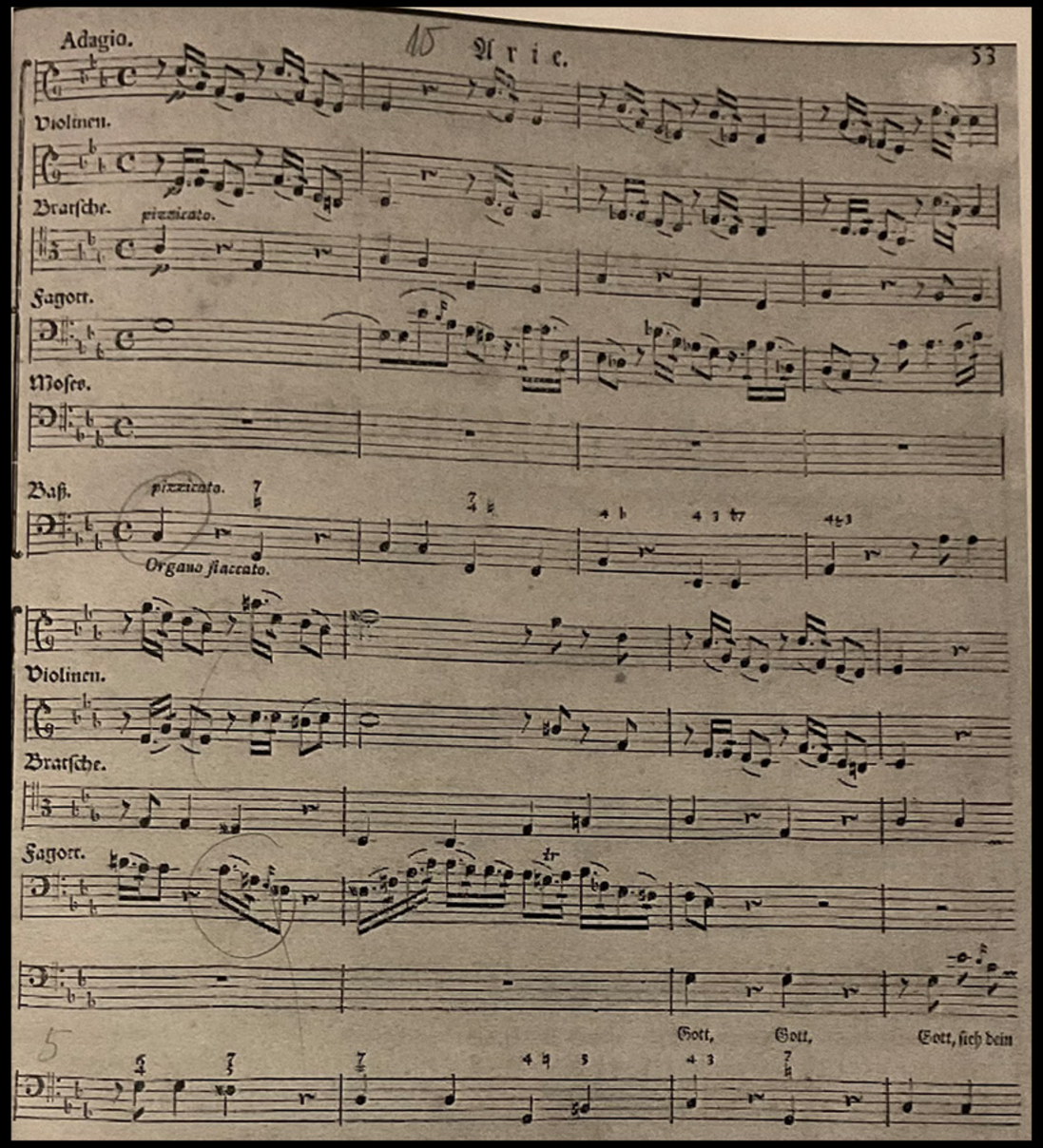
Moses' sensitivity to the suffering of people and to the transcendental

"God, see your people lying in the dust!
O God of mercy, hear,
hear my humble plea,
you, who cannot betray my hope,
who cannot reject my pleas!
Let this rock, God of strength,
give us the balm for our suffering!
Lord, let Jacob's children live
to honor you, to praise you!
Eternal one, look upon us with mercy!"

aria of Moses from oratorio The Israelites in the Desert

C. P. E. Bach:
The Israelites in the Desert - oratorio
Aria of Moses



Age of Enlightment / Aufklärung: 17-18. century

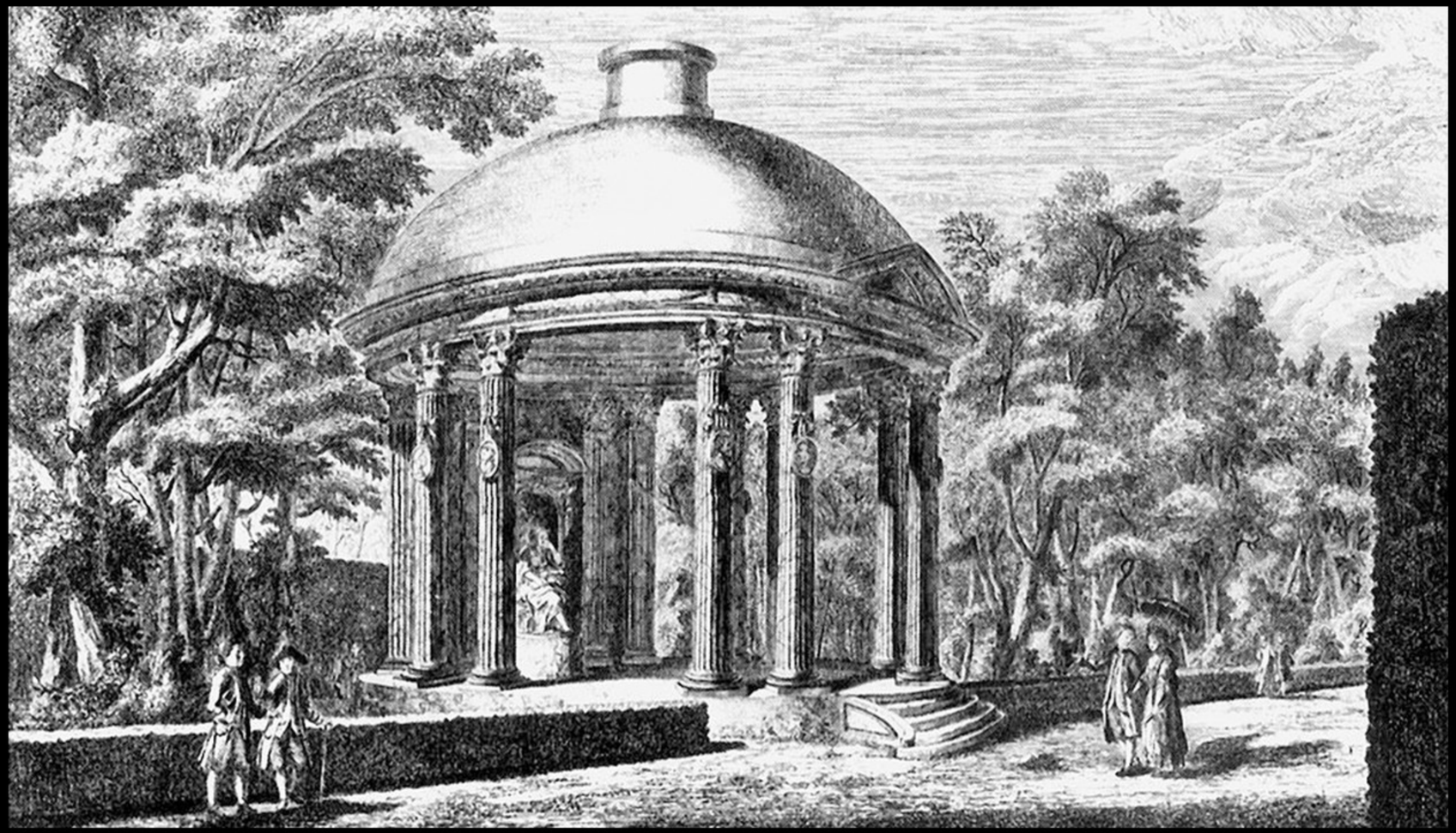
rationalism, scientific revolution
political ideals: natural law: all people having the same rights
liberty
progress and common good
tolerance
fraternity
questionable authority of the church, dogma, doctrine
questionable authority of the monarchy

