gospel,' the *viva vox evangelii.* And like the preacher, the composer was to use any artistic means necessary to convince his listeners. The use of rhetorical devices and structures was one of these methods. Both its structuring steps and divisions as well as the expressive devices used in rhetoric were adopted by the Lutheran musicians in order to make them better 'preachers'.[18]

The Lutheran church, Buxtehude's principal employer, valued rhetoric as an aid to preaching. Rhetoric's power to move, influence and to evoke emotion appealed to reformer, humanist and musician Martin Luther (1483 – 1546) who appreciated its power to persuade. Imparting the 'Word of God' was Luther's fundamental goal and the Lutheran minister was

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[16] Bartel, *Musica Poetica*, 136 - 137.

[17] Ibid, 143.

[18] Ibid, 8 – 9.

expected to employ rhetoric in his sermon to effectively 'admonish and edify his congregation'.[19] As a keen musician, Luther acknowledged the effectual impact of music and its ability (like rhetoric) to stir its listener's spirit and emotions. Bartel draws attention to the importance of music for Luther stating that he 'believed music to be a divine gift to humanity, second only to the 'Word of God', theology's handmaiden – *ancilla theologiae*.'[20] For Luther, Bartel continues, music was not simply a vehicle for the pursuit of entertainment or recreation, but manifestly spiritual with the ability to shape one's morality. Music for Luther was genetic, pre-ordained and God given.[21] Luther's views on music were deeply rooted in the theories put forward by the Roman statesman, mathematician and philosopher, Boethius (480 – 524) who advocated that by its very nature, music was inherently linked to Creation and the Creator by means of numerical proportions, elemental balance and through the bodily humours. Music, Luther believed, had for those that studied and performed it, an innate ability to shape virtue, impart divine truth and communicate the Christian message, particularly when combined with a sacred text.[22] This is clearly crystallised in the following quote:

> For music is a gift and largess of God, not a human gift. Praise through word and music is a sermon in sound … In summa, next to the Word of God, music is the greatest treasure in this world.[23]

The direct influence of Luther, Butt argues, impacted on musical education in Northern Germany and surrounding Scandinavian countries and 'set the tone for music instruction during the entire sixteenth century'.[24]

This study investigates *Musica Poetica* concepts and philosophies as perpetuated by North German scholars of the seventeenth and eighteenth centuries specifically, Burmeister, Kircher, Bernhard and Mattheson within the organ music of Dietrich Buxtehude. It considers the notion of Buxtehude as a musical orator and explores his rhetorical structures, figurative and representational gestures and delivery. Since it is almost impossible to recreate authentic performances of Buxtehude's music, attempting to impose rigid constraints would be counterproductive. Presenting any kind of rhetorically informed performance is highly

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[19] Bartel, *Musica Poetica*, 7.

[20] Ibid, 3.

[21] Ibid.

[22] Ibid, 11 & 22.

[23] Ibid, 3.

[24] Butt, John. *Music Education and the Art of Performance in the German Baroque*. Cambridge University Press 1994, 2.

subjective and determining a universal absolute is practically unattainable. Nonetheless, for performers who strive to attain a deeper understanding of persuasive historical practices, the study of musical rhetoric can be both invaluable and inspirational. The intention of this inquiry is to give rhetorical perspectives in relation to Buxtehude's organ music, not to manufacture rules, or to act as an interpretational straight jacket designed to ensnare the performer. John Butt aptly reflects this sentiment in his book, *Playing with History,* stating that:

> ...history should reveal as many perspectives on the past as there are individuals studying it; it should open up new possibilities rather than close down our perspectives. In short, it should promote life and individual development in the present'.[25]

It is hoped that by taking a more rhetorical approach to playing Buxtehude's organ music, it will facilitate deeper insight into the manifestly persuasive and moving language of North German Baroque *Musica Poetica*.

Rhetorical theory developed in ancient Greece and Rome, was revived in the Renaissance and became a central component in humanistic education in North Germany during the late Renaissance and throughout the Baroque period. Given its pervasive influence, it is by no means surprising that it found an ally in music. German musicologists including Bernhard, Burmeister, Kircher and Mattheson, wrote significant treatises aligning seventeenth and eighteenth century composition and performance systems with rhetoric's: *inventio* (the creation of appropriate thematic materials); *dispositio* (formal organisation); *decoratio / elocutio* (ornamentation or decoration, including the application of rhetorical figures) and *pronunciatio* (delivery or performance).

The first chapter of this study explores the Classical *dispositio* in relation to Buxtehude's *pedaliter* praeludia. It provides a basis for a rhetorical investigation into the structure and configuration of the composer's work with the view of establishing whether or not his praeludia are collections of seemingly disjointed parts, or considered and logically constructed musical speeches (*Klangrede*). Passion within Buxtehude's structures is acknowledged by means of investigating his affective, emotive and improvisatory *exordia* and *peroratia*. Exegetical comparisons are made between Buxtehude's fugues and oratory's more logical *narratio* and *confirmatio* sections. For points of reference, the following praeludia are

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[25] Butt, John. *Playing with History: The Historical Approach to Musical Performance.* Cambridge University Press 2002, 17.

used: *Praeludium in C* (BuxWV 137), *Praeludium in D* (BuxWV 139), *Praeludium in F* (BuxWV 156) and the *Praeludium in fis* (BuxWV 146). Structural characteristics within these works are investigated which parallel the Classical *dispositio*, or structure of forensic speech. Reference to the *exordium* whose primary function it is to seize the listener's attention and to establish the orator's / performer's credibility is made. Like their rhetorical counterparts, Buxtehude's *narratio* introduce statements and factual evidence, c*onfirmatio* sections logically prove his statements / subjects through methodical and well considered deliberation and *confutatio* sections present Buxtehude's affective rebuttals and counter arguments with conflicting and excessively emotive gestures. The composer's *peroratio* sections further highlight his link with oratory, demonstrating how he sums up his ideas in order to convince and persuade his listener.

The third canon of Classical speech, *elocutio*, provides a useful platform in Chapter two for undertaking an enquiry into the ways Buxtehude presents and depicts words and phrases within his chorale preludes. Like successful orators, Buxtehude evidently learned how to embellish his ideas with rhetorical and illustrative figures to edify and arouse the passions. From the Renaissance period, there are ample examples of composers employing various methods and devices in order to portray or to emphasise certain words / phrases within text. Likewise, Buxtehude employs a range of *figuren* in his chorale preludes to capture the essence of his underlying text. The purpose of this chapter is to discover how the composer employs his *figuren* to convey meaning. It is hoped in the quest to perform Buxtehude's chorale preludes rhetorically, that the recognition of where and how the composer incorporates literary figures, will promote greater awareness of his allegorical intentions. The two chorale preludes considered in this chapter are: *Durch Adams Fall ist ganz verderbt* (BuxWV 183) and *Ein feste Burg ist unser Gott* (BuxWV 184).

One of the principal difficulties for any organist committed to producing rhetorical performances is establishing historically informed interpretations. This can be a subjective minefield, especially when one contemplates the numerous conflicting concepts and theories. For clarification purposes, although rhetorical delivery *pronunciatio* is examined in Chapter three, allusion to rhetorical modes of practice is made throughout. The notion that music, like spoken language, should be clearly enunciated, articulated and punctuated grammatically in order for it to speak correctly, is explored in detail. A poor delivery Quantz states, will negatively impact on one's performance:

> We know the effect in a lecture of good delivery upon the minds of the listeners; we
> also know how poor delivery injures the most beautifully written discourse; and we

know again that a lecture delivered with the same words by two different persons will sound much better from one than the other. The same is true of musical execution.[26]

In aligning the performance of Buxtehude's music to rhetorical delivery, it is only natural that subtle fluctuations in sound and time should be part of the organist's technique. Mastery of touch to effect good articulation is essential when playing Buxtehude's organ music. Chapter three explores techniques which allow the composer's music to breathe and speak convincingly, along with considerations of tempi, ornamentation and accentuation, fundamental elements in both musical and rhetorical communication. A lack of interpretive information available in Buxtehude's musical sources means that the organist has a certain degree of responsibility not to mention liberty, when preparing his music. Performers, it is argued, must consider contemporary methods, systems and techniques to facilitate credible and persuasive performances. The *Ciacona in e* (BuxWV 160) and the *Passacaglia in d* (BuxWV 161) are used to illustrate points in Chapter three. However, because of the nature of performance practice, methods highlighted in this enquiry are applicable to all of Buxtehude's organ music.

My chosen programme is performed on two very different instruments: the Baroque styled organ by Grant, Degens and Bradbeer (1969) in the Sir Jack Lyons Concert Hall at the University of York and the four manual electro-pneumatic William Hill & Son organ in St. Paul's church, Newcastle-under-Lyme. Each instrument has its own tonal colour; the York instrument more aligned to Baroque registration and the Walker organ its wide eclectic range of typically English stops (see specifications in the appendix). The three praeludia I chose to play on the William Hill & Son organ include: *Praeludium in D* (BuxWV 139), *Praeludium in fis* (BuxWV 146) and the *Toccata in F* (BuxWV 156). Each work serves to provide illustrative points of reference both specifically and generally to demonstrate rhetorical performance practice, structure and depictive figuration within Buxtehude's music.

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[26] Quantz, Johann Joachim. *On Playing the Flute,* trans. and ed. Edward R. Reilly (2nd ed., New York, 1985), 26.

Literature Review

Ancient Classical literature on rhetoric such as Aristotle's *Art of Rhetoric*, Cicero's *De Inventione* and Quintilian's *Institutio Oratoria* have proved invaluable primary source material in building a foundation of knowledge for this thesis. The subject matter of this study has received much serious scholarly attention. Interest in *Musica Poetica* in German Baroque music can be seen in the many modern editions and translations which have been made of major sixteen and seventeenth German theorists, including: Joachim Burmeister's *Musica Poetica* (1606), Athanasius Kircher's *Musurgia Universalis*, Christoph Bernhard's *Tractus Compositionis augmentatus* and Johann Mattheson's *Der vollkommene Capellmeister*.

Perhaps the most important scholarly work on German Baroque *Musica Poetica* is Dietrich Bartel's *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music*. Bartel catalogues a range of musical-rhetorical figures (*figuren*) and provides detailed descriptions of figures from a range of Classical and Baroque theorists. Figures of repetition, representation, silence, dissonance, ornamentation and others, placed in the context of the development of North German Baroque musical thought, have been extremely useful reference points.

In terms of Buxtehude scholarship, no study would be complete without reference to Kerala Snyder's seminal work on Dieterich Buxtehude: *Organist in Lübeck*. Snyder's work is an inspiring source of information, allowing for perspective and insight into the life and work of Dietrich Buxtehude. Although Snyder provides little evidence of musical rhetoric, this book offers biographical insights, a general perspective of the composer's musical style, musical and theoretical influences from other composers and a useful point of reference for Buxtehude's compositional genres.

Mary Cyr's *Performing Baroque Music*, provides both general and explicit information on principles of authentic interpretation of Baroque music. Although she does not focus specifically on particular organ techniques, her book proves a valuable resource from which pertinent information can be gleaned regarding performance practice techniques within the boundaries of Baroque style. The same holds true for many other useful texts, such as Robert Donington's well-known *Baroque Music Style and Performance* and *The Interpretation of Early Music*. These books contain a wealth of primary source material in which a number of Baroque performers and composers are frequently cited.

Lawrence Archbold in his book, *Style and Structure in the Praeludia of Dietrich Buxtehude*, investigates multiple analytical procedures, including Schenkerian analysis in

order to present his conclusions regarding Buxtehude's praeludia. Archbold argues that these works lack consistent structural succession and approaches his analyses entirely from harmonic and Schenkerian (tonal) perspectives. Archbold avoids giving too much credence to rhetorical concepts.

Recent scholars have taken a more analytical approach to Buxtehude's music and its association with rhetoric. Leon Couch, in both his doctoral thesis and his article, 'Musical Rhetoric in Three Praeludia of Dietrich Buxtehude', gives an in depth account of rhetorical figures in Buxtehude's organ works and claims that seventeenth and eighteenth century theorists espoused similar characteristics to rhetoric: 'beauty, logic, emotional appeal and physical gesture'[27] in order to sway their audiences. The Baroque musician, Couch claims, achieved this through 'mode, rhythm, melody, musical figures, style, organisation and performance techniques' somewhat like an orator, but 'without words'[28] His contribution is also beneficial in the way he attempts to clarify and summarise existing scholarship on the development of *Musica Poetica* and applies examples to his analysis of Buxtehude's music.

A useful document is Lena Jacobson's 'Musical Rhetoric in Buxtehude's free organ works', Organ Yearbook 13 (1982). Jacobson seeks to analyse Buxtehude's praeludia by applying Mattheson's six categories of the musical-rhetorical form the *dispositio*. Although Mattheson's application of the six-part *dispositio* to a Marcello *da capo* aria is somewhat questionable, Jacobson's rhetorical interpretation still remains an innovative approach despite the fact that her treatment of rhetorical terms does not seem to fall in line with the function of the ones described by Mattheson.

Sharon Gorman's dissertation 'Rhetoric and Affect in the Organ Praeludia of Dieterich Buxtehude (1637-1707)' maintains that Buxtehude's keyboard works are not merely random alternating free and fugal sections in the *stylus phantasticus*; they instead, reveal a formal structure that closely adheres to the principles of the rhetorical *dispositio*. She claims that within this structure, figures are presented which correspond to points of forensic speech especially those requiring emotional or intellectual appeal. Gorman's dissertation examines how performers can make both inner and outer voices more effective through an understanding of the rhetorical figures. Gorman seeks to reveal Buxtehude as an orator in tones, or *Klangreder*.

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[27] Couch, Leon. 'Musical Logic and Rhetorical Persuasion in the North-German Toccata' Texas A & M University 2006, 5. http://scholarship.profcouch.us/RhetoricalPersuasionNGT.pdf

[28] Ibid.

The article: '*Mutato Semper Habitu*: Heinrich Schütz and the Culture of Rhetoric' by Bettina Varwig, reassesses the significance of rhetoric in early seventeenth-century compositional theory and practice. Varwig views musical rhetoric not as an interpretive tool in which musical gestures are associated with specific affective meanings, but as a dominant intellectual discipline.

Varwig provides useful insights into the world of German Baroque Musica Poetica theorists and suggests that they shaped rhetorical procedures for verbal composition first explored by Erasmus of Rotterdam. She provides the first English account of the modern reinventions of Heinrich Schütz's music. As such, her book is valuable for scholars not just of Baroque music but also of German culture between the 1870s and 1950s. Varwig presents fresh perspectives on the structural intricacies and expressive potency of this repertory and gives a Nationalistic perspective on how the nature of the German language underpins the musical language of composers such as Schütz and his contemporaries.

Brian Vickers' article 'Figures of Rhetoric / Figures of Music' begins with an overview of the musical-rhetorical theory and compositional practices espoused by Joachim Burmeister and his contemporaries and surveys and analyses material from Aristotle and Quintilian. Vickers is amongst modern scholars who debate on the musical rhetorical approach towards Baroque music interpretation. Vickers' article reflects a somewhat sceptical attitude towards musical rhetoric. Despite historical evidence of rhetorical concepts in Baroque musical treatises, Vickers objects to overly stressing the significance of musical-rhetorical figures. He criticises analogies made between musical figures and rhetorical figures in Burmeister's system. Such general analogies, Vickers asserts, can be 'illuminating: but the more closely the analogy is pushed the more danger of it breaking down altogether.' [29]

Vickers' critical stance in no way detracts from his distinguished scholarship. He succeeds in allowing us to access the world of Joachim Burmeister and has made it possible for us to explore more critically, not only Burmeister's work, but rhetorical theory and music of the seventeenth century as well. Vickers' article provides a fascinating alternative viewpoint on German Baroque musical rhetorical figures. His document is thought provoking and well worth studying.

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[29] Vickers, Brian. 'Figures of Rhetoric / Figures of Music' Rhetorica: *A Journal of the History of Rhetoric*, Vol. 2, No. 1, (Spring 1984), 17.

Chapter 1
Dispositio the sum of all its parts

The essence of Buxtehude's praeludia lies in the juxtaposition of sections in a free, improvisatory, and idiomatic keyboard style with sections in a structured fugal style. […] They may contain one, two or three fugues, using a wide variety of styles and contrapuntal devices – or lack of them. The free sections, which invariably open them and which normally appear later in the piece, are composed in a dazzling array of textures and styles, from lengthy pedal points to fleeting sixteenth and even thirty-second-note scales and arpeggios, from pure chordal homophony through various stages of its decoration to imitative counterpoint and fugato subsections, from tonal stability to daring harmonic excursions.[30]

Snyder's description depicts Buxtehude's praeludia in terms of a disparate blueprint of rhapsodic, unrestrained and fugal sections prevalent in Northern Germany during Buxtehude's time. Lawrence Archbold, in *Style and Structure in the Praeludia of Dietrich Buxtehude*, likewise suggests that Buxtehude's praeludia juxtapose sections simply for the sake of contrast, alternating between 'free and fugal sections'.[31] Archbold argues that these sections progress through a process he describes as 'implication and resolution within the expectations of the style'[32] and rather than the effect of stagnation due to the repetition of material, they instead are developed and promoted by means of variety. Archbold explains:

The motion of Buxtehude's praeludia is remarkably unidirectional; it is not circular, nor is there any sense of recapitulation. While thematic ideas do unite these works, they do so through the process of variation rather than return. A fugal theme, when it reappears, does so in a new guise. The original form does not reappear; and it remains only as a memory while its structuring force is transferred to its new version and is subsumed by the variation process.[33]

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[30] Snyder, *Dieterich Buxtehude: Organist in Lübeck*, 239.

[31] Archbold, Lawrence. *Style and Structure in the Praeludia of Dietrich Buxtehude*, Ann Arbor: UMI Research Press, 1985, 29.

[32] Ibid.

[33] Ibid, 93.

This process of variation applies to both Buxtehude's free and fugal sections. Archbold observes the fresh and innovative manner in which the composer approaches his disposition of ideas:

> ...it is usually a new kind of free or fugal texture which appears in each succeeding section. A second fugal section is almost without exception in a different metre and rhythmic style than the first.[34]

Whilst Archbold's analyses and observations exclude any reference to musical rhetoric, his insights seem to point to a unifying logic in form and function. This chapter considers Buxtehude's praeludia as an expression of oratorical structure, a rhetorical scaffold or musical speech (*Klangrede*) not as a collection of juxtaposed parts or even a product of the North German *stylus phantasticus*. Influences of the s*tylus phantasticus* within Buxtehude's praeludia however, are by no means slight. Such elements of fantasy and improvisation are apparent in all free sections of the praeludia. Some of the most striking improvisatory introductions occur in Buxtehude's praeludia. One only has to observe the beginning of the *Toccata in F major* (BuxWV 156). This certainly calls for a degree of imagination and flexibility to convincingly induce and capture the listener's attention. Nonetheless, this 'fantastic' style does not adequately explain the disposition of Buxtehude's work, whose structure it will be shown, clearly reflects a considered balance of affective and fugal sections. Whilst a simple analysis can illustrate mere alternating contrapuntal and rhapsodic sections, a deeper rhetorical investigation provides a more rational and judiciously planned design akin to the forensic *dispositio*.

