

# PERFORMANCE PRACTICE ISSUES RELATED TO THE FANTASIA IN F MINOR (K. 608) BY WOLFGANG AMADEUS MOZART PART II

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Part I of this article, together with a bibliography, appeared in the June issue.

## Contextual Performance Issues

This section discusses issues involving the non-technical aspects of performing this work, or what could be labeled "contextual." Many ideas are expressed here. Some are based on fact, others on reasonable conjectures inspired by the facts, while others are purely speculative. Regardless, these ideas are meant to help the performer see elements in the music that might have escaped detection. The overall objective of this section is to enhance the performance of the Fantasia.

## Style and Mood

The mood the performer wishes to convey will influence the style of playing. This simple fact long has been acknowledged; thus, C.P.E. Bach elaborates on the performer moving the listener: "A musician cannot move others unless he too is moved. He must of necessity feel all the affects that he hopes to arouse in his audience, for the revealing of his own humor will stimulate a like humor in the listener."<sup>1</sup> He continues, "He must carefully appraise his audience, their attitude toward the expressive content of the program, the place itself, and other additional factors."<sup>2</sup>

The idea of the performer's mood has an interesting analog in the indicative and the subjunctive moods in grammar. The indicative mood is defined as a verb form that represents the denoted act or state as an objective fact. The subjunctive mood is defined as a verb form that represents the denoted act or state not as fact but as contingent or possible, or viewed emotionally as with doubt or desire. Examples of the indicative mood would be: "I went to the store," "My car ran out of gas," "He arrived on time to the concert." Examples of the subjunctive mood would be: "I hope that you get a good grade in math," "I dreamed that she hit the game-winning home run," "It will probably rain tomorrow." The indicative is a statement of fact. The subjunctive is of the mind hoping, wishing, dreaming, doubting. Together, in essence, these two parts make up our lives. Either we are doing something, or we are thinking or wishing to do something.

The outer "A" sections of this Fantasia approximate the indicative mood, while the "B" section approximates the subjunctive. The mood can be reflected by, among other things, dynamic level, tempo, registration, and whether there is rubato or a march-like steady tempo.

Here are some general characteristics of both the indicative and subjunctive style of playing on the organ:

<i>Indicative</i>	<i>Subjunctive</i>
Forthright, dogmatic	Whimsical, almost extemporaneous
<i>mf, f, ff</i>	<i>pp, p, mp</i>
Steady tempo	Rubato
Moderate or fast tempo	Slow reflective tempo
Diapasons, mixtures, reeds	Soft flutes, strings, Vox Humana
Appealing to the intellect	Appealing to the emotions
Same articulation with similar phrases	Changes in articulation with similar phrases
Consistent	At times, purposefully inconsistent
Theoretically more involved	Theoretically simpler

Sure and steady, the indicative sound projects decisiveness, as in the opening subject of the Fantasia. The fugue, beginning in measure 13, suggests someone walking to judgment. The fugue keeps a consistent, march-like tempo because, being objective, it has no doubts. When we reach the Andante, everything changes—key, dynamics, registration, texture, and mood—from the indicative to the subjunctive. Now, ethereal images predominate. Stepping away from the judgment of the opening Allegro section, one can now see paradise from a distance, perhaps in a dream, with a longing and desire to reach this heavenly place. Soft dynamics project this mood. The subjunctive sound deals with the unknown, testing the waters, exploring new territory. Therefore, different articulations of similar phrases will emerge, as in measures 95 and 96. This purposefully simple Andante appeals to the senses, with its emphasis on beauty and natural, guileless harmony. The final section brings us back to reality. Judgment is upon us again; the hopeful, dreamy glimpse of heaven has vanished. With the indicative mood restored, the steady walk to judgment resumes at measure 171 and continues until the end of the piece.

The audience must hear the contrasting moods presented in the Allegro and Andante sections of this Fantasia. If they do not, the performer has done less than his duty. I have suggested an analogy between the indicative and subjunctive moods in grammar. Here is one possible vehicle to help the performer in his task. Choosing the appropriate mood will create mental images for the performer that will bring out subtleties that can only enhance the performance.

## Musical Rhetoric

In the previous section, we looked at a couple of grammatical moods to help elicit contrasting styles in the performing of the Fantasia. This use of a concept taken from

language in order to clarify the interpretation of a piece of music is not peculiar to me; it has a long and illustrious history in the area of musical rhetoric. Rhetoric can be defined as the art of speaking or writing effectively. Whereas grammar (*ars recte loquendi*) is the art of speaking correctly, rhetoric (*ars bene dicendi*) is the art of saying it well. As in music, the note may be played accurately but not well because of poor articulation. Musical execution could be compared with the delivery of an orator.