Frederick the Great (reigning 1740-1786) Prussian king

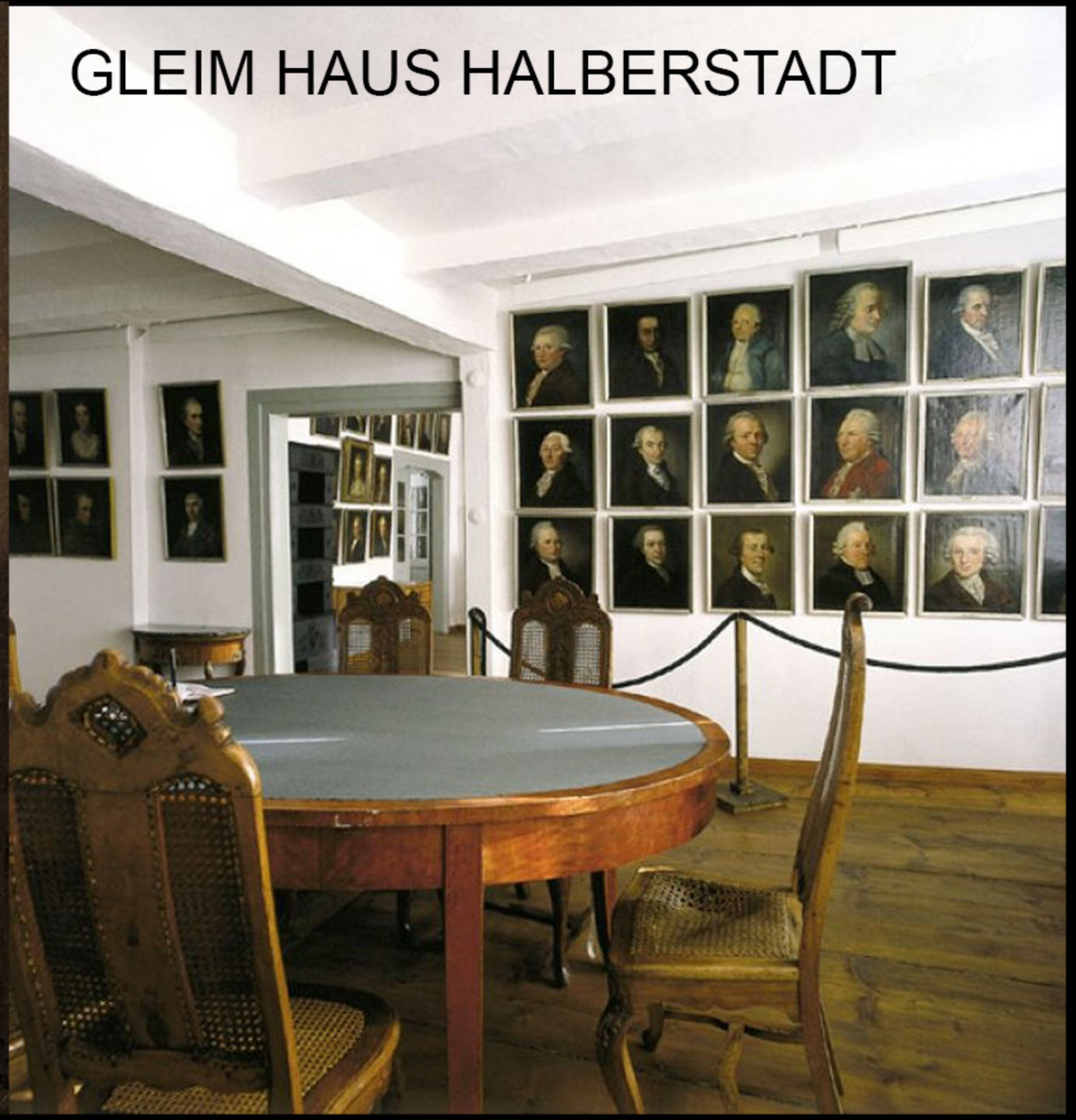
middle class as music consumer
- domestical music making, musical salon
- public concert
- musical society
- music publishing, subscription, shops

cult of friendship
- friends share the ideals of Enlightment
- Freundschaftstempel / temple of friendship
- portrait
- letters

Temple of Friendship - Sanssouci, Potsdam



GLEIM HAUS HALBERSTADT



Jean-Baptiste-Siméon Chardin

Empfindsamkeit - general ideas

emotions are true, genuine
beside reason emotions are guiding the moral behavior
aiming at raising emotions, moving the heart
artist/player/actor has to play from the soul
art comes from spontaneity, a musical soul, not only result of learning
----> cult genious

Literary-musical movement Empfindsamkeit / Sensitivity ~ 1720 - 1790
empfindsamer Stil / sentimental style

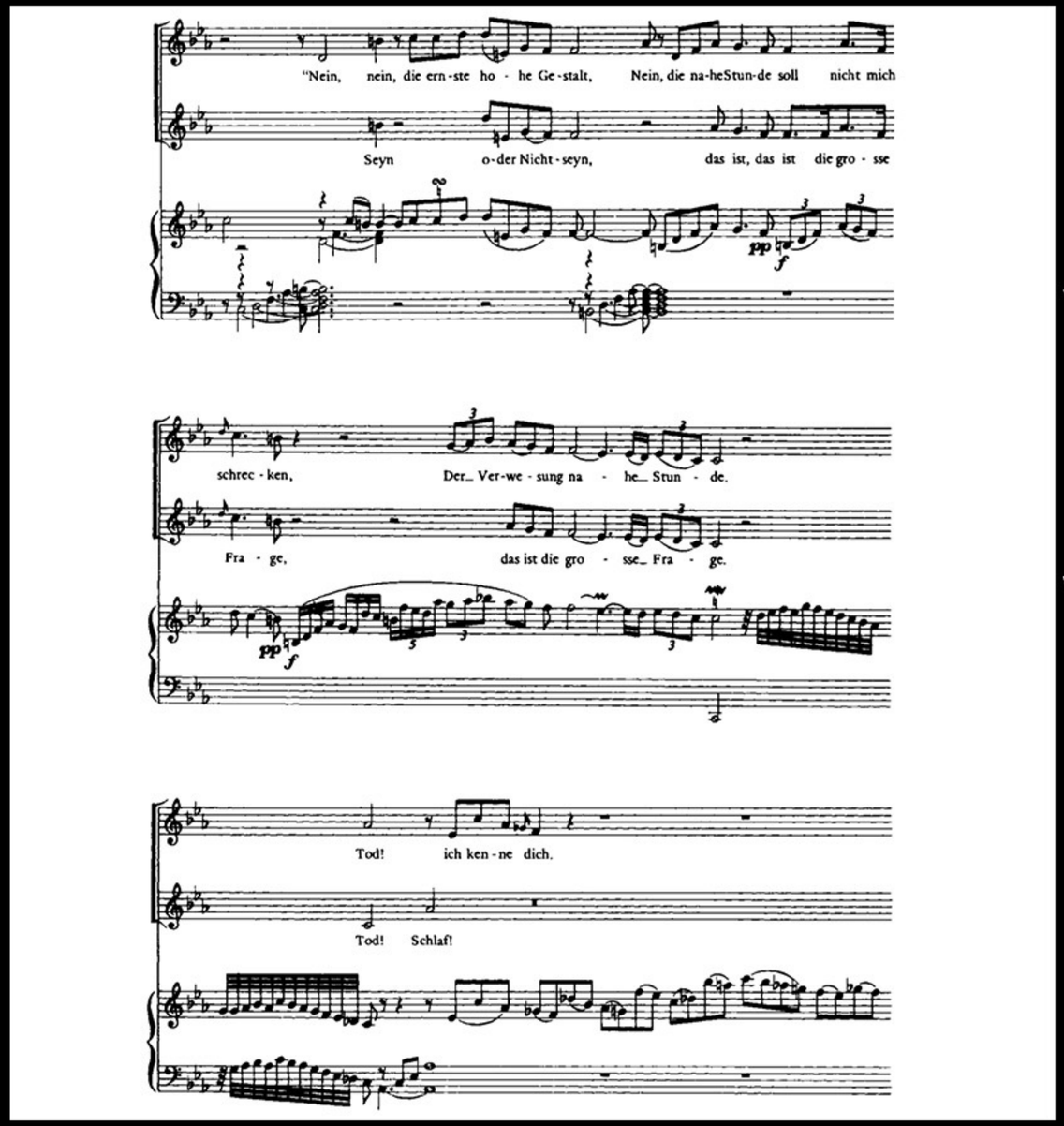
Laurence Sterne: Sentimental Journey / Empfindsamer Reise 1768