In the formulation of forensic speech, an orator relies on a process which enables him to construct and deliver an argument. In his *Institutio Oratoria*, Quintilian asserts that the process of good oration involves five essential stages:

> The whole art of oratory, as the most and greatest writers have taught, consists of five parts: invention, arrangement, expression, memory, and delivery or action (the last is designated by either of these terms).[35]

Similarly, Cicero, in his *De Inventione* applies the same allocation to his rhetorical structure:

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[34] Archbold, *Style and Structure*, 29

[35] Quintilian, Marcus Fabius. *Institutio Oratoria*, III.I. Ed. Lee Honeycutt. Trans. John Selby Watson 2006, Iowa State. 2014. http://rhetoric.eserver.org/quintilian/.

...the divisions of it, as numerous writers have laid them down: Invention; Arrangement; Elocution; Memory; Delivery. Invention, is the conceiving of topics either true or probable, which may make one's cause appear probable; Arrangement, is the distribution of the topics which have been thus conceived with regular order; Elocution, is the adaptation of suitable words and sentences to the topics so conceived; Memory, is the lasting sense in the mind of the matters and words corresponding to the reception of these topics. Delivery, is a regulating of the voice and body in a manner suitable to the dignity of the subjects spoken of and of the language employed.[36]

Emphasis on compositional technique underscores the purposefulness with which rhetorical content is crafted within Buxtehude's praeludia. Section upon section, rhetorical impact builds according to a pre-compositional blueprint (*inventio*) and unfolds like an expertly constructed oration. Sections within the praeludia correspond to the structure of forensic speech, their inner logic clearly reflecting the processes and purpose of the Classical *dispositio*. Discussing the structure of successful speeches, Quintilian states that good orators should not simply rely on content, but should consider the effective arrangement and disposition:

It is not enough for those who are erecting edifices to collect stones, materials, and other things useful for the architect unless the hand of the workman be also applied to the disposition and collocation of them, so in speaking, however abundant be the quantity of matter, it will form but a confused mass and heap unless similar arrangement bind it together, disposed in regular order, and with its several parts connected one with another.[37]

Mattheson believed that a musical composition should also be manufactured in the manner of the *dispositio* so that its material can be presented in the strongest means possible:

The art of the orators consists of the following: they begin with their strongest arguments, present the weaker ones in the middle, and close with stronger ones again. This could well be something of which the musician, too, may make use, particularly in the general disposition of his work. It may seem as if this prescription lent approval to those [composers] who do nothing but give their arias a good *da*

[36] Cicero, Marcus Tullius. *De Inventione* I.VII. Translated by C. D. Yonge, London: George Bell & Sons, published in 1888. http://classicpersuasion.org/pw/cicero/dnv1-1.htm

[37] Quintilian, *Institutio Oratoria*, VII.I.

capo in which, while the beginning and end are equally strong, the middle often looks quite pathetic. The reason why this kind of disposition is not good lies in the fact that it ignores the whole while putting all the effort into certain parts. One must understand that a work must not merely have this appearance in general, but be particularly disposed in such a way that each part in itself observes the three degrees of strong, stronger, and strongest argument.[38]

After the *inventio* in which the *loci topici* is decided, a speech is constructed. Both Cicero and Quintilian agree albeit on number, that the successful arrangement of forensic discourse consists of 'indispensable parts' in order to facilitate effective oratory.[39] Such was the essence of the musical *dispositio*. The first reference to the musical *dispositio* according to Bartel occurs in Gallus Dressler's *Praecepta musicae poëticae* where Dressler references the '*exordium, medium* and *finis* of a composition'.[40] Initially associated with fugal development, Mattheson systematically applied his six-part model of the *dispositio*, albeit somewhat unconvincingly, to a *da capo* aria by Marcello, stating that:

> Our musical disposition is different from the rhetorical arrangement of a mere speech only in theme, subject or object: hence it observes those six parts which are prescribed to an orator, namely the introduction, report, discourse, corroboration, confutation, and conclusion. *Exordium*, *Narratio*, *Propositio*, *Confirmatio*, *Confutatio* & *Peroratio*.[41]

Bartel suggests that Mattheson's model provides a compositional framework akin to that of the rhetorical disposition as denoted in the writings of Cicero and Quintilian, with each part of his *dispositio* having similar musical functions and purpose. Discussing Mattheson's rhetorical structure, Bartel states that:

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[38] Mattheson, Johann. 'Affect and Rhetoric in Music' (II) Author(s): Johann Mattheson and Hans Lenneberg Source: Journal of Music Theory, Vol. 2, No. 2 Published by: Duke University Press 1958, 193 – 236.

[39] Cicero, in his *De Inventione* states that the *dispositio* consists of six parts: 'exordium, the relation of the fact, the division of the different circumstances and topics, the bringing forward of evidence, the finding fault with the action which has been done, and the peroration'. Book I. XIV - XV. Literally translated by C. D. Yonge, London: George Bell & Sons, published in 1888. http://classicpersuasion.org/pw/cicero/dnv1-1.htm. Quintilian on the other hand considers there to be five divisions of judicial oratory these being the: 'exordium, the statement of facts, the proof of what we advance, the refutation of our adversary, and the peroration.' Cicero, *Institutio Oratoria*, III.IX.

[40] Bartel, *Musica Poetica*, 80. Reference to Dressler's *exordium, medium* and *finis* can be found in his *Praecepta musicae poëticae* translated by Robert Forgács, University of Illinois Press, 2007, 173 – 187.

[41] Mattheson, *Der vollkommene Capellmeister*. Part II, Chapter 14, § 4, 235.

The *exordium* introduces the composition, arousing the audience's attention and preparing them for that which is to follow ... The *narratio* advances the intention or nature of the composition ... the *propositio* is assigned the function of presenting the actual content and purpose of the composition. The following two sections, *confirmatio* and *confutatio,* can be considered as contrasting processes with the same ultimate purpose: to strengthen the argument or by refuting or resolving any objections to it. While the *confirmatio* employs varied and artful repetitions to reinforce the *propositio,* the *confutatio* makes use of suspensions, chromaticism, or contrasting passages which, when properly resolved, strengthen the original theme. Finally the *peroratio,* the conclusion of the composition, is to end the composition emphatically.[42]

Bartel points out that the introductory portion of an oration; the *exordium*, prepares the listener for what is to come. Its basic function is to lead the audience into the discourse. An abrupt, immediate sortie into the body of a speech might unsettle and confuse the listener. In most instances an audience must, as it were, be prepared by means of authoritative opening announcements. Generally speaking, this preparation has a threefold function: it proclaims the opening material, captures interest and disposes the audience to be receptive to what is said. This is highlighted in Quintilian's *Institutio Oratoria* in which he states that the purpose of *exordia* is to:

> ...prepare the hearer to listen to us more readily in the subsequent parts of our pleading. This object, as is agreed among most authors, is principally effected by three means: by securing his good will and his attention, and by rendering him desirous of further information. These ends are not to be kept in view throughout the whole pleading, but they are pre-eminently necessary at the commencement, when we gain admission, as it were, to the mind of the judge in order to penetrate still farther into it.[43]

Similarly, Cicero claims that the function of the *exordium* is to 'bring the mind of the hearer into a suitable state to receive the rest of the speech'.[44] This, according to Cicero, will render the listener 'well disposed towards the speaker, attentive, and willing to receive

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[42] Bartel, *Musica Poetica*, 81 – 82.

[43] Quintilian, *Institutio* Oratoria, IV.I.

[44] Cicero, *De Inventione*, I. XV.

information'.[45] Discussing the function of the introductory section of North German toccatas, Leon Couch suggests that similar characteristics are 'analogous to those in rhetorical *exordia*'.[46] He identifies three characteristics specific to Buxtehude's *exordia*: playing loudly and curiously to get the audience's attention, impressing the listener with *ethos* (social standing), in other words, displaying virtuosic pedal and manual technique and establishing the audience's goodwill by not playing too dissonantly, but somewhat pleasantly.[47]

Buxtehude's praeludia generally begin with a striking *exordium*, an introduction to the composer's *Klangrede* in which the listener is prepared for what is to follow. In accordance with rhetorical *exordia*, the musical *exordium* is a section where highly affective musical-rhetorical figures, give rise to elements of fantasy and improvisation. Although the texture of Buxtehude's *exordia* might vary from one piece to another, dramatic scalic figurations, virtuosic pedal solos, theatrical silences and chromaticism assist in creating striking declamations which elicit listeners' passions, emotions and attention. Couch argues that Buxtehude's *exordia* should 'impress their listener as if being spontaneously improvised'.[48] He goes on to say that poor rhetoricians undermine any significant persuasive effect by showing 'their art too deliberately'.[49]

According to Yearsley, Buxtehude's *Praeludium in C* (BuxWV 137) *exordium* has one of the most 'exhortatory improvisatory utterances' ever to have begun one of his musical orations.[50] Like a clarion call, the introductory solo pedal passage delivers its opening statement. The theatrical exuberance of the praeludium's *exordium* must have captivated and enthralled Buxtehude's audiences. One only has to imagine the sensational sound as Buxtehude manoeuvred the pedals from their deepest depths through to the upper registers reverberating around Lübeck's Marienkirche. Interestingly, Snyder claims that the Marienkirche provided:

> ...as dramatic a setting as any stage set which the theatre on the Ginsemarkt could
> offer. There Buxtehude sat, high on the west wall of one of the tallest Gothic churches

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[45] Cicero, *De Inventione*, I. XV.

[46] Couch, Leon. 'Musical Logic and Rhetorical Persuasion in the North-German Toccata'. Texas A & M University 2006. 10. http://scholarship.profcouch.us/RhetoricalPersuasionNGT.pdf

[47] Ibid. 11.

[48] Ibid. 12.

[49] Ibid.

[50] Yearsley, David. 'In Buxtehude's Footsteps'. Early Music, Vol. XXXV, No. 3. Published by OUP. 2007, 348.

in Germany, able to fill that enormous space with sound from an organ of 52 stops, including two 32' stops in the pedal.[51]

Example 1: *Praeludium in C* (BuxWV 137) bars 1 – 8.[52]

Discussing a freer approach to delivery Yearsley quotes Mattheson saying: 'fantastical passages such as these are free from the constraints of metre'.[53] Indeed, in *Der vollkommene Capellmeister*, Mattheson asserts that a certain degree of metrical freedom 'now swift, now hesitating [...], now for a while behind the beat' [54] is necessary in order to promote rhetorical theatricality. The *Praeludium in C* (BuxWV 137) in the words of Yearsley is 'as much about silence as it is about dramatic statement'.[55] Silences certainly add to the *exordium's* rhetorical impact. In the opening pedal passage and indeed, throughout this introductory section, Buxtehude employs the *abruptio* (a sudden and unexpected break) [56] in a similar manner to that of oratory, that of captivating the listener's attention. Some silences require a more considered approach and it is sometimes necessary to take into account the acoustic properties of a performing space. In larger, more resonant buildings, it is wise to allow extra time for the decay to fade in order to let the silences to speak more emphatically.

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[51] Snyder, Kerala J. 'Buxtehude's Organ Music: Drama without Words'. Source: The Musical Times, Vol. 120, No. 1636. Published by: Musical Times Publications Ltd. Stable 1979, 517.

[52] Buxtehude, Dietrich, *New Edition of the Complete Organ Works,* Vol. 1. Ed. Christoph Albrecht. Bärenreiter Kassel, 1994, 2.

[53] Yearsley, David. 'In Buxtehude's Footsteps'. Early Music, Vol. xxxv, No. 3. Published by OUP. 2007: 348.

[54] Mattheson, *Der vollkommene Capellmeister*, Part I, Chapter 10, § 93, 88.

[55] Yearsley, 'In Buxtehude's Footsteps', 348.

[56] Bartel, *Musica Poetica*, 167.

Note how Buxtehude employs the *superjectio* into the pedal part of the *Praeludium in C* (BuxWV 137) see Example 1 above. This figure is commonly used by Buxtehude and can be observed in many of his organ works. According to Bernhard the *superjectio* figure is an embellishment that occurs when a 'note is placed a step above a consonance or dissonance … employed when a voice descends by step or by leap'.[57] As in oratory, the *superjectio,* is used for the purpose of exaggeration and Bartel argues that its 'association with rhetoric is rooted in delivery or *pronunciatio* rather than the *ornatus* of the *decoratio'*.[58] The use of the *superjectio* underpins the practice of using alternate feet when pedalling. The *superjectio* Yearsley informs us, is 'one of the commonest pedal figures since Buxtehude's time – indeed since Tunder's time because it provides a ready way to decorate a scale with alternating feet.'[59] The topic of Baroque pedalling will be discussed in more detail in Chapter 3.

The resolute *exordium* of the *Praeludium in fis* (BuxWV 146) opens with an emphatic *adjunctio* [60] which plunges the depths to a pedal F sharp. It is easy to envisage how the cascading *mimesis* figures (bars 2 – 5) might have captured the attention of Buxtehude's audience. Bartel tells us that the *mimesis* is 'an approximate rather than strict imitation of a subject at different pitches'.[61] In oratory, the *mimesis* signifies a contemptuous imitation of someone by mimicking their speech mannerisms and gestures.[62] The circulatory motion of the descending *adjunctio* patterns together with a *catabasis* figure in the opening statement reinforces this sense of sardonic gesture. Kircher's describes the *catabasis* as being a:

> ...musical passage through which we express affections opposite to the *anabasis* such as servitude and humility, as well as lowly and base affections, as in: 'I am, however, greatly humbled.'[63]

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[57] Bartel, *Musica Poetica*, 172. Bernhard's description of the *superjectio* figure cited.

[58] Ibid, 170.

[59] Yearsley, 'In Buxtehude's Footsteps', 348.

[60] Bartel describes the *adjunctio* or *epizeusis* as a rhetorical figure where one or more words are immediately and emphatically repeated. Bartel, *Musica* Poetica, 265.

[61] Bartel, *Musica* Poetica, 324.

[62] Ibid, 324.

[63] Kircher, Athanasius. *Musurgia Universalis sive ars magna consoni et dissoni.* Rome,1650. Facs. ed. Hildesheim: Olms, 1970, 145.

Example 2: *Praeludium in fis* (BuxWV 146) bars 1 – 5.[64]

       Buxtehude interjects contrast into the praeludium with the ensuing homophonic section (*noëma*). The *noëma* according to Burmeister is not simply a homophonic passage per se, but rather a chordal section within a 'contrapuntal context' contrasting with the surrounding texture to allow for greater rhetorical 'emphasis and significance.'[65] In his *Musica Poetica,* Burmeister states that the *noëma* is 'most agreeably stimulating and wonderfully soothing on the ears if it is appropriately introduced'.[66] Quintilian's definition of the *noëma* affords greater rhetorical emphasis suggesting that the figure can be used to signify 'those things which are not said but in fact can be understood.' Great care must be taken with regard to phrasing this passage to ensure the harmonic dissonance and rhetorical shaping are realised and articulated clearly. Several additional rhetorical figures are present in this *noëma* figure including the: *polyptoton* (repetition at different pitches) *pathopoeia* (chromatic passages) *salto semplice* (consonant leaps particularly from bar 22), *pausa* (a general rest) and the ensuing *tirata* (runs) figures which bring this *exordium* to its conclusion.

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[64] Buxtehude, Dietrich, New *Edition of the Complete Organ Works,* Vol. 2 Freely-Composed Organ Works. Ed. Christoph Albrecht. Bärenreiter Kassel, 2007, 54.

[65] Bartel, *Musica Poetica*, 340.

[66] Burmeister, Joachim. *Musica Poetica.* Rostock: S. Myliander, 1606. Facs. Ed. Kassel: Bärenreiter, 1955, 59.

Example 3: *Praeludium in fis* (BuxWV 146) bars 14 – 27.[67]

According to Classical rhetorical theory, a *narratio* may follow the *exordium*. Quintilian illustrates this in the following statement:

> It is most natural, and ought to be most usual, that when the judge has been prepared by the methods which have been noticed above, [the *exordium*] the matter on which he is to give judgment should be stated to him. This is the narrative, or statement of the case.[68]

In forensic speech, the *narratio* provides a narrative account and background facts to educate and inform the listener of circumstances surrounding a case. Likewise, Buxtehude's *narratio* sections introduce formal and logical material such as, fugato and expository passages. The *narratio* according to Mattheson, is a 'tale in which the meaning and nature of the delivery is suggested' and is related to the *exordium* 'by means of a clever connection.'[69] Bartel argues that the rhetorical *narratio* is an optional section and, if the audience is familiar with the evidence provided, there is little need for additional narrative and it can therefore be omitted. On this matter, Couch goes further suggesting that there is no section in the North German toccata that actually 'achieves a *narratio* purpose'[70] and that it 'is best left out of a musical-rhetorical metaphor'.[71] Couch proposes that it is reasonable to consider the opening of a

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[67] Buxtehude, *New Edition of the Complete Organ Works,* Vol. 2, 55.

[68] Quintilian, *Institutio Oratoria*, IV.II.

[69] Mattheson, 'Affect and Rhetoric in Music' (II), 194.

[70] Couch, 'Musical Logic and Rhetorical Persuasion in the North-German Toccata', 13.

[71] Ibid.

toccata as both containing '*exordial* and *narrative'* sections and that it may make sense to subdivide the prelude into parts, those being introductory and those being more expository.[72]

   Both the *Praeludium in C* BuxWV 137 (bars 12 - 22) and the *Toccata in F* BuxWV 156 (bars 12 - 23) *exordia* appear to have interpolated fugato sections strongly suggesting that these may actually be *narratio* divisions. The three-part fugato *narratio* in Buxtehude's *Praeludium in C* (BuxWV 137) begins with a short four note dotted figure followed by two crotchets (see Example 4). This theme, reflective of Burmeister's *fuga imaginaria,* proceeds in canon and its theme is delivered consecutively in each voice. The *fuga imaginaria*, as Burmeister purports, presents the '*melodia* through only one voice, through whose imitation the other voices then untangle the *melodia,* at times with identical intervals, at times with like ones'.[73] In attempting to play this *narratio* rhetorically, one should clearly define the theme whenever it is stated whilst also defining the *good* beats and giving attention to the shape and *Affekt* of each *stretto* repetition.

Example 4: *Praeludium in C* (BuxWV 137) bars 12 – 22.[74]

The imitative gigue-like *narratio* of Buxtehude's *praeludium in F* (BuxWV 156) is also a three-part fugato. By virtue of material from this section being employed elsewhere in the work, one can say with confidence that although embedded in the *exordium,* this section can be securely classed as a *narratio.*

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[72]   Couch, 'Musical Logic and Rhetorical Persuasion in the North-German Toccata', 13.