Exceptionally strong in the Baroque period, the relationship between rhetoric and music continued into the Classical period. Many of the principles of oratory and rhetoric were grafted onto the elements of music. At the start of the 17th century, the analogies between rhetoric and music were operative at all levels of musical thought. These included definition of styles, forms, expression, and compositional and performance practices.<sup>3</sup> The figures of speech used in rhetoric to make a point could also be seen in the musical notation of a given piece. As far back as the Renaissance, composers paid increasing attention to matters of rhetoric and expression rather than to the concerns of musical form. The Italians considered music as a rhetorical extension of the art of poetry.<sup>4</sup>

Nicola Vicentino (1511-72) aptly states the analogy between an orator and a music performer:

... changes of tempo are not inconvenient in any composition. The practice of the orator teaches this, for one sees how he proceeds in an oration—now he speaks loudly, now softly, and slower and faster; and this way of changing the tempo has an effect on the mind. So one sings music *alla mente* to imitate the accents and effects of the parts of the oration—for what effect would the orator make if he recited a fine speech without arranging his accents and pronunciation, with fast and slow movements, and speaking softly and loudly? That would not move his hearers. The same should occur in music; for if the orator moves his auditors with the aforesaid manners, how much more would music, recited in the same manner, accompanied by harmony and well united, make a greater effect.<sup>5</sup>

In classical rhetoric, the three duties of an orator are to teach (*docere*), to move (*movere*), and to delight (*delectare*). In a musical performance, all three must be present in order to persuade (*persuadere*) the audience. In his treatise, Johann Joachim Quantz (1697-1773) says essentially the same thing:

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.<sup>6</sup>

There are five stages of classical rhetoric. The first is the finding or invention of ideas (*inventio*). The second is the ordering of the ideas (*dispositio*). The third stage is the expression of the invented ideas through words (*elocutio*). Several elements are associated with this stage: the virtue of ornament (*ornatus*), making the words more beautiful through rhetorical figures (*figurae*), how to give one's language "a conformation other

FANTASIE IN F-MOLL  
KV 608

Allegro Anaphora

Catabasis

Palilogia, Catabasis Tirata

Mozart FANTASIE IN F MINOR KV 608 (from ORGELWERKE IV)  
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Fuga (measures 13b-59a)

Aposiopesis

30

34

38

42

44

50

54

58

than the obvious and ordinary," and how to arrange a syntactically correct prose elegantly (*compositio*). The fourth stage is memorization (*memoria*), not necessarily of the exact words but at least of the ideas and the ordering of ideas. The fifth stage is presenting the ideas or the actual delivery of the oration (*pronuntiatio*) through, among other things, proper diction, pauses, gestures, and dress.<sup>7</sup> As the orator follows these phases, so, too, can the musician assimilate these same principles in preparing for a full-length performance. The performer finds the pieces ("ideas") for the concert, puts them in the proper order, learns the notes ("words") and how to express them properly, memorizes what needs to be memorized, and then executes the pieces in a concert. But instead of using "proper diction, pauses, gestures, and dress," he uses proper articulation, rhythm, style, ornamentation, etc. The organist can assimilate these same principles in learning and then preparing a performance of a single piece, such as the Fantasia, in which the individual sections of the piece are the "ideas."

Of the many musical-rhetorical figures that can be found in a work such as the Fantasia, a dozen are identified in the table of examples of musical-rhetorical figures (p. 66), along with their definitions and the measures in which they occur. These figures, which appear in over 50 places in the music, are shown in the Universal edition score (p. 61). The organist can take these figures, such as the *distributio* and the *suspiratio*, and attempt to play them musically in the same way an orator would use them in a speech; that is, to make the delivery more vivid and moving.

The performer, who has abundant resources available that are not available to a soulless, mindless, mechanical organ, should have a basic knowledge of the figures of speech in musical rhetoric. Whether or not Mozart, in writing this Fantasia, consciously intended his figures to bear rhetorical significance in the traditional manner should not be the primary concern of the performer. In any case, we know that the majority of performers in his day had some awareness of the importance of rhetoric, since it was part of the primary-school curriculum for all middle-class boys in German-speaking countries. For them as for us, the primary concern should be the search for new insights in the music that can add nuance to the performance, the light and shade that figured so prominently in the aesthetics of that period.

#### *The Subject of Death as It Relates to This Work*

The Fantasia has been described aptly as funeral music because of the occasion for which it was written: background music for the exhibit of effigies in wax of the honored dead, namely Baron von Laudon and Emperor Joseph II. When writing this piece, did Mozart have any inkling that he would die a few months later? Was he even thinking about the subject of death when writing this Fantasia? If so, what was his philosophy regarding death and the afterlife, and how will this influence the performance? Many of the conclusions presented in this section are the writer's; they do not necessarily represent the opinions of other scholars. We will look at tangible facts first, then follow them with reasonable conjectures.

Regarding the first question concerning his impending death, the letters he wrote

## Rex tremendae majestatis

(Grave)

(Grave)

Solo

6 6 5  
4 4 3#

### Mozart REX TREMENDAE MAJESTATIS (from REQUIEM)

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cannot help us. In the Emily Anderson edition, the last letter we have before the completion of this Fantasia on March 3, 1791, is dated November 4, 1790; the next one is not until April 13, 1791. His last public appearance took place in a Masonic temple on November 18, just 17 days before his death. He conducted his Masonic cantata, *Laut verkünde unsre Freude* (K. 623), in celebration of the new premises of his own lodge.<sup>8</sup> Within hours, Mozart probably felt an approaching chill; two days later, on the 20th, he was bedridden. Doctors were called, as his joints were swelling. Mozart died on Monday, December 5, at 12:55 A.M. The death register cited a severe fever, with a rash.