reason + emotion: emotions surer guide to human action

North-German literary-musical circle: Berlin - Hamburg - Copenhagen
Ramler, Gleim, Lessing, Agricola, Quantz, Graun, CPE Bach, Franz and Georg Benda, Gerstenberg , Klopstock, Lessing, Gellert, Fr.Nicolai, Mattheson, Forkel, Telemann, Hasse, Gottsched, Schlegel, Scheibe

- word and music, poetry and music, meaning of music
- recitativo and opera in German
- musical rhetoric

Klopstock: Messias 1748
Ramler: Der Tod Jesu, set to music by Graun 1755, by Telemann 1754/55
Gerstenberg: Ariadne - duodrama (monologue), set to music by Scheibe
Brandes: Ariadne libretto after Gerstenberg, set to music by Georg Benda
Gerstenberg: Ugolino (the first Sturm und Drang drama)



C. P. E. Bach:
Fantasy c minor from
Versuch…

Gerstenberg's experiment:
with
Hamlet's monologue and
Socrate's last words

emotions as guideline to human action, reason + emotion

Baroque theory of affects
to move the listener
objectivity
typified affects
inflexible sentiments
physiology: humors, basic sentiments

Empfindsam theory of affects
to move the listener
subjectivity
individual affects
constantly changing sentiments

Composers around Frederick the Great: Carl Friedrich Abel, C. P. E. Bach, Wilhelm Friedemann Bach, Georg and Franz Benda, Carl Heinrich Graun, Johann Joachim Quantz, Johann Friedrich Reichardt

- free fantasy
- clavichord

what is empfindsam music like?

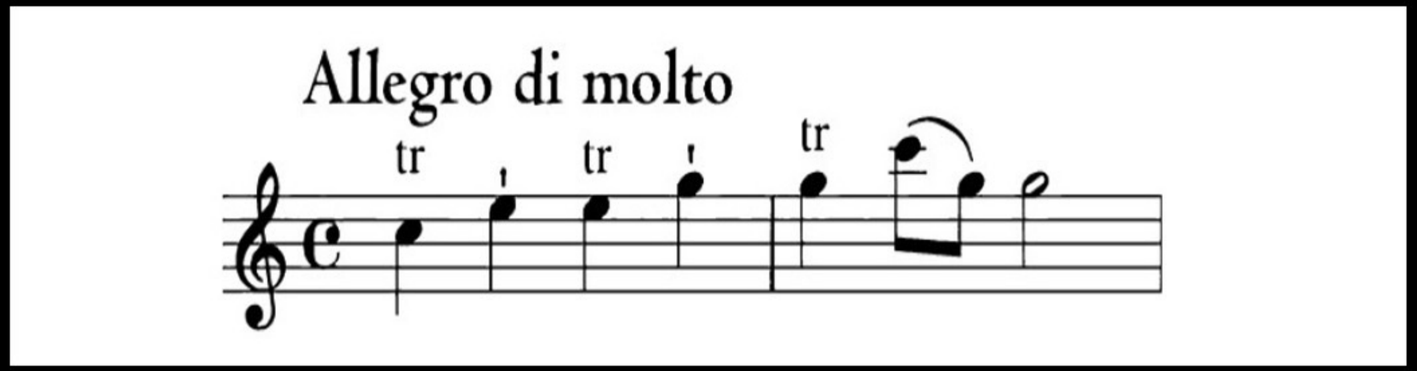
- Adagio is central (Quantz writes: Frederick is exceptional at it)
- clear melody + accompaniment, light texture
- in very sensitive moments: no bass under
- ornamentation
- Vorschlag / appoggiatura
- sudden changes in register, dynamics, rhythm, key, harmony
- enharmony
- rhetorical form: form as speech, dialogue, monologue
  fragmentary progress, interruption ...
- instrumental recitativo <--- rec. accompagnato
- typical harmonies: major 7, parallel 6, augmented 6

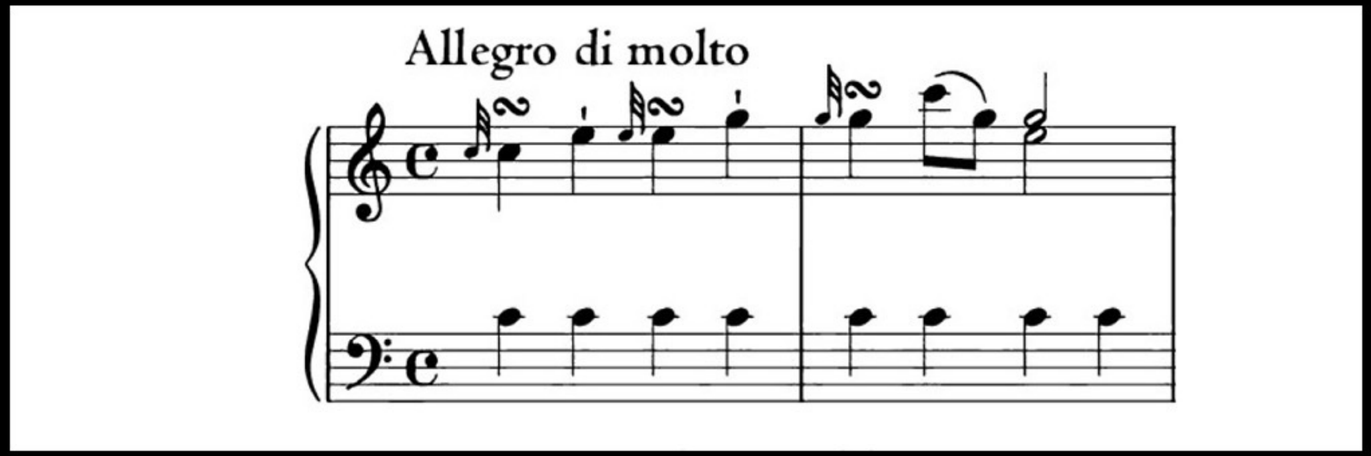
Notation types in music of C. P. E. Bach

1. specific notation: Versuch über die wahre Art das Klavier zu spielen 1753,
detailed, complex system, each ornament has its own sign,
keyboard notation
a) symbol
b) small notes

2. general notation: tr, t, +
indicating the place of ornament
instrumental notation (strings, winds...)