[73]   Burmeister, Joachim. *Hypomnematum musicae poeticae.* Rostock: S. Myliander, 1606. Facs. Ed. Kassel: Bärenreiter, 1955.

[74]   Buxtehude, Dietrich, *New Edition of the Complete Organ Works,* Vol. 1, 2 – 3.

Example 5: *Praeludium in F* (BuxWV 156) bars 12 – 23.[75]

The above sections demonstrate a straightforward contrapuntal form with entries of the fugal subject in all voices, without however, the abundance of expressive *figuren* encountered in their *exordium*. Toumpoulidis, in his doctoral thesis, asserts that those of Buxtehude's praeludia which contain more than one fugal section, then the first one following the *exordium* 'represents the *narratio*'.[76] This concept can be observed in the *Praeludium in fis* (BuxWV 146) in which a *Fuga* marked *Grave* immediately follows the *exordium.* After the initial fugue concludes, a second fugue is introduced marked *Vivace* which forms the main body of the work. In the following quotation, Cicero remarks on clarity when delivering the *narratio* so as not to distort or confuse the statement of facts. On this matter, his advice is to assume a clear and considered mode of expression. He counsels orators to espouse such qualities saying:

> ...it will be proper to take care that nothing be said in a confused or distorted manner;
> that no digression be made to any other subject; that the affair may not be traced too
> far back, nor carried too far forward; that nothing be passed over which is connected
> with the business in hand; and altogether the precepts which have been laid down

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[75] Buxtehude, *New Edition of the Complete Organ Works,* Vol. 2, 40 – 41.

[76] Toumpoulidis, Themistoklis D. 'Aspects of Musical Rhetoric in Baroque Organ Music'. Sheffield University, 2005, 182.

about brevity, must be attended to in this particular also. For it often happens that the truth is but little understood, more by reason of the prolixity of the speaker, than of the obscurity of the statement. And it is desirable to use clear language, which is a point to be dwelt upon when we come to precepts for elocution.[77]

Both *narratio* and *confirmatio* (discussed below) begin with a *propositio* (subject and its exposition). In oratory, the *propositio* is the main subject of forensic speech. According to Couch, at this stage a proposition is put forward, but there is no 'actual proving of points'.[78] In music, Mattheson defines the *propositio* as the main theme, the 'meaning and purpose of musical speech'. [79] Since the aim of the musical *propositio* is to express the main objective during the fugal exposition, for this statement to be musically proven, performers should ensure that it is delivered clearly and audibly so that listeners are under no illusion about the hub of the argument. This is illustrated in the Quintilian's following quotation:

> The statement, however, will be clear and perspicuous if it is expressed, first of all, in proper and significant words, not mean, nor far-sought, nor at variance with common use, and if it gives a lucid account, also, as to circumstances, persons, occasions, places, and motives, and is delivered, at the same time, in such a way that the judge may without difficulty comprehend what is said.[80]

It is reasonable to say that clarity and persuasive delivery of the *propositio* is the goal when attempting a rhetorical performance. At the beginning of Buxtehude's fugues, the initial theme *(propositio)* usually enters alone, allowing the listener to readily identify the subject. If however, the theme is not delivered convincingly, or it is obscured by overly zealous registration, then it will impact on the fugal rhetoric and musical integrity. Therefore, when performing Buxtehude's fugal sections, one might consider a change of registration, reducing the amount of stops used in order to allow the composer's themes and contrapuntal lines to speak distinctly and with transparency. A fundamental principle, Harold Vogal suggests, is that when playing contrapuntal music of the late seventeenth century 'the more complicated and consistently polyphonic the work, the fewer stops should be used'.[81] Due to the lack of

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[77] Cicero, *De* Inventione, I.VII:XX.

[78] Couch, 'Musical Logic and Rhetorical Persuasion in the North-German Toccata', 13.

[79] Mattheson, 'Affect and Rhetoric in Music' (II), 194.

[80] Quintilian, *Institutio Oratoria*, IV.II: XXXVI.

[81] Vogal, Harold. 'North German Organ Building of the Late 17th Century: Registration and Tuning', Stauffer and May. Ed. *J.S. Bach as Organist.* Bloomington: Indiana University Press, 1986, 35.

information regarding Buxtehude's registrations, Snyder advises organists to take clues from the composer's larger vocal concertos because they are similar to his *praeludia* in their alternation between 'homophonic free sections with more contrapuntal fugues.'[82] In more homophonic sections, Snyder claims, instruments tend to double the voices whereas 'vocal soloists carry the more contrapuntal sections alone' concluding that Buxtehude's fugal material similarly, should be played with a 'lighter registration.' [83]

An array of rhetorical figures can be observed in Buxtehude's subjects. For example, the *epizeusis* is used in the fugue of the *Praeludium in D major* (BuxWV 139). Bartel defines the *epizeusis* as 'an immediate and emphatic repetition' of a note.[84] The dotted *appoggiatura* on the sixth repetition emphasises tension and the forward impetus of Buxtehude's statement. Although the *trillo* adds to the harmonic friction of the *appoggiatura*, there are several subsequent entries where incorporating the *trillo* is neither practical nor rhetorically satisfactory because it detracts from and obscures other entries (bars 35, 37, 41, 43). The second half of the *propositio* features the *anticipatio* [85] each separated by *abruptio* (a sudden unexpected break).

Example 6: *Praeludium in D* (BuxWV 139) bars 21 – 23.[86]

The *superjectio* figure is evident in the *propositio* of the *Praeludium in C* (BuxWV 137). Here it disguises a *catabasis* (a descending passage) of a perfect fourth. Again, Buxtehude introduces a dotted *appoggiatura* into this subject and as in Example 5; the chromatic semiquaver resolution implies a modulation and indeed, facilitates several such key changes throughout the *confirmatio*.

Example 7: *Praeludium in C* (BuxWV 137) bars 36 – 39.[87]

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[82] Snyder, *Dieterich Buxtehude: Organist in Lübeck*, 396.

[83] Ibid.

[84] Bartel, *Musica Poetica*, 263.

[85] Ibid. 193. Bartel describes the *anticipatio* as being 'an additional upper or lower neighbouring note after a principal note, prematurely introducing a note belonging to the subsequent harmony or chord.'

[86] Buxtehude, *New Edition of the Complete Organ Works,* Vol. 1, 39.

[87] Ibid, 3 – 4.

The subject of the first fugue of the *Praeludium in fis* (BuxWV 146) opens with a *salto semplice*, a consonant leap of a perfect fifth.[88] This is immediately followed by a dissonant leap of a diminished seventh, rhetorically known as a *saltus duriusculus*. According to Bartel, this particular dissonance is only encountered in Bernhard's *figuren* with connotations of 'hard, harsh, rough or brazen.' [89] The negative undertones of the descending (*catabasis*) leaps and suggested *Grave* direction complement this theme's *Affekt*.

Example 8: *Praeludium in fis* (BuxWV 146) bars 29 – 31.[90]

Taking a more rhetorically considered approach when communicating Buxtehude's subjects will allow a clearer, more defined statement of the theme. It will thus allow the listener to readily identify the statement and its corresponding contrapuntal entries and to fully appreciate the subsequent discourse and dialogue. Speaking in rhetorical terms, but reflecting the above, Quintilian states that:

> ...it is best not to rush abruptly into our statement, so it is preferable not to pass to it without notice. But if a long and perplexed exposition is to follow, the judges must be specially prepared for it, as Cicero gave one in many places, and more remarkably in this: "I shall make a rather longer introduction than ordinary to demonstrate this point, and I entreat you, judges, not to receive it unfavourably, for when the commencement is understood, you will with far more ease comprehend the sequel.[91]

Quintilian clearly states that in rhetoric, the *confirmatio* follows the *propositio* and it is here that the discourse of facts and proofs (*confirmations*) of a case are given:

> In the order of things, the confirmation follows the statement, for we must prove what we stated only that it might be proved.[92]

The *confirmatio* is the part of a speech in which rhetoricians communicate the main business of their dialogue and represents the main body of their oration, that is, the

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88 Here Walther describes the *salto semplice* in literary terms as an 'extension of a syllable through a leaping interval'. Bartel, *Musica Poetica*, 380.

89 Ibid, 381.

90 Buxtehude, *New Edition of the Complete Organ Works,* Vol. 2, 55.

91 Quintilian, *Institutio Oratoria*, IV.I: LXXIX.

92 Ibid, IV.III: I.

development and proving of arguments. It is in this part of the discourse principally, that one interjects pertinent material to reinforce and strengthen the opening statement. Mattheson assigns a musical description of the *confirmatio* asserting that it is the 'clever reinforcement of the proposition and is brought about in melodies by means of surprising repetitions (by which we do not mean the ordinary reprises).'[93] Bartel suggests that the purpose of the *confirmatio* is to strengthen the statement by employing 'varied and artful repetitions to reinforce the *propositio*'.[94] *Confirmationes* in Buxtehude's praeludia are illustrated by fugues. Fugal compositions, according to Bartel were one of the first 'musical devices to be associated with the rhetorical discipline'.[95]

A rhetorical analysis of Buxtehude's music must contain an explanation of musical proof, in other words, the structure of the *Klangrede's* body of evidence. In *The Art of Rhetoric*, Aristotle extols the virtue of logical proof stating that rhetoric is 'a counterpart of Dialectic'[96] in other words; it is inextricably linked to the art of investigating or discussing the truth of opinions. Aristotle continues, 'proofs are the only things in it [rhetoric] that come within the province of art; everything else is merely an accessory.'[97] Clearly, the method of persuading by means of logical reasoning (*logos*) was an important premise of Aristotle. Composers and scholars in the Baroque often drew analogies between the fugal logic and oratory. In his *Traite de l'Harmonie Universelle* Marin Mersenne (1588-1648) discusses rhetorical disposition of subjects:

> Rhetoric instructs how the subject should be disposed in order to put it into the music and teaches the musician how he must imitate the figures of rhetoric in making various *passagi, diminuzione, fuge, conseguenze,* etc.[98]

How do Buxtehude's fugues manifest these rhetorical qualities? To answer this, one must take the premise that the objective of a fugue is to persuade the listener, that the musical material can make a convincing and successful composition and that the composer has

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[93] Mattheson, 'Affect and Rhetoric in Music' (II), 195.

[94] Bartel, *Musica Poetica*, 81.

[95] Ibid, 277.

[96] Aristotle, *The Art of Rhetoric*, 3.

[97] Ibid.

[98] La Retorique enseigne comme il faut disposer le sujet pour le mettre en Musique & apprend au Musicien comme il faut imiter les figures de Retorique, en faisant divers passages, dinimutions, fugues, consequences, &c. Mersenne, Marin. *Traite de l'Harmonie Universelle* (Paris, 1627), 21.

sufficient technique, control and artistry to create an interesting piece of music.[99] The use of subjects as the basis of discourse has an affinity in both oratory and fugue, as they rely on consistent reference to their statement and logical development of the subject. The musical orator's initial argument can be likened to that of the rhetorical *enthymeme*; a rhetorical syllogism (a three-part deductive argument). In rhetorical terms, Aristotle argues that:

> Everyone who effects persuasion through proof does in fact use either *enthymemes* or examples: there is no other way.[100]

Buxtehude's fugues begin inauspiciously with an unaccompanied subject, which is stated in each voice part during the fugal exposition and subsequently thereafter, throughout the fugue. This thematic repetition allows according to Burmeister, for the statement to penetrate the mind so that the 'truth can be grasped and examined more clearly'.[101] In terms of the *enthymeme,* the best kind of *enthymeme* Quintilian claims appears to be 'that in which a reason is subjoined to a proposition.'[102] Couch cites an example stating that in a court of law one might open with: 'I am going to show that he is guilty, for (1) this murder was to his advantage, (2) he felt it was unlikely that he would be caught, and (3) he had the opportunity'.[103] The subject of the *Praeludium in fis* (BuxWV 146) fugue (see Example 8a) is clearly formed by three distinct parts (or musical truths). One could argue that this subject indeed forms a musical *enthymeme*.

Example 8a: *Praeludium in fis* (BuxWV 146) bars 29 – 31.[104]

Buxtehude's themes, according to Couch, establish and reinforce the fugue's mode by presenting the subject and answer in each voice part ensuring that 'all modal boundaries

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[99] The more exigent the material for a fugue, the more credibility (*ethos*) a composer / performer wins if a successful fugue can be made from it. This is all the more the case when the composer improvises a fugue. Buxtehude excelled at this art, for which he was well known and highly regarded.

[100] Aristotle, *The Art of Rhetoric*, 10.

[101] Burmeister, *Musica Poetica*, 72.

[102] Quintilian, *Institutio Oratoria*, V. XIV: IV.

[103] Couch, 'Musical Logic and Rhetorical Persuasion in the North-German Toccata', 13.

[104] Buxtehude, *New Edition of the Complete Organ Works,* Vol. 2, 55.

are emphasised'.[105] Taking a different perspective, Snyder asserts that Buxtehude's fugal writing endorses the music's *pathos* saying that:

> The character of a Buxtehude fugue usually reflects the mode of the piece: the joyous, playful *Spielfuge* mostly in the major mode, the *fuga pathetica,* which Brossard defined as 'appropriate for expressing a passion, especially sorrow,' always in the minor. [106]

From the listener's point of view, an attractive quality of the fugue is the recurrence of a subject. The performer may wish to draw attention to an imminent entry, especially when occurring in one of the inner parts. Each melodic line should be structured with sensitive and flexible attention to its figurative and articulative content. This is achieved by leading the listener's ear towards the entry by means of a mixture of touch, *agogic* accentuation and subtle alterations of tempo (for a more comprehensive discussion on articulation, please see chapter three). Rhetorical performance can enliven the sense of dialogue within Buxtehude's polyphonic textures. Organists should be aware of relationships between thematic lines to ensure that his counterpoint becomes dialogical. Beyond enhancing textural clarity and holding the listener's attention, this approach helps to make performances more expressive and vibrant. To mitigate any tedium from excessive musical proof, Buxtehude inserts *digressiones* to separate points of imitation. This technique adds interest and gives momentary respite from the mounting tension of the progressing fugue. Quintilian informs us that in oratory, it is customary to digress from the facts to ensure optimum attention. This can be observed in the following statement:

> It is the custom of most speakers, when the order of facts is set forth, to make a digression to some pleasing and attractive moral topic, so as to secure us much favourable attention as possible from the audience.[107]

The following example from the second fugue in the *Praeludium in fis* (BuxWV 146) illustrates the insertion of a *digressio* in Buxtehude's fugal deliberations. Digressions rarely interrupt the contrapuntal proof in the first fugue of Buxtehude's praeludia; they appear more prevalent in second fugues. Tension is built in this *digressio* by means of the *passus duriusculus* (chromatically ascending melodic line) in the left hand. Although the *passus*

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[105] Couch, 'Musical Logic and Rhetorical Persuasion in the North-German Toccata', 25.

[106] Snyder, *Dieterich Buxtehude: Organist in Lübeck*, 256.

[107] Quintilian, *Institutio Oratoria*, IV.III: I.

duriusculus is not a rhetorical term, if one adopts Eggebrecht's reasoning that this figure 'points out' meaning, then one can relate this figure to the impending return of the opening statement.[108]

Example 9: *Praeludium in fis* (BuxWV 146) bars 59 – 63.[109]

The affective properties of a fugal *conclusio* are specifically designed to imprint the discourse into memory through a degree of flamboyance and fervour. It is the last impression the listener has of a Buxtehude fugue. For the purposes of rhetorical persuasion, it is crucial that this impression be favourable and affirmatory. Buxtehude's *confirmatio* fugues almost always end with an *amplificatio* section, in which statements are extended to increase effect and to make the most of closing ideas. The *confirmatio* fugue of *Praeludium in D* (BuxWV 139) concludes with an *amplificatio* in which an *incrementum* [110] of imitative rising fourth *tirata* figures can be observed (Example 10, bars 55 – 57). This type of accumulation according to Quintilian is 'heaped up, as it were, by coacervation.'[111] At the end of this *confirmatio*, an affirmation follows. A musical passage prolongs and draws out the clause or

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[108] Eggebrecht, Hans Heinrich. 'Zum Figur-Begriff der Musica Poetica.' *Archiv für Musik-wissenschaft* 16 (1959), 66.

[109] Buxtehude, *New Edition of the Complete Organ Works,* Vol. 2, 56 – 57.

[110] The *incrementum* is the repetition of a musical passage which rises by step. According to Bartel the *incrementum* is 'understood as a growth through repetition.' Bartel, *Musica Poetica*, 209.

Quintilian states that the *incrementum* is the most powerful form [of amplification] ... The oration can be heightened less obviously but perhaps more effectively with an unbroken series, in which each expression is continuously followed by a stronger one. Quintilian, *Institutio Oratoria*, VIII.IV: III.

[111] Ibid VIII.IV: XXVI.

cadence (Example 10 bars 58 – 59), creating a sense of anticipation for the forthcoming *confutatio*.

Example 10: *Praeludium in D* (BuxWV 139) bars 55 – 59.[112]

A similar feature can be seen at the end of the second fugue in the *Praeludium in fis* (BuxWV 146). To conclude his argument and to convince his listeners, Buxtehude reiterates his thematic material by implementing an *epizeuxis* (an emphatic repetition of a motif) in bars 74 – 76. This is further emphasised by means of a *repetitio* in which the entire passage is repeated. To perform this replicated passage rhetorically, one might consider performing it at a slower tempo to strengthen its rhetorical impact and to secure its thematic material firmly in the minds of its listeners.

Example 11: *Praeludium in fis* (BuxWV 146) bars 74 – 78.[113]

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[112] Buxtehude, *New Edition of the Complete Organ Works,* Vol. 1, 41.

[113] Buxtehude, *New Edition of the Complete Organ Works,* Vol. 2, 57.

In rhetoric, a *confutatio* usually follows the *confirmatio*. Here the orator presents rebuttals or refutes or proceeds to resolve propositions. Bartel discusses the function of the *confutatio* in musical terms, stating that the ultimate purpose of the *confutatio* is to 'strengthen the proposition by either confirming the argument or by refuting or resolving any objection to it'.[114] Bartel continues, the '*confutatio* makes use of suspensions, chromaticism, or contrasting passages which, when properly resolved, strengthen the original theme'.[115] Mattheson maintains that *confutatio* sections allow for the:

> ...resolution of objections ... In music it may be expressed by means of ties or by the citation and refutation of apparently foreign passages. Such contrasts, carefully used, are a special source of aural pleasure. Everything that goes against the proposition is resolved and settled.[116]

Buxtehude's *confutatio* sections provide a myriad of contradictory material, introducing contrary *Affekt*, including changes of tonality, incorporating foreign themes and partitioning or breaking up motives. Such techniques appear to be more aligned to emotional counter-proof than to logic. Like many of the other 'free' sections in Buxtehude's praeludia, *confutatio* sections display influences of the *stylus theatralis*. Bernhard reminds the reader that the *stylus theatralis* is at times referred to as *'stylus recitatives* or *oratorius'* and since it was devised to 'represent speech in music ... one should represent speech in the most natural way possible.'[117] A number of Buxtehude's *confutatio* sections exhibit characteristics that are both theatrical and recitative-like, necessitating a less restrictive, more ostentatious and flamboyant approach to playing. According to Bartel, Bernhard lists several figures, which in addition to those used in other styles, are associated with the *stylus theatralis*. These include the: *'extensio, ellipsis, mora, abruptio, transitus, inversus, heteroleposis, tertia* and the *sexta superflua'*.[118]

Although Buxtehude's *confutatio* contain an abundance of *figuren*, the purpose of this study is primarily to explore the rhetorical *dispositio* in relation to the framework of Buxtehude's praeludia. Therefore, I will restrict my investigation mainly to the figures of

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[114] Bartel, *Musica Poetica*, 81.

[115] Ibid.

[116] Mattheson, 'Affect and Rhetoric in Music' (II), 195.

[117] Bernard, Christoph. *Tractus Compositionis augmentatus; Ausführlicher Bericht vom Gebrauche der Con-und Dissonantien.* New ed. *In Die Kompositionslehre Heinrich Schützens in der Fassung seines Schülers Chr. Bernard,* ed. Joseph M. Müller-Blattau. Leipzig: Breitkopf & Härtel, 1926; 2nd ed. Kassel: Bärenreiter, 1963, 35.

[118] Bartel, *Musica Poetica*, 116.

dissonance and displacement highlighted above. *Extensio* figures can be observed in the following *confutatio* extract (Example 12, 66 – 69) from Buxtehude's *Praeludium in F* (BuxWV 156). The *extensio* is preceded by an ascending *tirata* (a rapid scalic run), heightening the impact of the ensuing dissonance. Here, the *extensio* is accompanied by the *multiplicatio* figure creating further tension by emphatically anticipating the resolution.[119] Notice how Buxtehude introduces the *syncopatio* and precedes each dissonance with an *abruptio* making the rhetorical discourse even more fascinating. In addition, the *ellipsis* can be observed in this particular passage. The *ellipsis* represents an omission of an expected consonance. Bernhard describes the *ellipsis* as being the 'omission or suppression of a consonance which occurs (1) when a *pausa* replaces a consonance and is followed by a dissonance'.[120] Employing these particular features further strengthens Buxtehude's link with oratory. Comparisons can be made to rhetorical devices such as the *syncopa* signifying the omission of a letter or the *synaeresis* meaning a fusing together of syllables.[121]

Example 12: *Praeludium in F* (BuxWV 156) bars 64 – 69.[122]

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[119] Bernard claims that the *extensio* is a 'rather considerable prolongation of a dissonance' and that it is usually 'combined with the *multiplicatio.*' Bernard, Christoph. *Tractus Compositionis augmentatus; Ausführlicher Bericht vom Gebrauche der Con-und Dissonantien.* New ed. *In Die Kompositionslehre Heinrich Schützens in the Fassung seines Schülers Chr. Bernard,* ed. Joseph M. Müller-Blattau. Leipzig: Breitkopf & Härtel, 1926; 2nd ed. Kassel: Bärenreiter, 1963, 83. Walther's on the other hand informs us that the *extensio* comes from 'Greek compositional theory, and consisted of the voice remaining on the same tone.' Walther, Johann G. *Musicalishes Lexicon.* Leipzig, 1732. Facs. ed. Kassel: Bärenreiter, 1967. Whereas the *extensio* prolongs a dissonance, the *multiplicatio* according to Bernard is the 'subdivision of a dissonance through numerous notes of the same pitch.' *Tractus Compositionis augmentatus*, 150. All of these descriptions are aptly reflected in the above extract from Buxtehude's *Praeludium in F BuxWV 156.*

[120] Walther, Johann G. *Praecepta der musicalschen Composition.* Ms 1708. New ed. Ed. P. Benary. Leipzig: Breitkopf & Härtel, 1955, 154.

[121] Bartel, *Musica Poetica*, 397.

[122] Buxtehude, *New Edition of the Complete Organ Works,* Vol. 2, 44.

The above *confutatio* begins with a G minor tonality (the subdominant key of the original key's relative minor). Throughout this *confutatio* Buxtehude modulates through several different tonalities until firmly establishing the tonic in bar 89, in preparation for the second *fuga.* Kircher, discussing the effect of modulation upon the listener in his *Musurgia Universalis*, states how harmonic modulations:

> ...have the power to instil diverse effects in the listener: moving them from hysteria to a pacified state; from lust to chastity; from a serious illness to good health; from being beset with demonic forces to being freed of them; from all we can gather concerning rhetoric, its effects are never so extensive as those of music. There is a great power yet still latent within music – a greater energy and capacity to influence effectively the human mind, than that possessed by rhetoric.[123]

The *confutatio* of the *Praeludium in fis* (BuxWV 146) begins in a divergent key that of G sharp minor (an especially remote and dissonant key). It is marked *con discretione* suggesting that this section is to be played with a certain amount of freedom in order to capture and convey its rhetorical and rhapsodic character. Here, a more flexible approach allows the musical narrative to speak naturally, enabling rhetorical inflections and nuances to be discernible, particularly when performing the *demi-semi quaver* passages and the *hemi-demi-semi quavers* descending (*catabasis*) scalic run (*tirata*) in bar 81. In bar 84, the *antistaechon* figure [124] adds to the music's dissonance. The preceding *palilogia* figure [125] further intensifies and emphasises the unexpected discord (Exercise 13).

Example 13: *Praeludium in fis* (BuxWV 146) bars 83 – 84.[126]

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[123] Kircher, *Musurgia Universalis sive ars magna consoni et dissoni*, 141.

[124] Bartel informs us that the *antistaechon* is a 'substituted dissonance for an expected consonance, usually the result of the melody remaining on the on the same pitch while the bass implies harmonic changes.' Bartel, *Musica Poetica*, 195.

[125] Bartel describes the *palilogia* as being a 'repetition of theme, either at different pitches in various voices or on the same pitch in the same voice.' Bartel continues, it 'signifies a more general repetition of a word for the sake of emphasis.' Bartel, *Musica Poetica*, 342.

[126] Buxtehude, *New Edition of the Complete Organ Works,* Vol. 2, 58.

The *confutatio* proceeds to modulate through several keys until the *clausula imperfecte* (imperfect cadence) is reached at bar 90. Here Buxtehude extends the cadence for the ensuing tonic resolution by means of a *palilogia* (repetition) in the left hand. The ascending diminished fourth in both the melody and pedal parts (see bar 91, Example 14) further increases a sense of anticipation for the approaching cadence and entrance of the *peroratio*.

Example 14: *Praeludium in fis* (BuxWV 146) bars 90 – 92.[127]

The concluding section of both rhetorical discourse and Buxtehude's *Klangrede* is the *peroratio*. This is the section in which orators amplify and summarise arguments presented in their speech, in order to refresh the memory, win credence and to further incite the emotions of their audience. Quintilian viewed the *peroratio* as:

> The repetition and summing-up of heads, which is called by the Greeks *ανακεφαλαίωσις* (*anakephalaiōsis*), 'going over the headings,' and by some of the Latins '*enumeration,*' is intended both to refresh the memory of the judge, to set the whole cause at once before his view, and to enforce such arguments in a body as had produced an insufficient effect in detail.[128]

For Aristotle, the purpose of the *peroratio* is to 'magnify or minimise the leading facts; excite the required state of emotion in your hearer' and to recapitulate to 'refresh their memories.'[129] The conclusion of a speech is crucial to reinforcing and reiterating points and therefore, must appeal to the emotions. In order to move the listener, ornate language and affective rhetorical figures were considered properties indispensable to a successful *peroratio* as evidenced in the words of Quintilian:

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[127] Buxtehude, *New Edition of the Complete Organ Works,* Vol. 2, 59.

[128] Quintilian, *Institutio Oratoria*, VI. I: I.

[129] Aristotle, *The Art of Rhetoric*, 208.

But in the peroration, if anywhere, we may call forth all the resources of eloquence, for if we have treated the other parts successfully, we are secure of the attention of the judges at the conclusion, where, having passed the rocks and shallows on our voyage, we may expand our sails in safety, and as amplification forms the greatest part of a peroration, we may use language and thoughts of the greatest magnificence and elegance. It is then that we may shake the theatre, when we come to that with which the old tragedies and comedies were concluded, *Plaudite*, 'Give us your applause.'[130]

The *peroratio* in a musical speech, according to Mattheson, is the 'end or conclusion of our musical oration and must, above all else, be especially moving.'[131] The 'clever' composer, Mattheson argues, can often 'agreeably surprise his listeners by making unexpected changes in the close of melodies as well as in postludes.'[132] Such changes create pleasant impressions according to Mattheson and give rise to 'special emotions'. The insertion of an *abruptio* (sudden break) Mattheson claims, can further 'arouse the emotions.'[133] Buxtehude often captures the audience's attention and thrills the listener with an unexpected silence and a final flourish. Examples can be noted at the conclusion of the *Praeludium in C* (BuxWV 137). Here Buxtehude interjects a mixture of *anabasis* and *abruptio* figures, securing a gesticulatory and declamatory performance.

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[130] Quintilian, *Institutio Oratoria*, VI. I: LI - LV.

[131] Mattheson, 'Affect and Rhetoric in Music' (II), 195.

[132] Ibid.

[133] Ibid. It must be said that the insertion of an *abruptio* is not the preserve of the *peroratio*. There are numerous examples of throughout Buxtehude's music, whose purpose is to deliver a kaleidoscope of rhetorical effects. In my opinion, Mattheson at this juncture, is using the term *abruptio* in reference to the *peroratio* simply to emphasise the rhetorical and theatrical impact it has in relation to the concluding part of a musical speech.

Example 15: *Praeludium in C* (BuxWV 137) bars 99 – 103.[134]

The use of repetition to amplify key points is an important aspect of Buxtehude's *peroratio.* Simply repeating ideas however, can quickly exhaust the listener's interest and become dull and monotonous. Quintilian argues that repetition should be enriched with a variety of figures to ensure the message is clearly understood and appreciated:

> What we may think necessary to recapitulate must be put forward with some emphasis, enlivened by suitable remarks and varied with different figures, for nothing is more offensive than mere straightforward repetition, as if the speaker distrusted the judge's memory.[135]

The ground bass heard in the *peroratio* chaconne of the *Praeludium in C* (BuxWV 137) bars 75 – 103, refreshes the listener's memory with thematic material previously stated in the fugue. Throughout this section, Buxtehude employs a host of figures in the upper parts to avoid tedium with the repetitiveness of the pedal part.

To summarise: investigating Buxtehude's praeludia in relation to the Classical *dispositio* has shown that each part of the composer's work has structural functions similar to that of oratory. Whilst some texts describe Buxtehude's praeludia as a mercurial genre alternating between free and fugal sections, I have demonstrated that the composer's praeludia are in fact carefully constructed sound speeches or *Klangrede*, with each part clearly aligned to the *dispositio.* Buxtehude manipulates content within his praeludia through structure, logic

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[134] Buxtehude, *New Edition of the Complete Organ Works,* Vol. 1, 8.

[135] Quintilian, *Institutio* Oratoria, VI. I: I.

and exuberance akin to rhetoric. Although each praeludium is organised differently, they reflect the dispositional framework as purported by Quintilian, Cicero and Mattheson. This study has shown how knowledge of the Classical and musical-rhetorical *dispositio* influenced the way Buxtehude approached composition to provide meaningful contexts for an array of rhetorical and affective figures.

Introductory sections (*exordia*), should be effectively and affectively delivered to arouse and to capture the listener's attention. Through the flamboyant and virtuosic passagework, performers should aspire to astonish and captivate, whilst preparing their audience for what is to come. Buxtehude's *exordia*, as in oratory, are sections where performers establish credibility (*ethos*) and goodwill. *Confirmatio* sections announce the statements and subject matter of Buxtehude's musical speeches. They establish mode and secure affection in all voices. Like oratorical logic, his fugal procedures fulfil the statements outlined in his *propositio* (fugal exposition) with succeeding points of imitation and confirmation. Subjects should be articulated rhetorically, that is with greater attention paid to grammatical nuances, inflection and the projection of lines wherever they occur, to facilitate authoritative and clear delivery. *Confutationes* and *digressiones* introduce rhetorical rebuttals in the form of alternative and divergent material. These sections contain contrasting themes, motifs and modes, as well as the exuberant and rhapsodic *stylus phantasticus* figuration and recitative-like passages. Finally, Buxtehude's *perorationes* secure prior material through the recollection of themes and by re-establishing *Affekt* and tonality. Many of Buxtehude's *peroratio* employ the rhetorical concept of repetition to recapitulate and amplify the key points of his musical orations. Buxtehude's *peroratio* impress the listener and arouse the emotions with ornate and affective figures and technically demanding passagework.

Buxtehude's structure validates the balance of passion in his free, unrestrained sections with the logic of his contrapuntal premises. The praeludia demonstrate highly affective divisions determined by an abundance of extravagant rhetorical figures and exuberantly rhapsodic and technically demanding passages. The composer's fugal writing on the other hand, is logically contrived and corroborated within the parameters of his contrapuntal sections. Performing Buxtehude's music is not simply a systematic or technically demanding exercise; one should strive to illustrate the different sections and to reveal their innate rhetorical messages. One should not simply be concerned with analytical construction or producing technically secure passagework, or even analysing the composer's counterpoint; but should attempt to arouse, stir and impress the listener through revealing the intrinsic rhetorical processes and devices within Buxtehude's music.

Chapter 2
Elocutio Figures of Speech

Our first object must be, therefore, that what we wish to impress upon the judge we may impress upon ourselves, and that we may be touched ourselves before we begin to touch others. But by what means, it may be asked, shall we be affected since our feelings are not in our own power? I will attempt to say something also on this point. What the Greeks call φαντασίαι (phantasiai) we call *visiones*, images by which the representations of absent objects are so distinctly represented to the mind that we seem to see them with our eyes and to have them before us. Whoever shall best conceive such images will have the greatest power in moving the feelings.[136]

For the North German composer, Lutheran chorales represented a lineage with older traditions by means of modes, chant melodies and their vernacular texts. German liturgical practice, with its emphasis on interpreting Scripture, constituted the basis of Lutheran theology and chorales held a particular place in this theological philosophy. Luther had been clear regarding sung text, insisting that it must be lucid and comprehensible and that every verbal nuance translated into German must be expressed idiomatically. This is clearly stated in his writing *Against the Heavenly Prophets* of 1525:

Although I am willing to permit the translating of Latin texts of choral and vocal music into the vernacular with the retention of the original notes and musical settings, I am nevertheless of the opinion that the result sounds neither proper nor correct; the text, the notes, the accents, the tune, and likewise the entire outward expression must be genuine outgrowths of the original text and its spirit; otherwise, everything is nothing more than an apish imitation.[137]

An important responsibility of the Lutheran organist, according to the tradition established in Germany, lay in the expressive elaboration of chorales within worship. Snyder maintains that the 'imaginative presentation of Lutheran chorales' was a speciality of the North German organist.[138] Snyder tells us that Buxtehude wrote approximately forty seven

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[136] Quintilian, *Institutio Oratoria*, VI.II.

[137] From Luther's writing *Against the Heavenly Prophets* cited in Buszin's article 'Luther on Music'. Buszin, Walter E. 'Luther on Music', Source: The Musical Quarterly, Vol. 32, No. 1 (Jan. 1946), published by: Oxford University Press, 95. www.jstor.org/stable/739566.

[138] Snyder, *Dieterich Buxtehude: Organist in Lübeck*, 257.

chorale preludes, largely based on Lutheran chorales, which consisted of three main types, the chorale prelude, chorale variation and the chorale fantasia.[139] The chorale prelude, usually a shorter setting, tended to be based on a single verse of a chorale. A chorale fantasy is a work that develops each line of a chorale text to form a sectional composition, displaying greater musical variety than is found in the shorter chorale prelude. Chorale variations treat verses of a chorale as individual self-contained units, reflecting their *Affect*, character and message. In his doctoral dissertation, Toumpoulidis, remarks that Buxtehude adopted the 'chorale-based compositional genre as pioneered by Scheidemann and Tunder' appropriating the same tradition of 'embellishing the *cantus firmus* with vocal ornaments, imitating, in some way, the human voice.'[140]

As discussed above, every German with a *Lateinschule* education spent years as a student learning to recognise and employ components and constituents of rhetoric. Throughout the seventeenth and eighteenth centuries, the doctrine of musical-rhetorical figures *(Figurenlehren)* became increasingly popular, particularly in German circles. The relationship between music and rhetoric, Bartel explains, was indeed, 'most frequently and concretely articulated through the concept of musical-rhetorical figures',[141] although according to Buelow, there were 'numerous conflicts in terminology and definition'.[142] Joachim Burmeister was the first to present a comprehensive list of *figuren* via three publications his: *Hypomnematum musicae poeticae* (1599), *Musica autoschendiastike* (1601) and *Musica Poetica* (1606).[143] Burmeister's familiarity with both music and rhetoric, together with his role as an educator, prompted a more hermeneutical approach towards composition that is, through the application of musical rhetorical terminology and concepts. The power of oratory, he considered, lay not in the 'aggregation of plain words' but rather in its 'expressiveness through its *ornatus*'[144] and 'emphatic expressions'[145] of significant words. Burmeister's intention was to record and associate established musical devices with rhetorical terminology as indicated in the foreword of his *Musica autoschendiastike*:

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[139] Snyder, *Dieterich Buxtehude: Organist in Lübeck*, 258.

[140] Toumpoulidis, 'Aspects of Musical Rhetoric in Baroque Organ Music', 136.

[141] Bartel, *Musica Poetica*, 82.

[142] Buelow, 'Rhetoric and Music', 9.

[143] Bartel, *Musica* Poetica, 94.

[144] The term *ornatus*, according to Bartel, was used in the early Baroque period to denote figures whose primary purpose was to add variety, interest and colour. Towards the later Baroque period however, musical figures adopted a more robust rhetorical function, that of arousing the affections. Bartel, *Musica Poetica*, 83.

[145] Ibid. 94.