3. mixed notation: general signs + Doppelschlag


Allegro di molto
tr
tr
tr


Allegro di molto

complicated ornaments (Doppelschlag, Anschlag, Schleifer)

they are not addition to the melody
BUT
typical motives, common places incorporated into the oral tradition

inconsequence in notation:

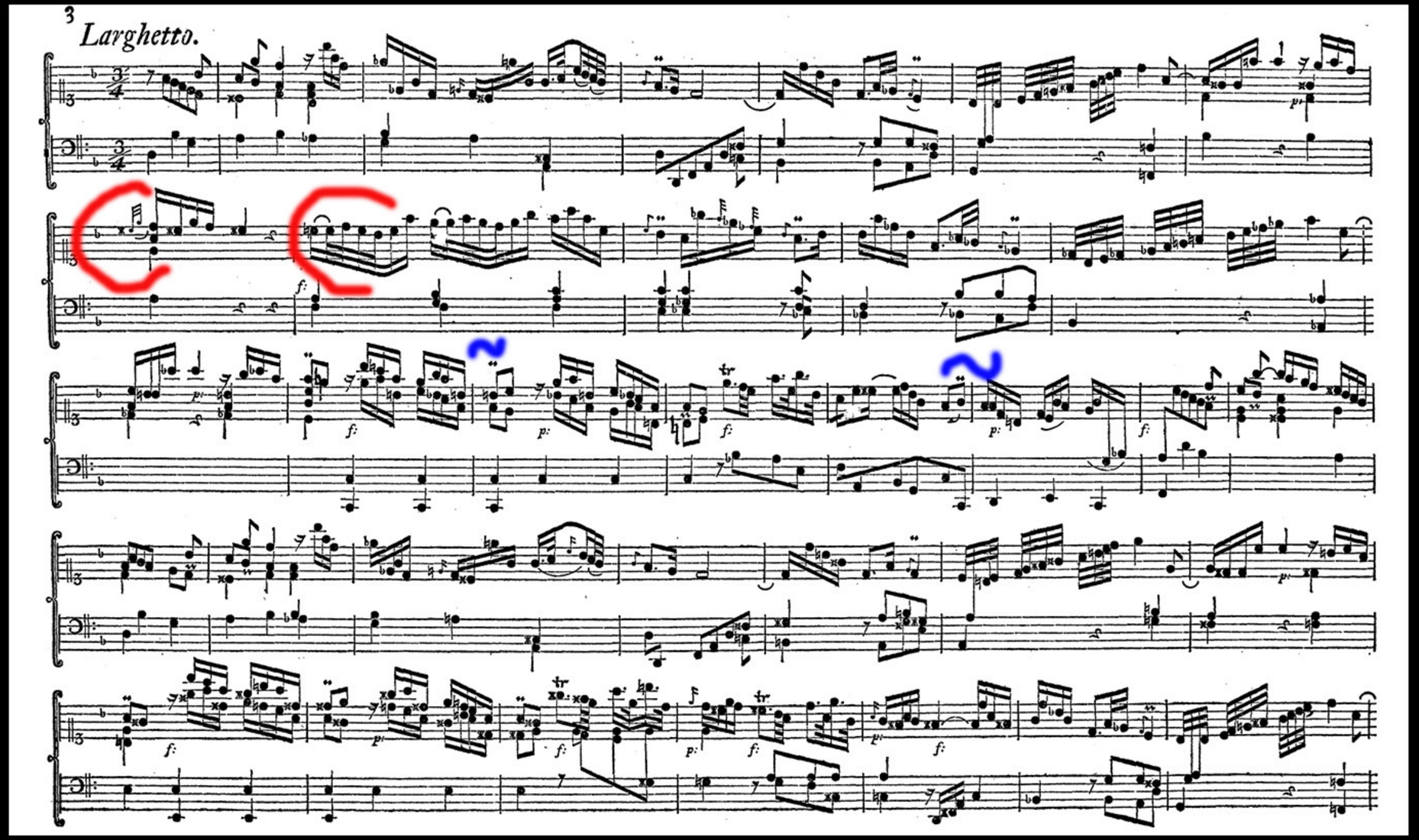
notation with symbols and small notes <------> normal notation

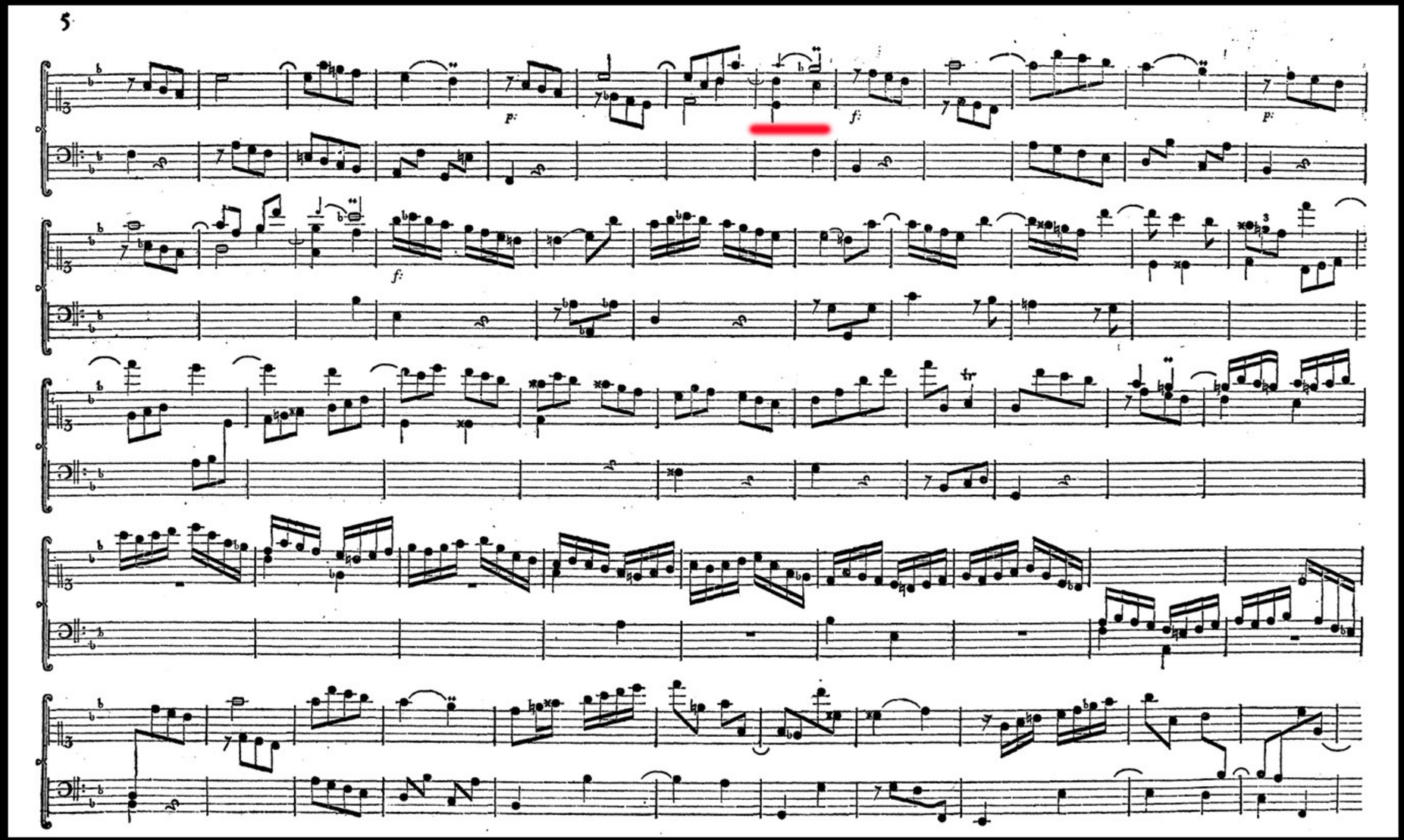
conveys the harmonical context neutral
dynamics neutral