Upon consideration of the manner in which music's wonderful 'ornatus' which surrounds the text shines forth, I must conclude, that more comprehensive and complete precepts be provided. When we study the work of great masters, we will rarely find one which does not exemplify some notable device. But we are bound to record our observations and gather them for future generations ... in the form of rules and regulations. [...] And in careful and rational examination of music, we will undoubtedly conclude that there is little difference between music and the nature of oratory. [146]

Scholars Johannes Nucius (ca. 1556 – 1620), and Joachim Thuringus (date unknown), linked 'musical figures to their rhetorical counterparts much more consciously than Burmeister.'[147] Johann Georg Ahle, viewed musical figures in a purely rhetorical context. He allowed virtually any literary figure found in a compositions text to be interpreted musically.[148] Mauritius Johann Vogt (1669 -1730) stressed that musical figures should 'vividly portray not only the affection, but the 'idea' of a composition's text.'[149]

The transfer of linguistic principles to music forged closer bonds with oratory and many Baroque musicians applied rhetorical attributes to their own compositional techniques. However, scholar Brian Vickers, disputes the Baroque phenomenon of associating rhetorical figures to music on the grounds that it distorts their original meanings; since the 'musical application of a figure is always more limited than its rhetorical function, and [...] usually involves a transposition of the linguistic effect on to some other plane.[150] Bettina Varwig similarly rejects Burmeister's pedagogical approach, claiming that whilst his figures may have been used to 'underline textural context' and heard expressively, they 'do not convey such meaning independently when abstracted from their occurrence in a particular composition.'[151] The concept of the composer as an ardent preacher of Lutheran texts is also challenged by Varwig. She rejects the exclusively 'semantic focus on text expression'

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[146] Burmeister, Joachim. *Musica autoschediastike.* Rostock: C. Reusner, 1601, 144f.

[147] Bartel, *Musica Poetica*, 85.

[148] Ibid.

[149] Ibid.

[150] Vickers, 'Figures of Rhetoric / Figures of Music', 41.

[151] Varwig, Bettina. '*Mutato Semper Habitu*: Heinrich Schütz and the Culture of Rhetoric'. Music and Letters, Volume 90, Number 2, May 2009, 221.

preferring procedures involving 'designing effective musical compositions out of a passage of text.' [152]

The third component of the Classical canon *elocutio* is primarily concerned with embellishing and heightening speech by means of rhetorical figures. For Quintilian, a fine figurative technique and a secure command of imagery were essential skills of the orator. Figures were not simply decorative, he believed, they engendered credibility, helped to avoid tediousness and made speeches more delightful and entertaining. Quintilian speaks of figures as having no:

> ...greater power over the feelings, for if the look, the eyes, the gesture of a speaker has a powerful effect on the mind, how much more influence must the air, as it were, of his speech have, when adapted to make the impression which he desires? But the greatest power of figures is shown in rendering oratory attractive, either by giving plausibility to the character of the speaker, by securing favour to his cause, by relieving weariness with variety, or by presenting certain points in a more becoming or safe light. [153]

Kircher in his *Musurgia Universalis* equates the function of musical-rhetorical figures to the 'embellishments, tropes and the varied manners of speech in rhetoric'. [154] Just as orators move the listener through the 'artful arrangement of tropes' so too is music capable of moving the listener by means of the 'artful combination of musical phrases and passages'. [155] Johann Andreas Herbst in his *Musica moderna prattica* (1658) equates the musician to the orator in the way he embellishes garnishing his music with decorative and affective figures:

> Just as the function of an orator is not only to adorn a speech with beautiful, graceful, vivid words, and splendid figures, but also to deliver it correctly and to move the affections; just as he therefore sometimes raises his voice, sometimes lowers it, sometimes speaks quietly, and softly, sometimes loudly and fully; so also the function of the musician is not only to sing, but to sing artfully and gracefully. Thus the heart of the listener is stirred and the affections are moved; thus the song can achieve the end for which it was made and to which it is directed. Therefore, a singer

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[152] Varwig, '*Mutato Semper Habitu:* Heinrich Schütz and the Culture of Rhetoric', 228.

[153] Quintilian, *Institutio Oratoria*, IX. I: XXI.

[154] Kircher, *Musurgia Universalis sive ars magna consoni et dissoni*, 366.

[155] Ibid.

must not only be endowed by nature with a splendid [sic] voice, but also educated with a good understanding and perfect knowledge of music.[156]

Chapter 2 explores Buxtehude's commitment to textual expression. The chorale preludes: *Ein feste Burg ist unser Gott* (BuxWV 184) and *Durch Adams Fall ist ganz verderbt* (BuxWV 183) are used to demonstrate his highly honed rhetorical approach to text. Webber argues that North German composers of Buxtehude's time 'showed an exhaustive preoccupation with correct word settings, both in terms of emphasis and interpretation.'[157] Textural expression or *hypotyposis* [158] encapsulates Buxtehude's linguistic approach. Indeed, *Hypotyposis* figures provide some of most illustrative word painting techniques of the Baroque era. Webber maintains that in his *Musica Poetica,* Burmeister's *hypotyposis* 'took many forms.'[159] Some of the more obvious examples of word painting Webber continues include:

> ...animated melismas for words indicating praise, singing or victory ... Interrogatives such as 'quis?' and exclamations such as 'O!' or 'Ach!' are usually set as single off-beat notes or chords, and words expressing length of time such as 'semper', 'lange', or 'expectas' are often given held notes of chords. Texts that describe the penitent sinner crying out to God are illustrated by ascending musical phrases, while those concerned with earthly things are given low notes.[160]

The connection between music and the affections is a recurring theme throughout the history of music. In Baroque music however, greater importance was given to the emotional qualities and the spirit of a work. Marpurg in his *Der critische Musicus an der Spree erster Band* attests to this influence in the following:

> All musical expression has an affect or emotion for its foundation. A philosopher when expounding or demonstrating will try to enlighten our understanding, to bring it lucidity and order. The orator, the poet, the musician attempt rather to inflame than

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[156] Herbst, Johann Andreas. *Musica moderna prattica,* (Frankfurt 1658), 2nd translation in Benito V. Rivera, *German Music Theory in the Early 17th Century: The Treatises of Johannes Lippus* (Ann Arbor, Michigan: UMI Research Press, 1980, 55.

[157] Webber, Geoffrey. *North German Church Music in the Age of Buxtehude,* Oxford University Press, 2001, 158.

[158] The function of the *hypotyposis* according to Bartel is to 'vividly and realistically illustrate a thought or image found in the text. The *hypotyposis* technique Bartel informs the reader is regarded in terms of 'principles of composition than specific figures.' In other words, the *hypotyposis* is not a rhetorical figure per se, but a compositional skill for depicting the text. Bartel, *Musica Poetica*, 307 – 309.

[159] Webber, *North German Church Music in the Age of Buxtehude*, 159.

[160] Ibid.

to enlighten. The philosopher deals in combustible matter capable of glowing or yielding a temperate and moderate warmth. But in music there is only the distilled essence of this matter, the most refined part of it, which throws out thousands of the most beautiful flames, always with rapidity, sometimes with violence.[161]

Baroque composers formed clear associations between the perceived psychological role of the soul (or spirit) and the music they composed. Many believed that the soul manifested itself in various affections or passions that governed human action. Composers subscribed to the *Doctrine of the Affections* (*Affektenlehre*) philosophy where inherent emotional states could be aroused through specific devices, modes or tempi. Bartel maintains that Baroque affective music has at its heart a 'quasi-Newtonian premise', a universal law of 'order, action and reaction [162] understood by both musician and listener. Through the power of music, composers could rely on 'calculated emotional responses'.[163] Desired affections could, according to Bartel, be evoked through 'appropriate mode or key, time signature and tempo, figure and cadence, along with the entire arsenal of rhetorical methods and devices.'[164]

Musically affective devices were viewed in pedagogical terms; they could be taught and learned akin to the mathematical properties of musical theory. René Descartes' *Les Passions de l'âme* (1649) was the first treatise to develop a systematic theory of the affections in which physiological processes and bodily reactions were subjected to rational and pseudo-scientific reasoning. According to Descartes' theory, ways in which humans reacted to specific affections could be defined through rational and scientific justifications.[165] Descartes' theory was linked to the revival of the ancient Greek medical doctrine of four humours and temperaments, a theory that remained dominant throughout the Baroque era. The premise of this ancient Greek humoural doctrine, as formulated by Empedocles, Hippocrates, and Galen, taught that there were four primordial elements, namely air, earth, fire, and water closely allied to a temperament.[166] According to Descartes' doctrine, people had up to four temperaments: sanguine, choleric, melancholic and phlegmatic, or different combinations thereof. Specific bodily organs and humours were associated with distinct emotional states

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[161] Marpurg, Friedrich Wilhelm. *Des critischen Musicus an der Spree erster Band*, Berlin, 1749, 2.

[162] Bartel, *Musica Poetica*, 33.

[163] Ibid.

[164] Ibid.

[165] Wilson, Blake, George J. Buelow, and Peter A. Hoyt, `Rhetoric and Music', in: The New Grove Dictionary of Music and Musicians, ed. by S. Sadie and J. Tyrrell, 269 – 270. www.grovemusic.com.

[166] Bartel, *Musica Poetica*, 36.

called affections. Individuals succumb to certain affections by changes in the balance of these bodily humours. According to Descartes, when affected and aroused by external stimuli, bodily organs produced specific humours. Properties in the air stimulated by music it was believed, entered the ear in the audible form of the numerical proportions as advocated by Luther. This, according to Bartel, set in motion `animal spirits' (*spiritus animalis*) which in turn motivated the humours.[167] For this process to be satisfactory, it was considered necessary that 'both text and accompanying music express the same affection, and not contradict each other.'[168] Descartes' doctrine is summarised in the following table:

Descartes' *Doctrine of the Affections* [169]

Temperament:	Sanguine	Choleric	Melancholic	Phlegmatic
Humour and Organ:	Blood / Heart	Yellow Bile / Liver	Black Bile / Spleen	Phlegm / Brain
Element and Planet:	Air / Mercury	Fire / Mars	Earth / Saturn	Water / Neptune
Attributes:	Hot and Wet	Hot and Dry	Cold and Dry	Cold and Wet
Season / time of day / Age:	Spring / Morning / Youth	Summer / Noon / Young Adult	Fall / Evening / Older Adult	Winter / Night / Aged
Affections:	Love / Joy	Anger / Fury	Sorrow / Pain	Peacefulness / Moderate Joy / Sorrow

A year after Descartes' treatise, Kircher published his *Musurgia universalis.* Kircher gave a much more detailed and comprehensive account of the temperamental, pathological and affective relationships of the humours and corresponding musical characteristics. During the course of the eighteenth century empirical experience of affections, rather than hermeneutic knowledge, became increasingly prevalent. Mattheson reflects this philosophical trend in his *Der vollkommene Capellmeister*, stating that 'Mathematics is a human art; Nature however, a Divine force'.[170] He speaks of the composer's aesthetical responsibility in the depiction of passions:

> ...each and every *Affectus* [since] there the composer has the grand opportunity to give free rein to his invention. With many surprises and with as much grace he there can, most naturally and diversely, portray love, jealousy, hatred, gentleness, impatience, lust, indifference, fear, vengeance, fortitude, timidity, magnanimity,

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[167] Bartel, *Musica Poetica*, 38.

[168] Ibid.

[169] Ibid, 37.

[170] Mattheson, *Der vollkommene Capellmeister* , 20.

horror, dignity, baseness, splendour, indigence, pride, humility, joy, laughter, weeping, mirth, pain, happiness, despair, storm, tranquillity, even heaven and earth, sea and hell, together with all the actions in which men participate.[171]

The importance of the spiritual nature of music is emphasised by Quantz, 'the composer and he who performs the music must alike have a feeling soul, and one capable of being moved.'[172] C.P.E. Bach argues that a 'musician cannot move others without himself being moved. He will have to feel all the emotions he hopes to call up in his audience, since by showing his own mood he will rouse a similar mood in the listener.'[173] The relationship between music and specific emotive states existed since antiquity. We read of Plato in *The Republic*, rejecting the mourning modes as unfit for the dignity of his imagined ruling-elite. He rebukes the *Ionian* and certain *Lydian* modes because of their association with drinking songs, describing them as 'languid'. The *Dorian* and *Phrygian* however, because they were said to be capable of inducing courage into his ideal elite and, during peace time, induce a spirit of religion and elevated ethics.[174] Mattheson includes a discussion on the characteristics of tonality in his first treatise *Das neu-eröffnete Orchestre* (1713), where he relates specific affections to particular keys:

> It is well known, if one considers the time, circumstances, and persons involved, that each key possesses some special characteristic and is very different in its effect from the other keys; but, what each key actually has for its affect, and how and when this affect is aroused, is greatly contradicted.[175]

According to Webber, Buxtehude's lifetime covered a large percentage of the 'transition between the use of modes and modern tonality.'[176] Buxtehude's sense of major

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[171] Johann Mattheson, *Neu-eröffnete Orchestre,* (Hamburg: the author, 1713; facs. repr. Hildesheim: Georg Olms, 1997), Part III, Chapter 2, §2,161 and 167, transl. Cannon, Johann Mattheson, New Haven and London, 1947, 129.

[172] Quantz, Johann Joachim. *Versuch einer Anweisung die Flote traversiere zu spielen, XVIII.* Berlin, 1752. Fr. ed.: *Essai d'une method pour apprendre ajouer de laflute traversiere*. Berlin, 1752. Facs. of 3rd ed. (1789) ed. H. P. Schmitz. Kassel, 1953, 28.

[173] Bach, Carl Philipp Emanuel. *Versuch uber die wahre Art das Clavier zu spielen*. Berlin, 1753. Pt. III, Berlin, 1762. Facs. of Pts. I and II, ed. L. Hoffmann-Erbrecht Leipzig, 1957. Ed. W. Niemann. Leipzig, 1906. Tr. and ed. W. J. Mitchell. New York and London, 1949, 13.

[174] Plato. *The Republic*. Book 3, (399 a-b), translated by Desmond Lee. Penguin Group 1987, 100. Plato also references affection and its association with text. Discussing the influence of modes with Glaucon, Plato asks the question 'And surely the mode and rhythm should suit the words?' to which Glaucon (being a musician) replies 'certainly'. 398d, 99.

[175] Mattheson, *Das neu-eröffnete Orchestre* , 43.

[176] Webber, *North German Church Music in the Age of Buxtehude*, 123.

and minor tonality, Snyder argues, was 'well developed by 1675, as indicated by the ritornello to *Gestreuet mit Blumen* (BuxWV 118) because the original print Snyder claims, employs a 'modern key signature of four sharps for the key of E major.'[177] However, in his article 'Modes and tones in Buxtehude's organ works' Webber argues that most 'German theorists presented chorale melodies as examples of the workings of different modes, and Matthaei and Christoph Bernhard refer to many of the chorales set by Buxtehude.'[178]

We are informed by Snyder that almost all of the chorales Buxtehude set to music come from both the '*Geystliche Lieder* published by Valetin Babst in 1545' and 'Thomissøn's *Den danske Psalmebog* of 1549.'[179] For this investigation, the first strophe of Luther's chorale *Ein feste Burg ist unser Gott* (BuxWV 184) is used to establish methods used by Buxtehude to depict and highlight text within his choral preludes. Possibly based on Psalm 46, Luther's words conjure the Jewish image of God as being a 'safe refuge' a good defender, even a 'weapon'!

Ein feste Burg ist unser Gott,	*A sure, safe refuge is our God,*
Ein gute Wehr und Waffen;	*A good defence and weapon:*
Er hilft uns frei aus aller not,	*He helps us from the mortal need*
Die uns itzt hat betroffen.	*That now on us has fallen.*
Der alte böse feind,	*The old and evil foe,*
Mit ernst er's jetzt meint,	*He's dead earnest now.*
Groß macht und viel list	*Brute force and deceit*
Sein grausam rüstung ist,	*Strew victims at his feet.*
Auf erd ist nicht seinsgleichen.	*On earth is not his equal.* [180]

[177] Snyder, *Dieterich Buxtehude, Organist in Lübeck*, 353.

[178] Webber, Geoffrey. 'Modes and tones in Buxtehude's organ works'. *Early Music*, Vol. XXXV, No. 3, Published by Oxford University Press, 2007, 355.

[179] Snyder, *Dieterich Buxtehude, Organist in Lübeck,* 257.

[180] English Translations by Paul H. Farseth. Bach Cantata Website, http://www.bach-cantatas.com/Texts/BWV80-Eng8.htm

Example 16: *Ein feste Burg ist unser Gott chorale*.[181]

From the outset, like a skilled preacher, Buxtehude secures the listener's attention, emphasising and embellishing the chorale melody with *emphasis* [182] figures. Buxtehude intersperses each melodic *emphasis* with decorative *messanza* figures (four note groupings), ensuring that the impetus is always directed towards the well-known chorale notes, strengthening the notion of God as a 'safe refuge'. The inclusion of *accentus*[183] and *anabasis* (ascending) figures provides further momentum between each secure melodic landmark.

Example 17: *Ein feste Burg ist unser Gott* (BuxWV 184) bars 1 – 7.[184]

[181] Image taken from 'Wikisource' *Ein feste Burg,* is Luther's version of Psalm XLVI. The chorale was probably written at Coburg 1530; the tune seems to have appeared first in '*Psalmen* und *geistliche*'. Lieder,'http://en.wikisource.org/wiki/A_Dictionary_of_Music_and_Musicians/Ein'_Feste_Burg

[182] The *emphasis* figure Bartel maintains was first included in Vogt's list of rhetorical figures – *figures ideales*. The function of this figure Bartel informs the reader is to 'highlight and emphasise the text.' Vogt argues that the *emphasis* can 'either be notated or extemporised by the singer.' Vogt, Mauritius. *Conclave thesauri magnae artis musicae*. Prague, 1719, 151. Cited in Bartel, *Musica Poetica*, 252.

[183] *Accentus* figures comprise of preceding or succeeding upper or lower neighbouring notes. According to Bartel, the *accentus* is not considered to be a musical-rhetoric figure; instead, its rhetorical association is 'rooted in delivery or *pronunciatio* rather than the *ornatus* of the *decoratio*.' Bartel, *Musica Poetica*, 170.

[184] Buxtehude, Dietrich. *New Edition of the Complete Organ Works,* Vol. 4: Chorale Settings A-Me (BuxWV 177-206. Ed. Christoph Albrecht. Bärenreiter Kassel, 2007, 20.

Buxtehude employs the *polysyndeton* [185] figure during the third line *'Er hilft uns frei aus aller Not' (He helps us from the mortal need)*. With its insistency and elongation, this phrase captures musically a feeling of 'need'. The descending (*catabasis*) and ascending (*anabasis*) passage (bars 18 – 19), provides the listener with an impression of God's descent to deliver humankind from its corporeal needs.

Example 18: *Ein feste Burg ist unser Gott* (BuxWV 184) bars 16 – 19.[186]

Buxtehude employs *catabasis* (descending) figures to denote the phrases *'Die uns itzt hat betroffen' (now on us has fallen)* and *'Auf Erd ist nicht seinsgleichen' (On earth is not his equal)*. In each passage, there is a distinct downwards movement and Janokva's description of the *catabasis*, that it expresses affections such as 'servitude', 'humility' and 'lowliness'[187] successfully reflects Buxtehude's setting of the text. *Polyptoton* (repeated passage at different pitches) and *syncopatio*[188] figures help to push the music on, whilst melodic appoggiaturas create discord. This dissonance helps to convey the realisation that man is not being God's equal. The work concludes with a final *fauxbourdon* descent to the tonic, firmly establishing man's position in the divine order.

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[185] Vogt, Mauritius. *Conclave thesauri magnae artis musicae.* Prague, 1719, 151. Vogt informs the reader that the *polysyndeton* figure occurs when 'an *emphasis* is repeated successively in the same part of a passage.