Ornaments in Benda sonates 1757

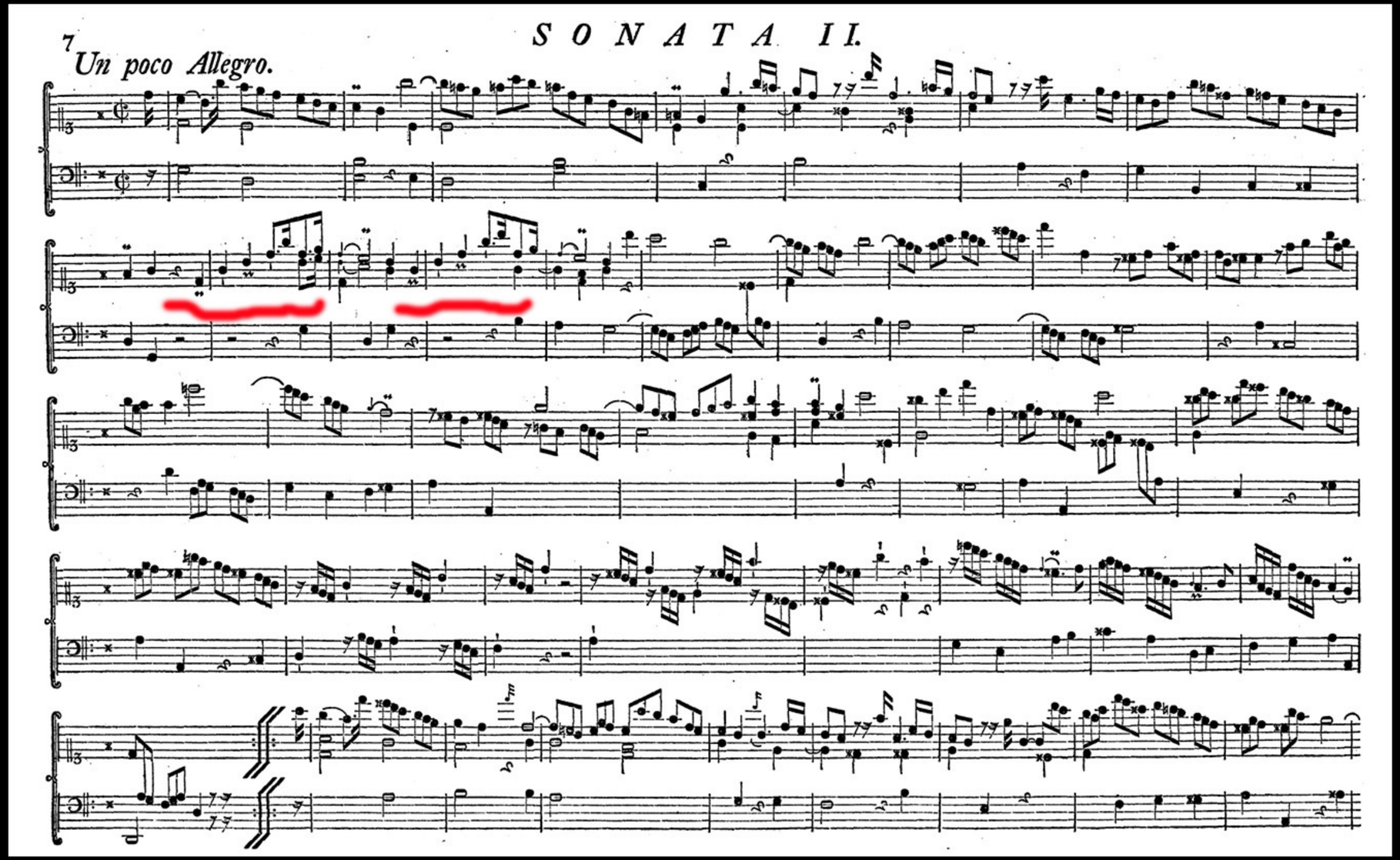
ornament	Versuch notation	Benda notation
Vorschlag		
Trill	symbol tr ^^^	symbol tr ^^^
Doppelschlag	symbol ~	(symbol ~), notes (+Vorschlag)
Anschlag	small notes	small notes
punktierter Anschlag	small notes	notes+Vorschlag+slur
Schleifer	small notes	small notes
punktierter Schleifer	small notes	small notes

Sonata I / 2

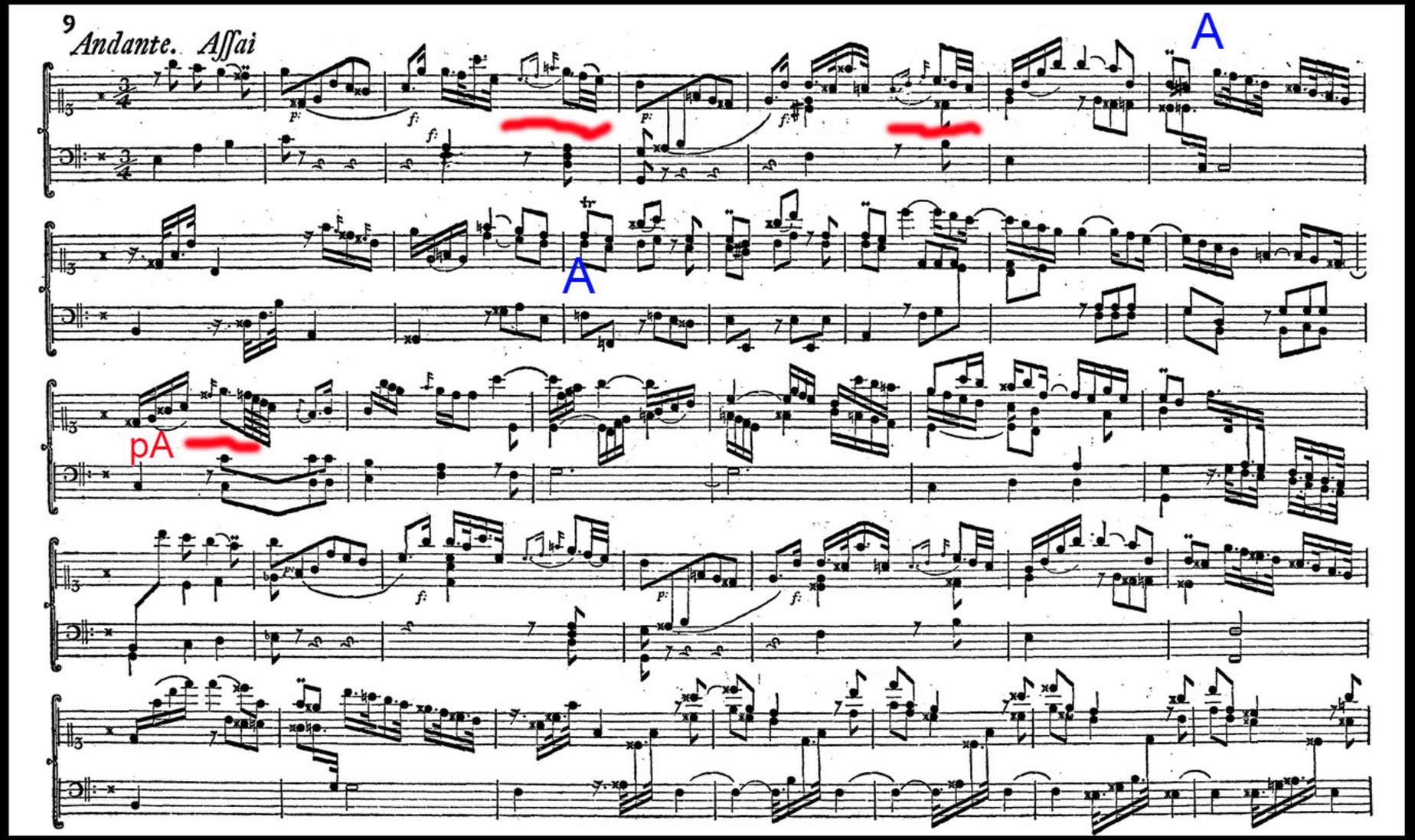



5
p:
f:
f:
p:

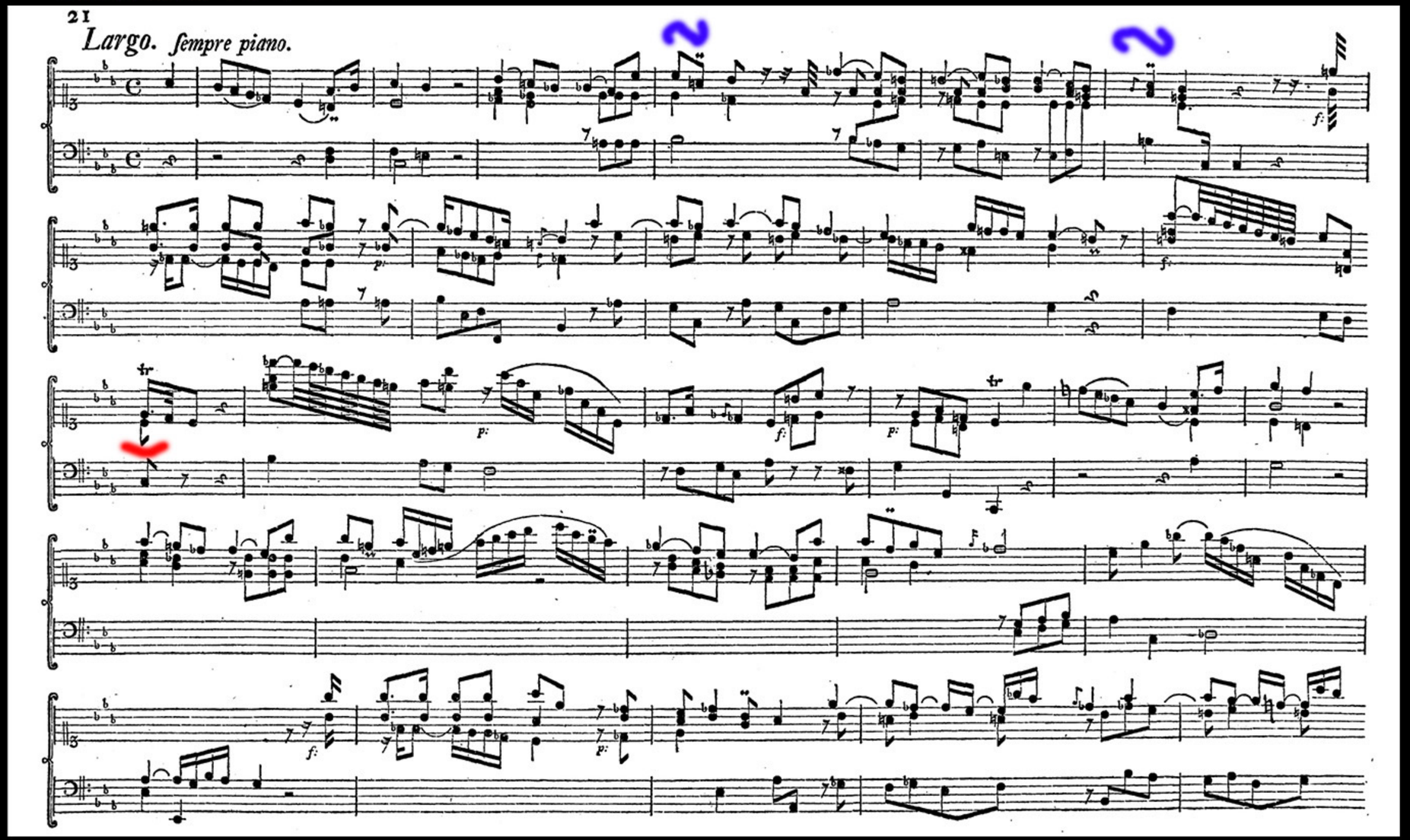
Sonata II / 1



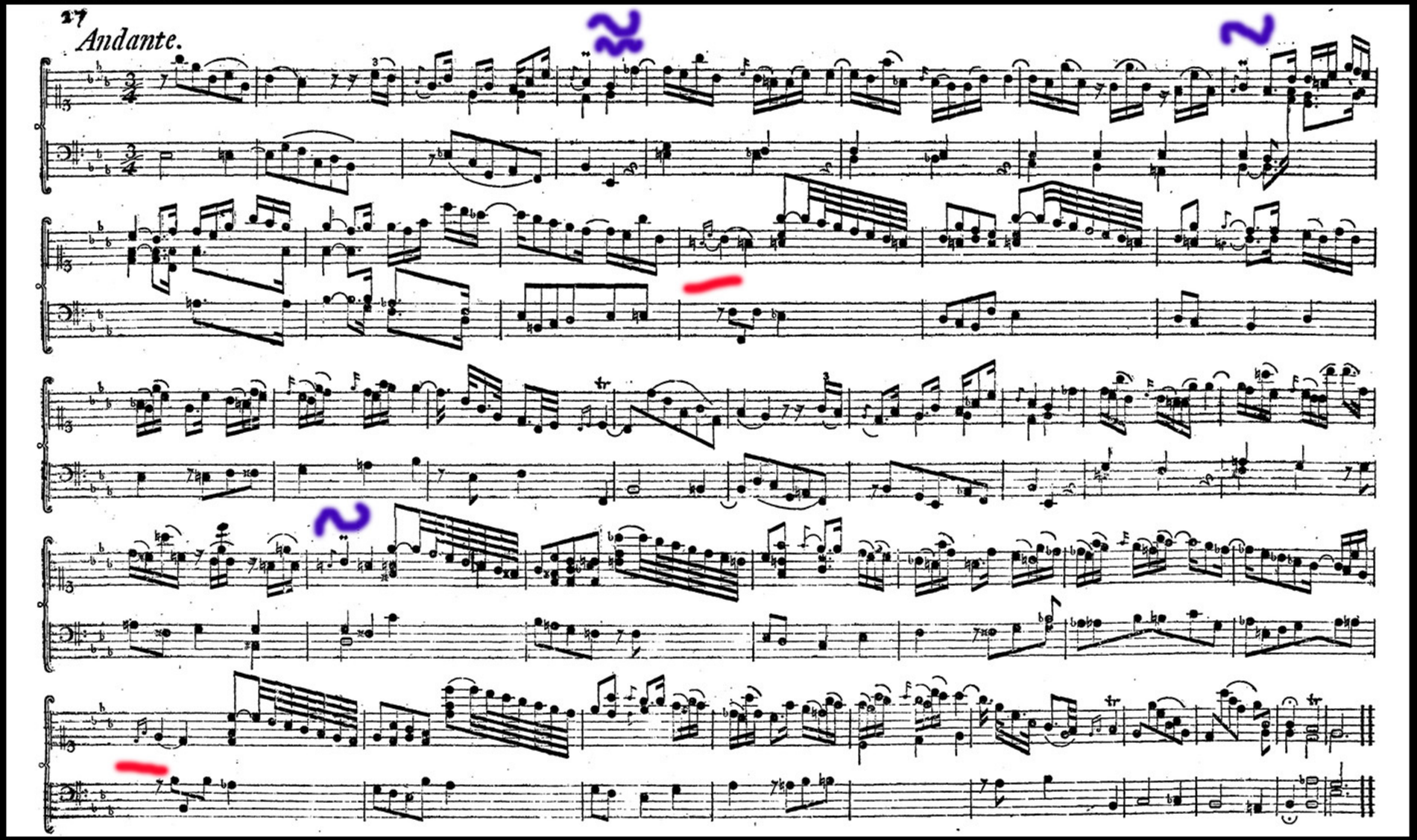
Sonata II / 2



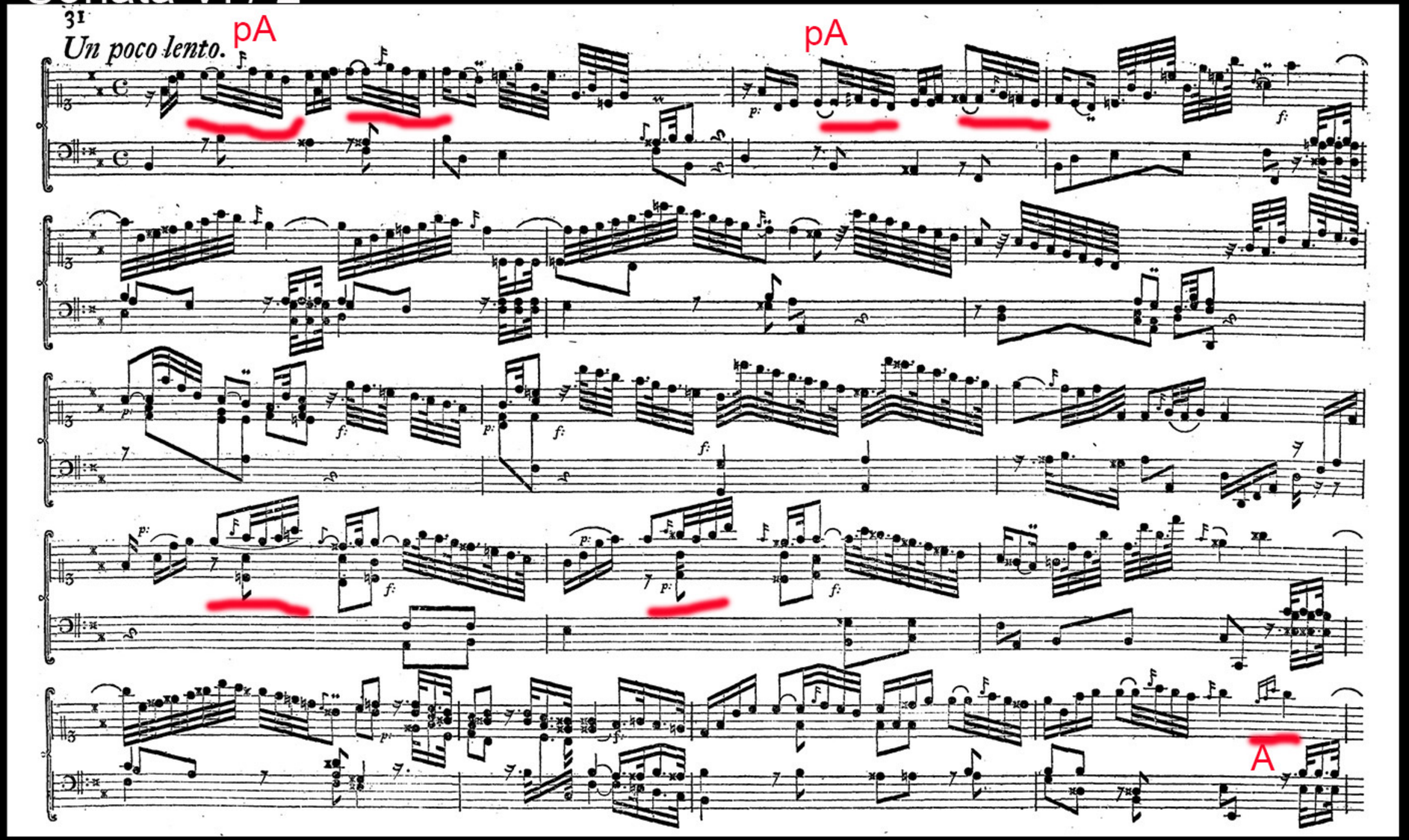
Sonata IV / 2