[186] Buxtehude, *New Edition of the Complete Organ Works,* Vol. 4, 21.

[187] Janokva, Tomâŝ. *Clavis ad Thesaurum magnae artis musicae.* Prague 1701. Facs. Ed. Amsterdam: F. Knuf 1973, 56.

[188] Bartel, *Musica Poetica*, 396.

Example 19: *Ein feste Burg ist unser Gott* (BuxWV 184) bars 53 – 59.[189]

Before moving on to explore rhetorical figures in Buxtehude's *Durch Adams Fall ist ganz verderbt* (BuxWV 183), reference must be made to the affection of the chorale prelude *Ein feste Burg*. Mattheson alludes to the key C major as having a 'rather rude and impertinent character … well suited to the expression of joy'.[190] According to Descartes' doctrine, this suggests that the work exhibits a 'sanguine' character. [191] With this in mind, performers ought to convey a confident and cheerful temperament, consider a livelier tempo and draw a brighter solo registration.

Buxtehude's chorale prelude *Durch Adams Fall ist ganz verderbt* (BuxWV 183), according to Snyder, is a setting of an early Reformation hymn recounting the story of the fall of Adam.[192] Later strophes tell of the man's Redemption through Christ; however, Snyder asserts that the 'first stanza dominates Buxtehude's setting.' [193] Although *Durch Adams Fall ist ganz verderbt* has a total of nine verses and it is possible that Buxtehude wanted his music to refer to subsequent strophes, this study will concentrate entirely on the first verse. Snyder

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[189] Buxtehude, *New Edition of the Complete Organ Works,* Vol. 4, 22.

[190] Mattheson, 'Affect and Rhetoric in Music' (II), 235.

[191] Bartel, *Musica Poetica*, 37.

[192] Snyder, *Dieterich Buxtehude, Organist in Lübeck*, 269.

[193] Ibid.

argues that this chorale setting is a fine example of the *cantar d'affetto* style with almost all of its melodic ornamentation reflecting this particular style.[194] *Cantar d'affetto*, Butt informs us, is a manner of singing which takes account of and conveys aspects of textual affect.[195]

Durch Adams Fall ist ganz verderbt	*Through Adam's fall human nature*
Menschlich Natur und Wesen,	*And character is completely corrupted,*
Dasselb gifft ist auff uns geerbt,	*The same poison has been inherited by us,*
Daß wir nicht mocht'n genesen	*So that we would not be able to recover health*
Ohn' Gottes Trost, der uns erlöst	*Without comfort from God,*
Hat von dem großen Schaden,	*Who has redeemed us from the great harm*
Darrin die Schlang Hevam bezwang,	*That was done when the serpent overcame Eve*
Gotts Zorn auff sich zu laden.	*And led her to bring God's wrath upon herself.* [196]

Example 20: The Chorale *Durch Adams Fall ist ganz verderbt* (Pagendarm melody).[197]

This chorale prelude is written in the Dorian mode, a tonality Mattheson describes as 'somewhat devout and calm.'[198] In reference to Descartes' *Doctrine of the Affections*, Buxtehude's *Durch Adams Fall ist ganz verderbt* has a 'melancholic' temperament. Snyder in fact, argues that it is 'imbued with sorrow.'[199] A more considered, pensive and somewhat subdued approach is therefore necessary to appropriately convey the text's *pathos*. The first line of the chorale reflects mankind's fall from grace: *Durch Adams Fall ist ganz verderbt*

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[194] Snyder, *Dieterich Buxtehude, Organist in Lübeck*, 269.

[195] Butt, *Music Education and the Art of Performance in the German Baroque*, 49.

[196] English Translations by Francis Browne. Bach Cantata Website: www.bach-antatas.com/Texts/BWV80-Eng8.htm

[197] The chorale melody *Durch Adams Fall is ganz verderbt* is taken from Snyder's *Dieterich Buxtehude, Organist in Lübeck*, 270.

[198] Mattheson, 'Affect and Rhetoric in Music' (II), 234.

[199] Snyder, *Dieterich Buxtehude, Organist in Lübeck*, 269.

Menschlich Natur und Wesen. Buxtehude creates an impression of Adam's fall (*hypotyposis*) in the pedal part during first five bars by combining *catabasis* (descending figures) with *salto semplice* [200] figures – consonant leaps of perfect fifths. The *anaphora* (repetition) of these *salto semplice* figures reiterates Adam's descent by plunging down to the desolate low pedal 'D' in bar 5.

Example 21: *Durch Adams Fall ist ganz verderbt* (BuxWV 183) bars 1 – 5. [201]

Following this, Buxtehude presents a two-part descending sequence (*gradiatio*) complete with suspensions and decorative resolutions. The falling dissonances are another technique used by Buxtehude to suggest the sorrowfulness and grief brought about by mankind's fall from grace.

Example 22: *Durch Adams Fall ist ganz verderbt* (BuxWV 183) bars 5 – 7. [202]

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[200] The *salto semplice* figure according to Printz appears to be more of a technical device rather a rhetorical figure, a 'simple leap'. Nonetheless, the *salto semplice* is expertly rendered Buxtehude to illustrate the text making it more persuasive and thus, rhetorical in nature. Printz explains that 'every leap occurs either to the third, fourth, fifth, sixth, or octave.' Printz, Wolfgang C. *Phrynis Mytilenaeus oder Satyrischer Componist.* Dresden / Leipzig, 1696, pt.2, 50.

[201] Buxtehude, *New Edition of the Complete Organ Works,* Vol. 4, 18.

[202] Ibid.

One of the more obvious rhetorical figures evident in the third and fourth stanzas *Dasselb gifft ist auff uns geerbt,Daß wir nicht mocht'n genesen* is the *passus duriusculus*. Chromaticism is an allegorical aspect of this section, underpinning Buxtehude's representation of corruption and the futility of restoring humankind's once intimate relationship with God. Throughout bars 13 – 23, Buxtehude uses *passus duriusculus* figures to corrupt his melodic lines (see Example 23). Notice how the descending chromatic fourth in the pedal (bars 14 – 15) and alto part (bars 16 – 17), yet again allude to the 'Fall'. The discordant sentiment is further amplified by the *parrhesia* figure. The *parrhesia* Bartel informs us is the 'insertion of a dissonance' and that it falls on a 'weak beat.'[203] The *parrhesia* according to Bartel 'introduces ignoble elements into a composition, namely forbidden dissonance'.[204] Quintilian references the *parrhesia* stating that 'adulation frequently is hidden under this device … and it obliges him whose cause was evil.'[205] This strengthens the notion that Buxtehude uses the *parrhesia* to enhance the allegory of malcontent between God and man within Luther's text,

Example 23: *Durch Adams Fall ist ganz verderbt* (BuxWV 183) bars 13 – 17.[206]

The *gradatio* figure (ascending parallel thirds) between the alto and tenor parts (Example 24 bars 31 – 32), is used for the phrase *Hat von dem großen Schaden (Who has redeemed us from the great harm)*. The upward trajectory of this figure helps to communicate the message of heavenly redemption in this passage. Kircher describes the *gradatio* figure as a

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[203] Bartel, *Musica Poetica*, 352 – 3.

[204] Ibid, 353.

[205] Quintilian, *Institutio Oratoria,* IX. II: XXVIII.

[206] Buxtehude, *New Edition of the Complete Organ Works,* Vol. 4, 18.

'musical passage which ascends by step, and is often used in affections of divine love and yearning for the heavenly kingdom.'[207] The pedal *catabasis* however, heard in the second part of this section (bars 33 – 34), reiterates the devastation of Adam's 'Fall'. The ascending and plunging, meandering semiquaver passage gives a sense of unease and trepidation as Buxtehude recalls man's self inflicted turmoil. Underneath this, Buxtehude incorporates a *hyperbole* figure into the pedal part. In oratory, a *hyperbole* occurs when one exceeds the truth. Similarly, the *hyperbole*, Burmeister writes is a figure which transgresses the '*melodia*'[208]: one which Bartel describes as overstepping the 'upper *terminus* or boundary of a mode's *ambitus* or range'.[209] Could it be here that Buxtehude is referencing allegorically the boundary crossed in the Garden of Eden?

Example 24: *Durch Adams Fall ist ganz verderbt* (BuxWV 183) bars 31 – 35.[210]

In Example 25, Buxtehude employs the figurative *hypotyposis* to represent the word *schlang* (serpent). The symbolism here is captured by means of *catabasis, anabasis, accentus* and *tirata mezzo* and *tirata defectiva* [211] figures all denoting the serpent's snake-like movement. Buxtehude envelopes the chorale notes for *Hevam* (Eve) within the passagework indicating musically the concept of the serpent overcoming Eve. Those familiar with the biblical account of the 'Fall' will no doubt be aware that the serpent came down from the tree to tempt and overpower Eve's innocence. The octave leap up to 'A' above the stave (*salto*

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[207] Kircher, *Musurgia Universalis sive ars magna consoni et dissoni*, 145.

[208] Burmeister, *Musica Poetica*, 64.

[209] Bartel, *Musica Poetica*, 306.

[210] Buxtehude, *New Edition of the Complete Organ Works,* Vol. 4, 19.

[211] The *tirata mezzo* is a figure that Bartel describes as being a 'short run spanning no more than a fourth.' *Tirata defective* are runs that cover at least a fifth, but not quite an octave. Bartel, *Musica Poetica*, 409.

semplice) and the subsequent 'snaking' down movement demonstrates Buxtehude's symbolic representation.

Example 24: *Durch Adams Fall ist ganz verderbt* (BuxWV 183) bars 39 – 40.[212]

   The persuasive character of this chorale is increased at its conclusion. At bar 46 Buxtehude inserts ascending *exclamatio* figures to heighten the affection of despair and hopelessness – maybe to illustrate the point of the story that Eve has brought God's punishment upon herself? Mattheson describes the *exclamatio* as a figure expressing 'extreme dismay or astonishment because of horrifying or atrocious events frequently of the highest order of despair … here desperation reigns supreme.'[213] Following this, Buxtehude creates a sense of desolation with a lone melodic 'A' in bars 47 & 48. The composer's word painting seems to reflect Eve's realisation of bringing God's wrath upon herself.   The chorale prelude ends with a *circulatio* (or *groppo*) figure, an ascending *tirata defectiva* and a *tirata perfecta* (an octave run) and a concluding *tierce de Picardie*. North German congregations would have known this chorale tune and text, understood the story of the 'Fall' and been familiar with rhetorical figures. Could this be Buxtehude reinforcing the Lutheran message that mankind's redemption will only truly come if one sets their sights on God and the Kingdom of Heaven?

Example 25: *Durch Adams Fall ist ganz verderbt* (BuxWV 183) bars 46 – 49.[214]

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[212] Buxtehude, *New Edition of the Complete Organ Works,* Vol. 4, 19.

[213] Mattheson, *Der vollkommene Capellmeister*, 193.

[214] Buxtehude, *New Edition of the Complete Organ Works,* Vol. 4, 19.

In summary, the rhetorical canon *elocutio* has proven to be useful in demonstrating methods of depicting figurative allegory and symbolism within Buxtehude's chorale preludes. Through the study of *figuren*, the composer's chorale preludes illustrate a preoccupation with theological and linguistic interpretation and textural expression or *hypotyposis*. Although an analytical approach to symbolic figuration in Buxtehude's chorale preludes can be subjective, research into this particular area has been both stimulating and enlightening and I believe it offers organists rewarding perspectives into performing and delivering the chorale preludes rhetorically.

The bond between rhetorical figures and their musical counterparts as expressed through the North German doctrine of musical-rhetorical figures (*Figurenlehren*) is a vitally important aspect of Buxtehude's music. Musical-rhetorical figures can be observed conveying gesture, reflecting affection and expressing and reinforcing meaning. Scholars such as Vickers and Varwig however, warn that the Baroque notion of directly associating rhetorical figures to music can be dangerous in that such correlations can distort and limit meaning, particularly when extracted from their original context.

Another abstract impact on the illustrative nature of Buxtehude's music is the *Doctrine of the Affections* (*Affektenlehre*). Through modes and tonalities, Baroque composers perceived the evocation of emotional states. René Descartes in his *Les Passions de l'âme* (1649) first developed a systematic musical theory related to affections which was believed to impact on physiological processes and bodily reactions. The affective nature observed in Buxtehude's chorale preludes reflects how the composer suitably associates specific modes with the underlying temperament of his chorale texts. Acquiring an understanding and appreciation of figurative and affective procedures within Buxtehude's chorale preludes is essential as it provides the key for unlocking their linguistic and rhetorical possibilities.

Chapter 3
Pronunciatio The Art of Correct Pronunciation

Rhetoric, then, (for we shall henceforth use this term without dread of sarcastic objections) will be best divided, in my opinion, in such a manner that we may speak first of the art, next of the artist, and then of the work. The art will be that which ought to be attained by study and is the knowledge of how to speak well. The artificer is he who has thoroughly acquired the art, that is, the orator, whose business is to speak well. The work is what is achieved by the artificer, that is, good speaking.[215]

This chapter explores the concept of rhetorical performance practice. It investigates techniques and procedures used to communicate, articulate and deliver Buxtehude's music convincingly. It is with this purpose in mind that the last stage of the rhetorical canon, *pronunciatio* will be considered. Rhetorically speaking, *pronunciatio* is the most influential and persuasive constituent of oratory, effective delivery, gesture and declamation. Quintilian, in his *Institutio Oratoria*, states that 'a delivery, which is rendered unbecoming either by voice or gesture, spoils everything and almost entirely destroys the effect of what is said'.[216] For Quintilian, authoritative delivery and compelling communication were essential factors for successful speech making. Regardless of knowledge, without credible delivery Quintilian argues, orators lacked the necessary skill and passion to move their audience. This is reflected in the following quotation:

As for the thing itself [delivery], it has a wonderful power and efficacy in oratory, for it is not so important what sort of thoughts we conceive within ourselves, as it is in what manner we express them, since those whom we address are moved only as they hear ... All attempts at exciting the feelings must prove ineffectual unless they are enlivened by the voice of a speaker, by his look, and by the action of almost his whole body.[217]

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[215] Quintilian. *Institutio Oratoria*, II.V.

[216] Ibid, III.III.

[217] Ibid, XI.II.

Quintilian asserts that erudite orators must learn to manipulate emotions by skilfully altering and varying the tones and rhythms of their voices by embracing a range of expressive techniques to stir the listener:

> But eloquence does vary both tone and rhythm, expressing sublime thoughts with elevation, pleasing thoughts with sweetness, and ordinary with gentle utterance and in every expression of its art is in sympathy with the emotions of which it is the mouthpiece. It is by the raising, lowering or inflexion of the voice that the orator stirs the emotions of his hearers, and the measure, if I may repeat the term, of voice or phrase differs according as we wish to rouse the indignation or the pity of the judge. For, as we know, different emotions are roused even by the various musical instruments, which are incapable of reproducing speech ... To proceed, an orator will assuredly pay special attention to his voice, and what is so specially the concern of music as this? [218]

The performer is more likely to successfully arouse and move the emotions through correct and agreeable expression. An ability to skilfully alter and vary both tone and rhythm is at the heart of rhetorical enunciation. Organists must consider expressive qualities, modes of delivery and performance practices to facilitate (as much as possible) rhetorical performances of Buxtehude's music. Describing German Baroque organ music, Hurford suggests such modes of delivery include: 'accented consonants, rounded vowels, tempo and appropriate silences'.[219] Hurford asserts that performers who rely solely on technique and 'digital dexterity' to the expense of disregarding or neglecting the subtle nuances, inflections and appropriate practices, will only 'succeed in communicating signs'. Even the best technical efforts of a performer will 'succeed only in a momentary dazzling of his listeners'.[220]

Robert Donington remarks that 'the secret of Baroque musicianship is imagination and fantasy within the boundaries of style'.[221] Indeed, Buxtehude's praeludia certainly reveal a great deal of imagination with fantastic flourishes, recitative-like freedom and rhapsodic sections! Snyder writes that the 'virtuosity, the sudden shifts of style, the rhetorical pauses of Buxtehude's praeludia are all highly dramatic.'[222] In the quest for intelligent rhetorical

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[218] Quintilian. *Institutio Oratoria*, X.XXIV: XXVII.

[219] Hurford, Peter. *Making Music on the Organ*. Oxford University Press 1996, 6.

[220] Ibid, 5.

[221] Donington, Robert. *Baroque Music: Style and Performance* (New York: W. W. Norton and Company, 1982), 6.

[222] Snyder, *Dieterich Buxtehude, Organist in Lübeck*, 256.

performances of Buxtehude's music, one must consider style, techniques and principles of Buxtehude's time. Johann Mattheson offers some thought on this in his *Der vollkommene Capellmeister* stating that:

> Performance is based now upon the investigation of good precepts and models, of which there is no lack for whomsoever will only choose and appropriate them. One must have a secure, clear and pure concept of each main style, according to the cited principles, maintain good order therein, not improperly mix impression and expression with one another, nor place his troops under a foreign banner.[223]

Attempting to recreate stylistic performances of Buxtehude's music is genuinely a cause for concern. Drawing out the composer's intentions can be difficult, requiring a great deal of critical and educated thought. Although historical evidence can never fully inform performers of Baroque music, it can provide a host of possibilities. Reliance on practices and recommendations detailed in treatises represent opinions and views of its authors and these, as we know, tend to be either dismissed or challenged by other scholars. Today's performers, according to Silbiger, have 'nothing better to go on' and following such prescriptions may at least bring us 'closer to the mark'.[224] Difficulty in conveying composers' intentions is not only a modern phenomenon, as illustrated by Mattheson:

> The greatest difficulty associated with the performance of someone else's work is probably the fact that keen discernment is necessary in order to understand the real sense of meaning of unfamiliar thoughts. For those who have never discovered how the composer himself wished to have the work performed will hardly be able to play it well. Indeed, he will often rob the thing of its true vigour and grace, so much so, in fact, that the composer, should he himself be among the listeners, would find it difficult to recognise his own work.[225]

According to Butt, Baroque performers were either the composer or the composer's interpreter and were expected to 'understand the whole theory of composition and the relationship between the figural texture and the contrapuntal and chordal structure'.[226] It was crucial Butt continues, for the performer to view the 'music from the "inside" in order to bring

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[223] Mattheson, *Der vollkommene Capellmeister*, 225.

[224] Silbiger, *Keyboard Music before 1700,* 362.

[225] Mattheson, *Der vollkommene Capellmeister*, 226.