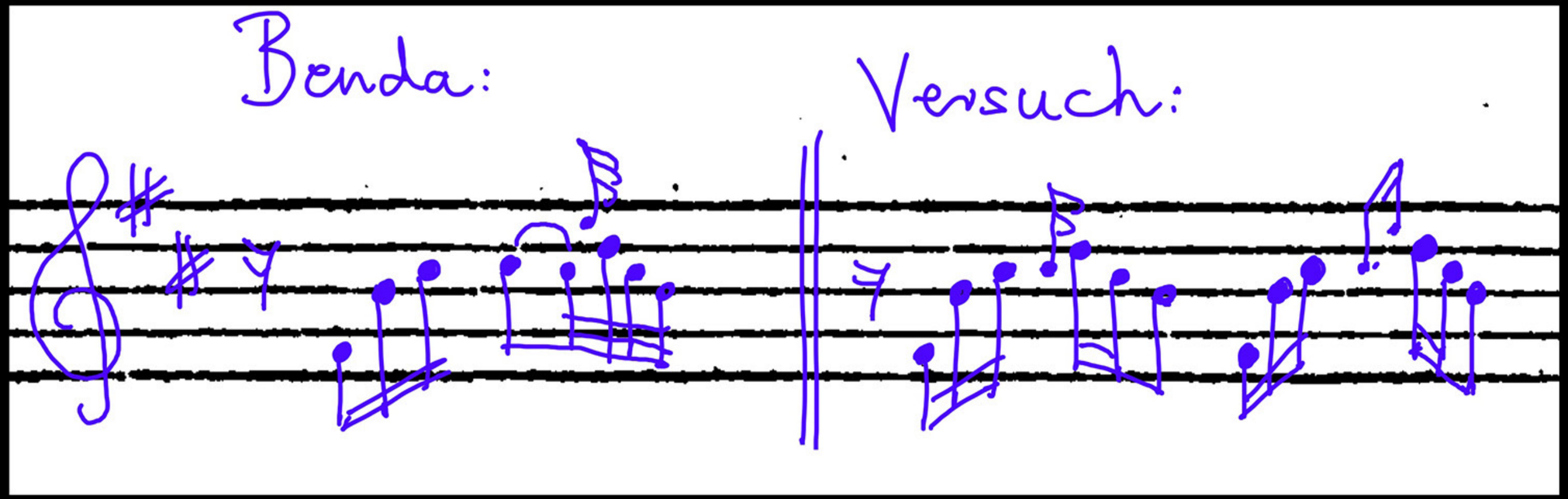


Sonata V / 2

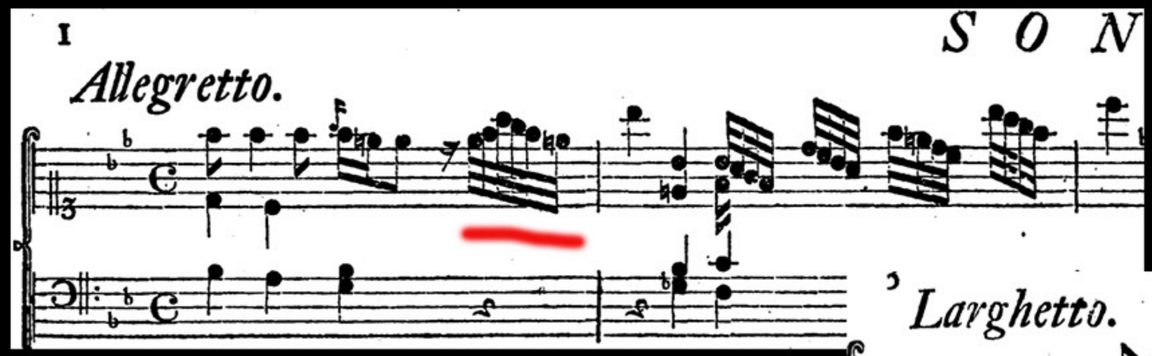


Sonata VI / 2

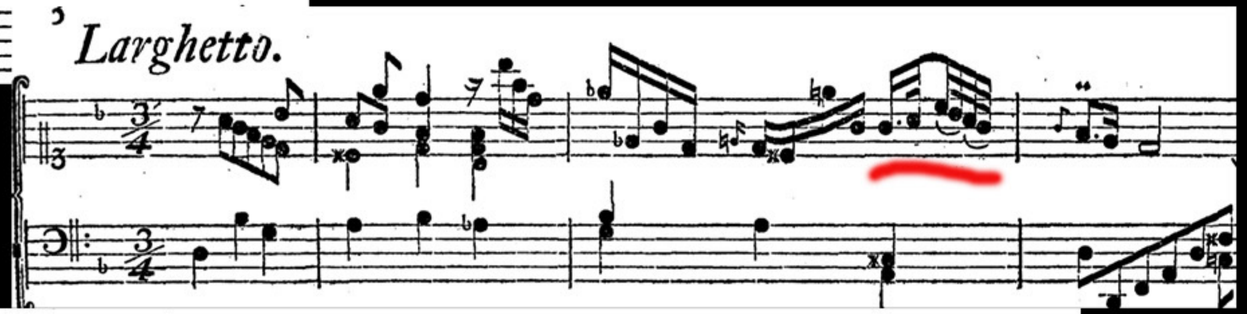


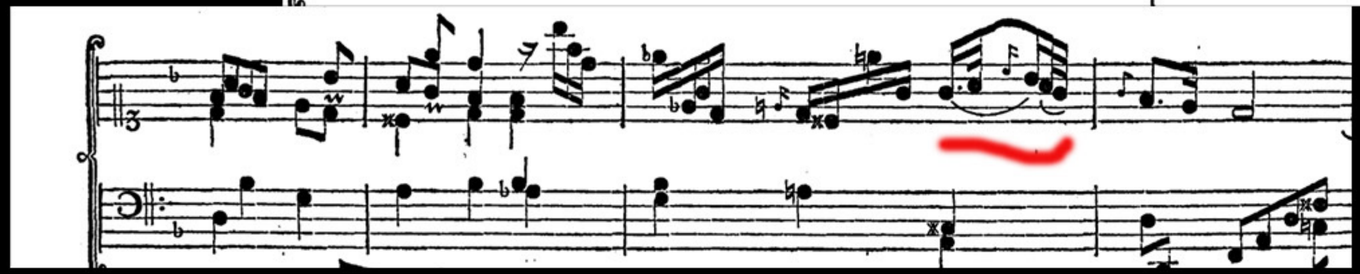

Benda:
Versuch:

Sonata I/1

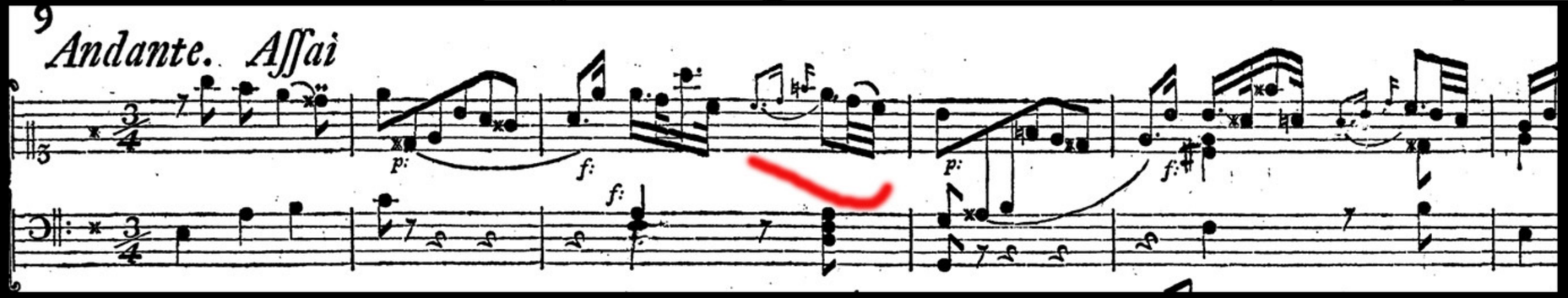
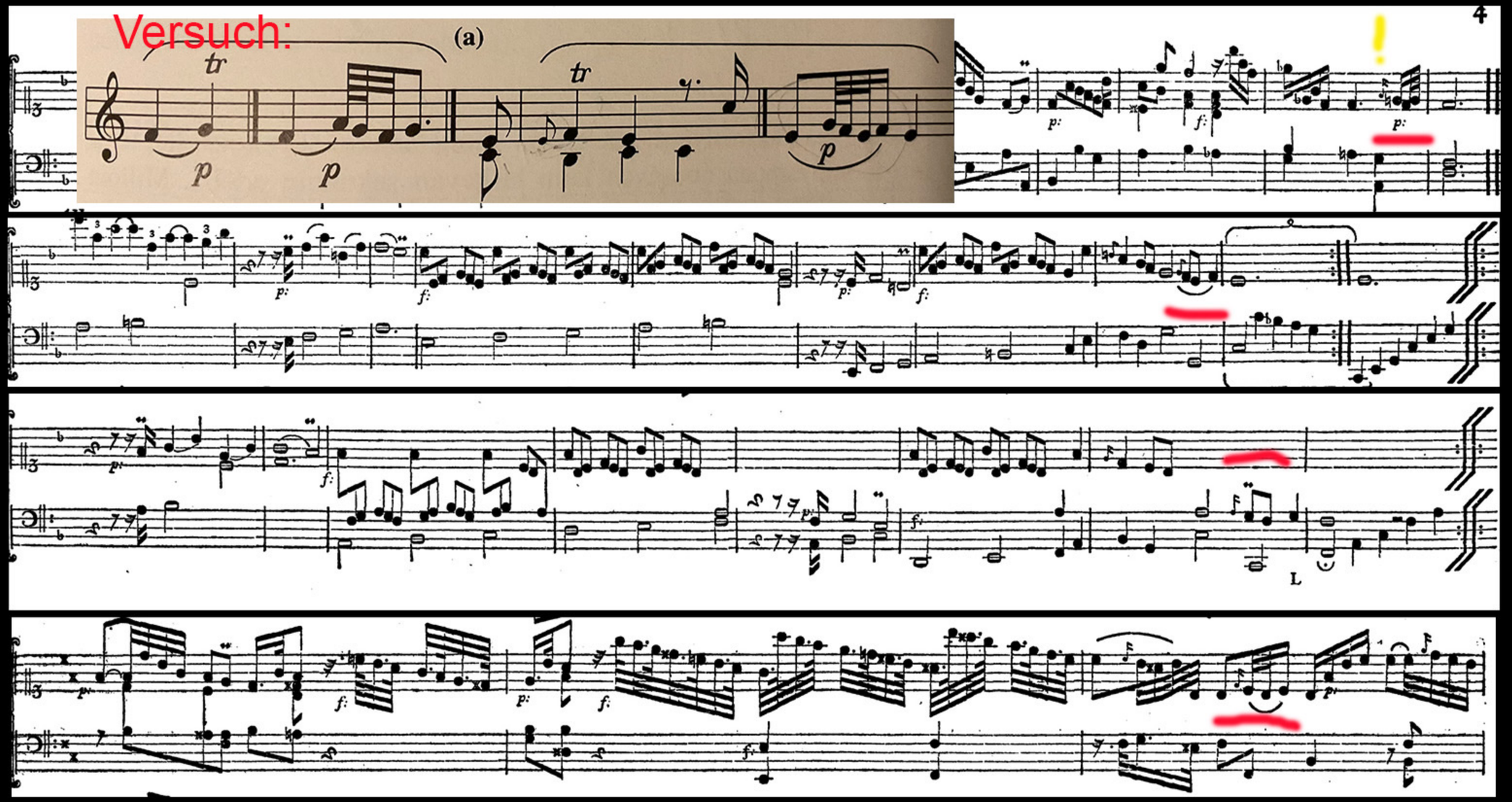


Sonata I/2





Sonata II/2



Notated Doppelschlag forms in cadences: I/2, IV/1, VI/2