[226] Butt, *Music Education and the Art of Performance: in the German Baroque*, 165.

across its rhetorical properties'.[227] Quantz stresses that performers should be alert to the affective qualities inherent in music and adapt their playing accordingly to capture the music's passion and spirit:

> The performer of a piece must seek to enter into the principal and related affections that he is to express. And since in the majority of pieces one passion constantly alternates with another, the performer must know how to judge the nature of the passion that each idea contains, and constantly make his execution conform to it.[228]

If the premise is taken that Buxtehude's music is akin to oratory, then surely performances should be executed linguistically necessitating clear, distinct punctuation and pronunciation in order to move and stimulate the listener? Quantz clearly states that:

> Musical execution may be compared with the delivery of an orator. The orator and the musician have, at bottom, the same aim in regard to both the preparation and the final execution of their productions, namely to make themselves masters of the hearts of their listeners, to arouse or still their passions, and to transport them now to this sentiment, now to that. Thus it is advantageous to both, if each has some knowledge of the duties of the other.[229]

Convincing speeches are clearly articulated and credibly expressed. According to Neumann, the term articulation derives from the idea that in language, sounds of words are either 'connected or separated, vowels start with or without certain distinction and certain syllables or words receive more emphasis than others'.[230] For Silbiger, the art of articulation in Baroque keyboard music is:

> ...the subtle control of endings and beginnings of notes ... central to expressive performance on early keyboard instruments, and makes up for limited and absent dynamic differentiation'.[231]

The art of articulation for the organist depends on an array of subtle touches which determine the execution of notes. Methods of articulation vary according to acoustics,

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[227] Butt, *Music Education and the Art of Performance: in the German Baroque*, 165.

[228] Quantz, *On Playing the Flute*, §15.

[229] Quantz, Johann Joachim. *Versuch einer Anweisung die Flöte traversiere zu spielen*, 119.

[230] Neumann, Frederick. *Performance Practices of the Seventeenth and Eighteenth Centuries.* New York: Schirmer Books, 1993, 187.

[231] Silbiger, *Keyboard Music before 1700*, 378.

properties and technicalities of an organ. A large church or reverberant concert hall, for instance, requires a more obvious articulation than smaller and 'dryer' venues. The sound of an organ is unaffected by arm weight and the tonal quality of a note remains the same whether or not it is pressed gently or depressed heavily. Notes and phrases on the organ therefore, can only be shaped and articulated by subtle adjustments of time. Hurford states that passages requiring intelligent articulation or clean projection of consonants must be:

> ...carefully worked out in terms of a variety of possible touches; the sensitive combination of these compensates for the lack of inflection in organ tone, creating the musical result most suited to the projection of a particular passage. Different touches in effect raise the question of miniscule silences in the context of the organ's continuous sound; these constitute the organist's principal means of phrasing, or of distinguishing note-figurations, or indeed of maintaining a lively forward-looking movement of contrapuntal line.[232]

The procedure for playing Baroque keyboard music, Silbiger maintains, seems to have been one in which 'release precedes the attack by a slight, but continually varying amount of separation'.[233] Baroque keyboardists, particularly organists, maybe due to the action of the organ, aimed for a more *détaché* style of articulation in which notes were 'systematically and audibly separated'.[234] Silbiger suggests that such miniscule silences or *silence d'articulation* when 'managed skilfully' will not be perceived as overly staccato or interruptive, but instead, create an 'illusion of a flowing, vibrant, and articulate vocal line.'[235] The function of these miniscule silences according to Silbiger act like 'clearly enunciated consonants in singing or speech ... without this technique, organ and harpsichord playing sounds lifeless and incoherent.'[236] The issue of articulative touch is not just a problem for present performers; it is one that caused concern for players of the past too. C.P.E. Bach highlights players who prize the primacy of pure legato and others that enter into a spirit of keyboard practice, where everything is played in a zealous and overly detached manner:

> There are many who perform stickily, as if they had glue between their fingers. Their touch is sluggish; they hold on to notes too long. Others trying to remedy this, leave

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[232] Hurford, Peter. *Making Music on the Organ.* Oxford University Press 1996, 55.

[233] Silbiger, *Keyboard Music before 1700*, 378.

[234] Ibid.

[235] Ibid.

[236] Ibid.

the keys too soon, as if they were red-hot. Both are mistaken. The mean between these two extremes is best. Here too I speak generally, since every kind of touch has its place. Notes which are neither detached, slurred nor fully sustained are sounded for half their value ... Crotchets and quavers in moderate and slow tempos are generally performed in this half-detached style.[237]

An overly detached or excessively connected legato touch would have sometimes been considered useful, but would be consigned to special effects where tempo, affection, or genre demanded them. Zehnder identifies variety and subtlety of articulation as hallmarks of good playing when performing Baroque music:

> The most difficult aspect of this performance style, it seems to me, is the subtle variation necessary in touch. A uniform non-legato becomes just as monotonous as a continuous legato. [...] A performer may employ legato and yet create music that is totally unmelodic; conversely, one may experience an intense musical continuity by using the markedly non-legato fingerings of Buchner (c.1510). What is most painful is to hear playing which is both non-legato and unmelodic! [238]

Similarly, C.P.E. Bach notes:

> In general the briskness of allegros is expressed by detached notes and the tenderness of adagios by broad, slurred notes. The performer must keep in mind that these characteristic features of allegros and adagios are to be given consideration even when a composition is not so marked, as well as when the performer has not yet gained an adequate understanding of the affect of a work [but] I am aware that all kinds of execution may appear in any tempo [...] In general, detached notes appear mostly in leaping passages and rapid tempos [...] Generally speaking, slurred notes appear mostly in stepwise passages and in the slower or more moderate tempos.[239]

It appears that faster tempos were more likely to necessitate a more detached articulation; whilst slower tempos demanded a predominantly legato character, clearly enunciated however, with short slurred groups rather than an overtly monotonous legato.

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[237] Bach, Carl Philipp Emanuel. *Versuch uber die wahre Art das Clavier zu spielen*. Berlin, 1753. Pt. III, Berlin, 1762. Facs. of Pt. I, ed. L. Hoffmann-Erbrecht Leipzig, 1957. Ed. W. Niemann. Leipzig, 1906. Tr. and ed. W. J. Mitchell. New York and London, 1949, 5.

[238] Zehnder, Jean-Claude. 'Organ Articulation in the Seventeenth and Eighteenth Centuries', Part II: *The American Organist*, Vol. 17, No. 12, 45.

[239] Bach, CPE. *Versuch uber die wahre Art das Clavier zu spielen*. Berlin, 1753. Pt. III, 13.

According to Gleason, much attention should be given to preserving a balance between various articulations and touches such as legato, non-legato and staccato, because this will 'enable the performer to avoid monotony and a lack of clarity and continuity in his playing'.[240]

Example 26 demonstrates the extent to which Buxtehude went to notate his music in such a way as to distinguish it from the prevalent *détaché* style of playing in order to create a more legato effect. Snyder argues that Buxtehude would 'write out an exceptional passage in a more complicated notation that produced a legato, indeed an over-legato-effect'.[241] Observe how the lower quavers contrast with the fragmentary effect of the *tmesis* (fragmentation of a melodic line with rests) figures in the upper semiquaver notes. This requires a great deal of technique and a certain amount of working out to determine a suitable system of fingering in order to give the passage its desired effect.

Example 26: *Ciacona in e* (BuxWV 160) bars 71 – 72.[242]

Keyboard players, according to Snyder, unlike singers and string players, lack the 'consonants or the bow by which singers or string players achieve natural articulation'.[243] Because of the mechanical nature of the organ and processes involved in manufacturing notes, organists must 'devote more conscious effort to the attaining of a clear definition of individual tones'.[244] The system of pared fingering used by Baroque keyboard necessitates a more *détaché* and articulate manner of performing. Girilamo Diruta in his treatise *Il Tranisvano* of 1593 (one of the first writers to make a significant distinction between the different methods of touch on the organ) assigned so-called 'good' fingers with 'good' notes (strong beats) and 'bad' fingers with the 'bad notes' (weaker beats). This system, Silbiger claims, 'favoured the

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[240] Gleason, H. *Method of Organ Playing*: Eighth Edition. New Jersey: Prentice Hall, 1996, 273.

[241] Snyder, *Dieterich Buxtehude, Organist in Lübeck*, 387.

[242] Buxtehude, *New Edition of the Complete Organ Works,* Vol. 2, 28.

[243] Snyder, *Dieterich Buxtehude, Organist in Lübeck*, 387.

[244] Ibid.

central three fingers',[245] with the thumb and little finger called upon 'less often than in later practice'.[246] In common time, beats one and three were considered 'good beats' and beats two and four 'bad beats'. According to Snyder, the paired fingering system allows the gaps preceding 'good' notes to be slightly longer than that of 'bad' notes 'creating an effect analogous to the down-bow and up-bow of the violin'.[247] Zehnder refers to accentuation and inequality of adjacent notes as a 'speaking articulation, comparable with the rise and fall of speech itself.'[248] Monotony caused by unregulated accentuation should always be avoided and a natural speech-like flexibility should be the aim of performing Buxtehude's organ music. Executing 'good' accents according to learned rules should never sound artificial. Quantz regards each note as a linguistic syllable and should likewise be enunciated with different length, weight and colour with some syllables receiving more accent or emphasis than others:

> Light and shadow must be constantly maintained. No listener will be particularly moved by someone who always produces the notes with the same force or weakness and, so to speak, plays always in the same colour, or by someone who does not know how to raise or moderate the tone at the proper time. [249]

The study of Baroque fingering practice can be both fascinating and fulfilling. For the modern organists however, other practicalities should be considered when playing Buxtehude's music. Factors such as dimension of modern keys can make it sometimes impractical to employ older fingering techniques successfully. Hurford informs us that the scale of natural keys on Baroque organs were 'narrower and shorter than modern ones'.[250] In attempting to articulate Buxtehude's music according to conventions of his time, I decided not to use authentic fingering, but instead chose fingering which accommodated the 'good' and 'bad' notes and which promoted the natural stresses and accentuation of Buxtehude's notation. Hand movement and arm weight were consciously managed to aid the natural phrasing of the music and to also prevent over exaggeration.

Examples 27, 28 & 29 illustrate how I articulated the 'good' and 'bad' notes, by placing an emphasis on the first and third beats (highlighted with *tenuto* markings). This is

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[245] Silbiger, *Keyboard Music before 1700*, 378.

[246] Ibid

[247] Ibid.

[248] Zehnder, 'Organ Articulation in the Seventeenth and Eighteenth Centuries', Part II, 27.

[249] Quantz, *On Playing the Flute*, 124.

[250] Hurford, *Making Music on the Organ*, 75.

done by tastefully elongating the aforementioned notes and by articulating minuscule amounts of silence on the second and fourth beats and giving a certain amount of weight and an appropriate accent to the first and third notes.

Example 27: *Durch Adams Fall ist ganz verderbt* (BuxWV 183) bars 1 – 2.[251]

By virtue of the crotchet rest in Example 27 (bar 2), in both the accompaniment and the pedal part, greater emphasis is given to the 'good' beat. The silence, subsequent *détaché* chord and pedal note allow an effective accentuation to be given to the third (good) beat of the bar. The repeated melodic 'A' in Example 27 can be successfully articulated by releasing each note distinctly before sounding it again. The automatic silence following each release enables these 'good' notes to be clearly enunciated.

Example 28: *Toccata in F* (BuxWV 156) bar 1. [252]

From the initial demisemiquaver *anabasis* (ascending) *tirata perfecta* (octave runs) at the beginning of Example 28, Buxtehude's melodic contour calls for a differentiated and rubato-like touch. To accentuate the high point of this bar (beat three) the demisemiquavers should be delivered in an articulate and more *détaché* manner. The climactic high 'A' can be achieved by subtly lengthening the notes prior to its announcement. By slightly lengthening beats one and three in Example 29, the effect not only directs the accentuation to the 'good' beats, but also draws attention to the descending (*catabasis) climax* (*gradiatio*) figures.

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[251] Buxtehude, *New Edition of the Complete Organ Works,* Vol. 4, 19.

[252] Buxtehude, *New Edition of the Complete Organ Works*, Vol. 2, 40.

Example 29: *Praeludium in D* (BuxWV 139) bars 70 – 71.[253]

This type of accentuation is referred to by the term *agogic* which in literary terms means 'attracting'. Nineteenth-century educationalist Hugo Riemann first coined the term *agogic* to describe the expressive lengthening of notes.[254] Baroque musicians Donington argues, would have been familiar with *agogic* accentuation although 'not under that name'.[255] On paper, there is nothing to distinguish one note from the other, but with well executed melodic and rhythmic variation, musical shape can be conceived – although this should not be confused with the rhythmic flexibility of rubato. Mattheson remarks that deliberate *agogic* changes of tempo were often desirable and the performer should in essence convey the music's innate affect: It is insufficient, when playing a piece of music, to be able to beat and maintain the prescribed time. [256]

The concept of paired fingering can also be related to Baroque pedalling technique. In contrast to the abundant sources concerning fingering, there are relatively few sources on early pedal methods. Most scholars agree that Baroque organists used a system of alternating toes with the heel being rarely used. On this matter, Snyder states that:

> Most modern organists play the pedals using a technique consisting of a mixture of alternating toes of the two feet and the heel and toe of the same foot, a method first advocated by Johann Christian Kittel in the preface to his *Vierstimmige Choräle mit Vorspielen,* published in 1803. Prior to this time, the two techniques had existed separately, with alternating toes generally deemed the simpler and more natural method.[257]

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[253] Buxtehude, *New Edition of the Complete Organ Works,* Vol. 1, 42.

[254] Hurford, *Making Music on the Organ*, 65.

[255] Donington, Robert. *The Interpretation of Early Music.* Faber & Faber Ltd. 1963: 430.

[256] Mattheson, *Der vollkommene Capellmeister*, 484.

[257] Snyder, *Dieterich Buxtehude, Organist in Lübeck*, 390.

An important hint that toes were mainly used as opposed to heels comes from the fact that the pedal keys like keyboard notes were quite short and narrow, making the use of the heel almost impossible.[258] Snyder makes reference to the method of pedalling with alternating feet in Buxtehude's praeludia stating that:

> Buxtehude's pedal voices – particularly in the free sections of the praeludia – can often be distinguished from the manual voices precisely because they are so idiomatically written for alternating feet.[259]
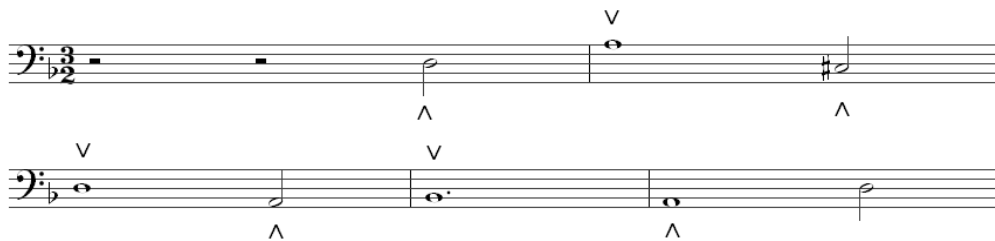
Example 30: *Passacaglia in d* (BuxWV 161) bars 1 – 5.[260]

Example 30 from Buxtehude's *Passacaglia in d* (BuxWV 161) clearly illustrates the method of playing his music effectively with alternate toes. The last note of the *anaphora* [261] (Burmeister's ground bass figure) is played with the left toe. This means that a slight silence will be articulated between each successive repetition of the *anaphora* allowing the music to 'speak' more naturally and giving rhetorical credence to successive repetitions. The *anaphora* figure is used both rhetorically and musically for the purpose of emphasis. Similarly, the first two pedal notes of the *Ciacona in e* (BuxWV 160) ground bass, the *anaphora* figure (Example 31), can be played with the right foot, again allowing distinct and clearly defined notes. In addition, this manoeuvre also places a natural accent on the first beat of the bar.

Example 31: *Ciacona in e* (BuxWV 160) bars 1 – 5.[262]

Unlike that of J.S. Bach, there are no accounts of Buxtehude's pedalling. Yearsley cites one eye-witness of Bach claiming that he 'ran over the pedals ... as if his feet had

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[258] Zehnder, 'Organ Articulation in the Seventeenth and Eighteenth Centuries', Part I, 27 – 31.

[259] Snyder, *Dieterich Buxtehude, Organist in Lübeck*, 391.

[260] Buxtehude, *New Edition of the Complete Organ Works,* Vol. 1, 63

[261] The *anaphora* according to Bartel is a repetition which occurs in both rhetoric and music. Bartel asserts that Burmeister's description of the *anaphora* initially restricted this figure to the bass. Bartel, *Musica Poetica*, 184.

[262] Buxtehude, *New Edition of the Complete Organ Works,* Vol. 2, 26.

wings'.[263]　By virtue of the virtuosic pedal solos and demanding pedal interjections, Buxtehude's *pedaliter* praeludia and toccatas must have likewise, astonished his listeners. Yearsley maintains that Buxtehude's free works would almost certainly have astounded his audience because of 'their powerful use of the feet, most flamboyantly when the pedals were heard in unaccompanied outbursts or in dialogue with the hands'.[264]

An important dimension of Baroque music is the expression of ornamentation. In copies of more modern music, ornamentation (and other directions) is either indicated, or written out in full. In Baroque music however, much of the ornamentation is implied through notation and generic characteristics and features within the music. When playing Buxtehude's music, one should not only play written ornamentation, but the unwritten embellishments too. To disregard Buxtehude's 'implied' ornamentation is to do the composer's music an injustice. Dolmetsch argues that the Baroque composer 'prepared his music for the ornaments'[265] and if we choose to ignore them then we are 'violating his intentions just as much as if we had altered his text'.[266] Dolmetsch continues, by deliberately omitting unwritten ornamentation, performers are:

> …just as barbarous as taking off the exuberant decoration of flamboyant Gothic architecture under the pretext that one prefers a simpler style.[267]

In *Baroque Music Style and Performance*, Donington insists that the 'right kind' of ornamentation is more than simply decoration, 'it is a necessity!'[268] He argues that certain music 'implied specific ornaments so habitually that leaving them out is like making a wrong note.'[269] C.P.E. Bach distinguished two distinct categories of ornamentation; those indicated by symbols *'wesentliche Manieren* (*essential graces*)' and those improvised *'willkürliche Manieren* (*arbitrary graces*).'[270] In the seventeenth and eighteenth centuries, it is almost impossible to distinguish between composition and improvisation. Professional keyboard

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[263] Yearsley, 'In Buxtehude's Footsteps', 347.

[264] Ibid. 344.

[265] Dolmetsch, Arnold. *The interpretation of the Music of the XII & VIII Centuries,* Novello & Co: 88.

[266] Ibid.

[267] Dolmetsch, *The interpretation of the Music of the XII & VIII Centuries*, 88.

[268] Donington, *Baroque Music: Style and Performance*, 91.

[269] Donington, *Baroque Music: Style and Performance*, 91.

[270] Ibid, 47.

players, according to Marshall, 'acquired the ability to embellish simple melodies'[271] and early in their career would develop a 'repertoire of *passaggi*'.[272] *Passaggi* were study exercises for students consisting of: 'melodic motives, figures, scales, arpeggios, runs and trills', along with ornaments that were best suited to the student's fingers and with which 'he was able to impress his audience'.[273] The practice of improvising ornamentation was an art, a skill in which the performer, through hard work and rigorous preparation, obtained the dexterity to execute embellishments tastefully and stylistically. Organists should take time to rehearse both written and implied decoration within Buxtehude's music in order to successfully realise his ornamental intentions. Werckmeister clearly reflects his disdain for those who contravene the fundamentals of embellishment warning that:

> Whoever understands the firm progressions and true resolutions of dissonance, will also introduce the graces cautiously. Therefore, no one should show off until he has first a certain grounding in his art.[274]

Like articulation, the execution of Baroque ornamentation, whether written or not, depends on a degree of taste and understanding. Mattheson indicates his disapproval of those that neglect the proper practices:

> Well-placed ornaments are to be esteemed, whether a composer who is himself a clever singer or instrumentalist has written them in or whether they be added by the performer. We do disapprove of their abuse, however, and of the singers and players who, lacking in taste and sense, use them excessively, without moderation, and in the wrong places.[275]

Secure acquaintance with Baroque decorative processes, the placing of implied embellishments and how they are played are crucial for those wishing to capture the 'spirit' of Buxtehude's music. Whether written or not, Baroque ornaments should always sound natural, tasteful and wherever possible, spontaneous. A good organist will interpret and modify Buxtehude's ornaments in accordance with sentiment, acoustic, instrument and a whole host of other variables. Weizler in response to comments made by Marpurg concerning ornamentation writes:

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[271] Marshall, *Eighteenth-Century Keyboard Music*, 51.

[272] Ibid.

[273] Ibid.

[274] Cited in John Butt's *Music Education and the Art of Performance: in the German Baroque*, 157.

[275] Mattheson, 'Affect and Rhetoric in Music' (II), 202.

With regard to the embellishments, I think it advisable to write them out in notes only when they are ordinary quick passages; with others which come partly from the natural facility of the fingers, partly from luxuriant invention, it is useless to do so. Either they cannot be indicated in notes, or else good taste will reject such embellishments so soon as one realises that they are supposed to be these and none others, thus and not otherwise at a given place; in short, as soon as one misses the fortuitousness so essential to them. [Such written-out embellishments do not sound natural; notation cannot always ensure a proper performance] A musical person with good interpretative powers will never play in the same way but will always make modifications [in the notes] in accordance with the state of his feelings.[276]

An important decorative and harmonic characteristic of Baroque music is the *appoggiatura*. Literally translated meaning 'to lean', the *appoggiatura* embodies the spirit of the Baroque period, providing performers with ample opportunities to indulge in the emotive processes of tension and resolution. Numerous examples of the *appoggiatura* are evident in Buxtehude's music. Example 32, from *Ciacona in e* (BuxWV 160), clearly illustrates the *echappée* (escape tone); Example 33 from *Passacaglia in d* (BuxWV 161) demonstrates the 'inferior' *appoggiatura*.

Example 32: *Ciacona in e* (BuxWV 160) bars 1 – 2.[277]

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[276] Donington, *The Interpretation of Early* Music, 430. Here Donington cites Weitzler response to Marpurg's comments in his *Historisch-Krlfische Beytrage* Berlin III 1756: 2, 1. Donington draws attention to Marpurg's satirical attack on Weitzler's letter for his 'championship of the 'fortuitous' element in musical inspiration'. Marpurg argues that 'If an ignorant keyboard player not gifted with judgement of feeling plunges fortuitously into an Adagio with embellishments better suited to an Allegro, will this embellishment be natural?' Donington states that Weitzler's response to this was somewhat dignified saying that he did not want to 'overthrow the rules for good embellishment'. He continues saying that 'there are some kinds [embellishment] which cannot be satisfactorily written out in notes, because they should be spontaneous'.

[277] Buxtehude, *New Edition of the Complete Organ Works,* Vol. 2, 26.

Example 33: *Passacaglia in d* (BuxWV 161) bars 1 – 4.[278]

Because the *appoggiatura* provides tension and release, the manner in which one implements this device is vitally important. Many Baroque musicians viewed music as a process which aroused and soothed passions. The *appoggiatura* served as a microcosm for this philosophy, providing both yearning and liberation. When performing not only Buxtehude's *appoggiaturas*, but all such decorations, one should place an emphasis on the *appoggiatura* and articulate the resolution more subtly feeling the passion / tension it expresses. From a practical viewpoint, C.P.E. Bach maintains that the *appoggiatura* should be:

> ...prolonged beyond its normal length for the sake of the expressive feeling conveyed. Thus it may take more than half the length of the following note. Sometimes the length is determined by the harmony.[279]

Dolmetsch however, warns that the length of the *appoggiatura* should always be dictated by context rather than by rule. [280]

Another frequently occurring ornament in Buxtehude's organ music is the trill or 'shake'. According to Donnington, the Baroque trill has specific rules that govern its execution. It has 'three parts', the *appoggiatura* preceding it, the trill itself and its

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[278] Buxtehude, *New Edition of the Complete Organ Works,* Vol. 1, 63.

[279] Bach, C.P.E. *Versuch uber die wahre Art das Clavier zu spielen*. Pt. II, 16.

[280] Dolmetsch, *The interpretation of the Music of the 17th & 18th Centuries*, 115 – 116.

termination.[281] In Buxtehude's organ music, the *appoggiatura* is so important that a *trillo* is often implied, particularly at cadence points. There are several occasions in my performance where I draw attention to Buxtehude's *appoggiaturas* by introducing a *trillo*. Examples can be heard in *Durch Adams Fall ist ganz verderbt* (BuxWV 183) bars 22 and 28, in bar 79 of the *Ciacona in e* (BuxWV 160) and at the final cadence of the *Passacaglia in d* (BuxWV 161) to highlight but a few. For Quantz, the trill should sound unmeasured, free and should be adapted to reflect context and style:

> There is no need to make all trills with the same speed. It is necessary to adapt yourself not only to the place where you play, but also to the piece itself which you have to play. If the place where you play is large, and if it reverberates, a rather slow trill will make a better effect than a quick trill [and vice versa] ... In addition you must know how to distinguish what sort of piece you are playing, so as not to confuse one thing with another, which is what happens with a lot of people. In sad pieces the trills are made slowly; but in gay pieces they ought to be made more quickly.[282]

Regarding Baroque tempi, Mary Cyr informs us that the tempo of early music was derived specifically from the pulse-rate of the human heart as metronomes did not exist until Johann Nepomuk Maelzel's manufactured device in 1816.[283] Baroque tempo was inextricably linked to the *Doctrine of Affections* which dictated spirit and momentum. Tempo, according to Cyr, was described in terms of its *Affekt*. [284] The philosophy of *Affektenlehre* as discussed above, involved much more than the emotional content of a piece of music, it was 'deeply rooted in the belief in the soul exerting control over the body and filling it with passions'.[285] We are told by Snyder that tempi and other time markings occur more frequently in Buxtehude's 'vocal music and sonatas than they do in his organ music'[286] because original manuscript copies of Buxtehude's organ works were:

> ...intended for highly skilled professionals who were thoroughly familiar with the style of this music – a style that included a certain amount of freedom of

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[281] Donington, *The Interpretation of Early Music*, 176.

[282] Quantz, Johann Joachim. *Versuch einer Anweisung die Flote traversiere zu spielen*, IX. 2.

[283] Cyr, Mary. *Performing Baroque Music*, Portland, Oregon: Amadeus Press, 1992. 29.

[284] Ibid, 31.

[285] Cyr, Mary. *Performing Baroque Music*, 31.

[286] Snyder, *Dieterich Buxtehude, Organist in Lübeck*, 393.

interpretation – and who did not need specific instructions concerning its performance.[287]

Discussing the matter of taste when judging tempo in Baroque music, Marshall informs us that eighteenth century scholars, although constantly referencing taste when establishing appropriate tempi, unfortunately 'left us in the dark as to what, specifically, they considered tasteful'.[288] Similarly, time words, according to Donnington, are notoriously vague, often relating strictly to a particular 'mood, not to tempo: e.g. *largo* (broadly), *grave* (gravely), *adagio* (at ease), *maestoso* (with majesty), *allegro* (cheerfully), etc.' [289] Tempo is a function of mood, rather than the other way about'.[290] This notion is reinforced in the following quote by C.P.E. Bach:

> The tempo of a piece, which is usually indicated by a variety of familiar Italian terms, is derived from its general mood together with the fastest notes and passages which it includes. Proper attention to these considerations will prevent an allegro from being hurried and an adagio from being dragged.[291]

Determining an appropriate tempo for Buxtehude's music is rather open-ended and reliant on a number of factors including the mood of the music, the instrument being played and acoustical properties of the building. Like other details, Baroque composers tended to trust the performer's judgements and instincts regarding tempo, not as little but as much as possible. We must always keep this principle in sight; although there are fewer tempo and other directives in early scores, this does not make the music less expressive or informative. Performers should embrace this freedom and experiment with different tempi to capture the music's best possible affective capabilities.

In conclusion, musical rhetoric plays a huge part in Buxtehude's music. We have seen how he constructs his praeludia based on the rhetorical principles of the *dispositio*, how textual allegory is conveyed and depicted through the implementation of rhetorical figures and temperaments in his choral preludes and how his music relies on constituents of speech for effective communication and delivery. Good articulation and punctuation play a vital role in both oratory and Buxtehude's music. Rhetoric as speech is usually marked by pragmatic

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[287] Snyder, *Dieterich Buxtehude, Organist in Lübeck*, 393.

[288] Marshall, *Eighteenth-Century Keyboard Music*, 38.

[289] Donington, *The Interpretation of Early Music*, 394

[290] Ibid.

[291] Bach, C.P.E. *Versuch uber die wahre Art das Clavier zu spielen*, Pt. III,

flexibility, emotive gesture and the ability to enunciate clearly in order to move, convince and excite listeners. Organists should allow Buxtehude's music to breathe and speak naturally; be aware of the relationship between text and music, ensuring that rhetorical figures achieve their expressive potential and pay attention to the alternation of passion and logic within his musical frameworks.

Agogic touch, *silence d' articulation*, a grammatical approach to notation and the syntax of melodic lines are crucial elements in Buxtehude's music. Distinction between strong and weak beats should be realised and although today's performers have become accustomed to using alternative fingering systems, it is good to have knowledge of older systems since these can prove useful in understanding Baroque phrasing, accentuation and articulation. Good fingering will naturally result in neat articulation and effective delivery. Dissonance should be stressed and resolutions unstressed, emphasis should be placed on elongated notes, even on weak beats where necessary. Ornamentation (written or implied), accentuation and rhythmic flexibility are fundamental ingredients in the production of rhetorical performances.

Regardless of the level of commitment to learning the musical-rhetorical language of the Baroque era, all performers of Buxtehude's organ music I believe, should contemplate the historical and stylistic conventions espoused above. Whilst one should continually strive to grow in the knowledge of appropriate performance practices, some of the basic principles described in this paper can provide a basis for further development and study. A more considered application of elements and characteristics of Baroque performance practice will facilitate greater historically informed rhetorical performances. Players can take steps in embarking on the worthwhile journey of recapturing the rhetorical spirit of Buxtehude's music.

We do not know exactly how performances of Buxtehude's organ music at the Marienkirche, Lübeck sounded. Because the original instruments no longer exist, it is impossible to reproduce their sound today; even on the best historically designed instruments. With this in mind, I chose to perform my programme on two different instruments to experiment with some of the different techniques and methods discussed above. The tracker action mechanism and the wooden keys of the Baroque styled organ by Grant, Degens and Bradbeer (1969) in the Sir Jack Lyons Concert Hall at the University of York instinctively suited Buxtehude's music, allowing articulation to be less contrived. Initial attack and a quickly decaying sound in the hall's 'drier' acoustic were ideal properties for clearly articulating the subtle nuances that Buxtehude's music requires. The immediate response of

the organ's tracker action mechanism facilitated greater contrapuntal dexterity and melodic clarity. By comparison, the four manual electro-pneumatic William Hill & Son organ in St. Paul's church, Newcastle-under-Lyme, with its eclectic tonal range and spacious acoustic, made contrapuntal integrity demanding and commanded more effort to achieve the desired effect. Because of its slower speech and generous acoustic, speech and communication on the Newcastle-under-Lyme instrument was stifled and articulation inhibited. Nevertheless, this does not mean that Buxtehude's music should never be performed on instruments other than those which are idiomatically constructed or tonally authentic. Indeed, Buxtehude's music should stand on its own merits and players should strive to accommodate its rhetorical and historic attributes regardless of location or instrument.

Appendix

Copies of the performance pieces relating to this paper can be found below.

Organ specifications for: the Sir Jack Lyons Concert Hall organ and the William Hill & Son organ at St. Paul's Church, Newcastle-under-Lyme.

Accompanying this study is a CD containing recordings of following Buxtehude's organ works. The tracks are as follows:

1. *Durch Adams Fall ist ganz verderbt* (BuxWV 183)

2. *Ein feste Burg ist unser Gott* (BuxWV 184)

3. *Ciacona in e* (BuxWV 160)

4. *Passacaglia in d* (BuxWV 161)

5. *Praeludium in C* (BuxWV 137)

6. *Praeludium in D* (BuxWV 139)

7. *Praeludium in fis* (BuxWV 146)

8. *Praeludium in F* (BuxWV 156)

The Sir Jack Lyons Concert Hall Organ – University of York

Organ by Grant, Degens and Bradbeer (1969)

Overhauled by J W Walker and Sons (1983)

OBERWERK

Weidenpfeife 8ft
Holzgedackt 8ft
Principal 4ft
Rohrflöte 4ft
Spitz-Principal 2ft
Scharff III
Sesquialtera II
Regal 16ft
Hautbois 8ft
Tremulant

HAUPTWERK

Quintadena 16ft
Principal 8ft
Spitzflöte 8ft
Octaveb 4ft
Rohrquint 2.2/3ft
Flachflöte 2ft
Mixtur V
Trompete 8f
Tremulant
Oberwerk-Hauptwerk
Brustwerk-Hauptwerk

BRUSTWERK

Gedackt 8ft
Spitzflöte 4ft
Principal 2ft
Nasat 1.1/3ft
Cymbal III
Krummhorn 8ft
Tremulant

PEDAL

Subbass 16ft
Octave 8ft
Rohrpfeife 8ft
Gemshorn 4ft
Mixtur VI
Kornet V
Fagot 16ft
Rohrschalmei 8ft
Hauptwerk-Pedal
Oberwerk-Pedal
Brustwerk-Pedal

ACCESSORIES

8 foot pistons to Pedal
8 thumb pistons to Hauptwerk
8 thumb pistons to Oberwerk
8 thumb pistons to Brustwerk
8 general thumb and foot pistons
1 thumb piston: General Cancel
1 thumb piston, reversible: Hauptwerk – Pedal
1 toe piston, reversible: Hauptwerk – Pedal
1 thumb piston, reversible: Oberwerk – Hauptwerk
1 toe piston, reversible: Oberwerk – Hauptwerk
Stepper, sequencer and multiple memories.
Mechanical action to manual and pedals.
Electric stop action.

The Organ at St. Paul's Church, Newcastle-under-Lyme

Builder: William Hill & Son.

Specification:

GREAT

Double Open Diapason 16
Open Diapason I 8
Open Diapason II 8
Stopped Diapason 8
Hohl Flute (Solo) 8
Principal 4
Hohl Flute 4
Spitzquint 2 2/3
Fifteenth 2
Tierce 1 3/5
Choir Mixture 15.19.22
Fourniture 19.22.26.29
Contra Trompette 16
Trumpet 8
Swell to Great
Choir to Great
Solo to Great

SWELL

Open Diapason 8
Echo Gamba 8
Voix Celeste (TC) 8
Rohr Flute 8
Unda Maris (TC) 8
Principal 4
Stopped Flute 4
Fifteenth 2
Mixture 22.26.29
Oboe 8
Horn 8
Tremulant
Double Trumpet 16
Trumpet 8
Octave Trumpet 4
Octave
Sub-Octave
Unison off
Solo to Swell

CHOIR

Open Diapason (Solo) 8
Lieblich Gedeckt 8
Harmonic Flute (Solo) 8
Dulciana 8
Gemshorn 4
Suabe Flute 4
Dulciana Celeste 8
Blockflute 2
Larigot 1 1/3
Octavin (Solo Fifteenth) 1
Sesquialtera 12.17
Mixture 15.19.22
Trompette 8
Tremulant
Octave
Sub-Octave
Unison off
Swell to Choir
Solo to Choir

SOLO (unenclosed)

Contra Geigen 16
Open Diapason 8
Hohl Flute 8
Viole 8
Octave Viole 4
Harmonic Flute 4
Spitzquint (Great) 2 2/3
Fifteenth 2
Hohl Piccolo 2
Tierce (Great) 1 3/5
Clarinet 8
Orchestral Oboe 8 (enclosed)
Vox Humana 8 (enclosed)
Cor Anglais 8 (enclosed)
Tremulant
Contra Tuba 16
Tuba 8
Glockenspiel (4 octaves, C—C)
Glockenspiel dampers off
Octave
Sub-Octave
Unison off
Swell to Solo

PEDAL

Contra Bass 32
Open Wood 16
Principal 16 (Gt Double Open)
Geigen 16 (Solo)
Bourdon 16
Bass Quint 10 2/3
Octave Wood 8
Octave 8
Octave Geigen 8
Bass Flute 8
Twelfth 5 1/3
Fifteenth 4
Gedact 4
Twenty-second 2
Cornet 12.15.17
Plein Jeu 15.19.22.26
Contra Trombone 32
Trombone 16
Bombarde 16
Swell Double Trumpet 16
Posaune 8
Trompette 4
Great to Pedal
Swell to Pedal
Choir to Pedal
Solo to Pedal
Great and Pedal Combinations Coupled
Pedal Combinations on Swell Pistons
(This gives Pedal combinations independent of
those set on the Pedal pistons)

ACCESSORIES

Tibia Liquida
6 Thumb Pistons to Solo / Swell / Great / Choir
6 Toe Pistons to Pedal
6 Toe Pistons to Swell (duplicating Thumb Pistons)
Reversible Thumb Pistons to :
· Solo / Swell / Great / Choir to Pedal
· Solo / Swell / Choir to Great
· Solo / Swell to Choir
Reversible Toe Pistons to :
· Great to Pedal
· Swell to Great
· Solo to Great
Pedal Contra Bass 32
Pedal Reed (Bombarde 16 / Contra Trombone 32
/ Trombone 16 by switch)
12 General Thumb Pistons (4 in each RH keyslip
of Solo, Swell & Great)
General Toe Piston (duplicating any one General
by switch)
General Cancel Thumb Piston
Setter Thumb Piston for Piston Capture Action
Selector for Piston Memories 1, 2, 3, 4
Indicator lights (in Solo keyslip) for :
· Signal from Vestry/rear of Church
· Tubas On
Balanced Swell Pedals to Swell and enclosed Solo
Swell by engine alone on MIDI playback
MIDI Record and Playback using 3.5 inch disk drive

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