There is no compelling reason to believe he knew about his impending death when writing this Fantasia, or to doubt he was in decent health at the time. The events surrounding his death happened months after writing the piece.

Was he thinking about the subject of death when writing this work? I contend that he was, and I base my evidence on the setting for which it was written (already addressed above), the key chosen, and similarities of this work with his *Requiem* (K. 626). The F-minor key of the Fantasia is a key that many, if not most, 18th-century writers considered *pathétique* and dark.<sup>9</sup> Francesco Galeazzi (1758–1819) considered F minor "most fit to express weeping, grief, sorrow, anguish, violent transports, agitation, etc."<sup>10</sup> Mozart made the piece sound like a fateful journey to judgment and death. Regarding the similarities with the *Requiem*, compare measures 214 and 218 of the Fantasia with measure 2 of the "Rex tremendae majestatis" of the *Requiem* (see above). The similarity of the eighth notes between the strings and the woodwinds and the Fantasia's alternation of eighths with the hands is striking. Anyone acquainted with this movement of the *Requiem* will

Anaphora

Pallioia, Catabasis

Tirata

Andante

Suspiratio Suspiratio

Aposiopesis

Epiphora

Distributio of 75-82a

Epiphora

Epiphora

Suspiratio

Epiphora

Distributio of 75-82a

Anabasis

Anabasis

Distributio of 90b-98a

Pallioia

Epiphora

Distributio of 98b-102a

Anabasis

Distributio of 75-

h  
e  
r  
d  
f  
r  
o  
m  
t  
o  
d  
a  
y  
s  
h  
d  
l



recognize this passage immediately when hearing measures 214 and 218 of the Fantasia. Notice also the similarity in the descending dotted rhythms of the first measure in the "Rex tremendae" with the descending dotted eighths in the opening measures of the Fantasia. The text of this movement, "King of awful majesty, who freely savest the redeemed, save me, O fount of goodness," is a prayer for redemption in the face of judgment. Another similarity between the Fantasia and *Requiem* occurs in the "Confutatis maledictus" movement. As the Fantasia has contrasting sections of calm Andante and turbulent Allegro, so does this movement in its alternation of stormy, fateful, fearful sounding sections ("When the accursed have been confounded and given over to the bitter flames") with peaceful, tranquil, angelic sounding sections ("Call me with the blessed"). The fire of judgment is heard in the strings at the outset of the "Confutatis," similar to the running 16th notes in the double fugue in the Fantasia beginning at measure 172.

I have submitted evidence that Mozart was thinking of the subject of death when writing this Fantasia. What was his philosophy regarding this subject and the afterlife? First, it is necessary to consider Mozart's religious upbringing. To glean his beliefs about death, we will look at some of the letters he wrote at various stages of his life.

Mozart, a Catholic, was very much influenced by the faith of his father, Leopold, who believed that God's purpose lay behind everything that happened, whether good or ill. When others tried to persuade Leopold to have his son inoculated for the prevention of smallpox, he refused, claiming, "I leave the matter to the grace of God. It depends on His grace, whether He wishes to keep this prodigy of nature in the world in which he has placed it, or to take it to Himself."<sup>11</sup> Certain musicians refused to perform an opera Mozart had written at age twelve. Leopold thought they were jealous of the child's ability but wrote in a letter, "God lets nothing happen to no purpose."<sup>12</sup>

Regarding death and the afterlife, Leopold in a letter in 1765 recounts how his daughter, Nannerl, was near death and the doctors had given up hope. He writes:

Whoever could have listened to the conversations which we three, my wife, myself, and my daughter, had on several evenings, during which we convinced her of the vanity of this world and the happy death of children, would not have heard it without tears. . . .

. . . Now it depends upon whether God will graciously allow her to recover her strength or whether some other accident will send her into eternity. We have always trusted to the Divine Will. . . . If my daughter dies, she will die happy. If God grants her life, then we pray to Him to send her later such an innocent and blessed death as she would have now. I hope for the latter.<sup>13</sup>

Nannerl eventually recovered.

Mozart learned from his father. His most informative commentary about death is in a letter to his dying father on April 4, 1787:

As death, when we come to consider it closely, is the true goal of our existence, I have formed during the last few years such close relations with this best and truest friend of mankind that his image is not only no longer terrifying to me, but is

indeed very soothing and consoling! And I thank my God for graciously granting me the opportunity (you know what I mean) of learning that death is the key which unlocks the door to our true happiness. I never lie down at night without reflecting that—young as I am—I may not live to see another day. Yet no one of all my acquaintances could say that in company I am morose or disgruntled. For this blessing I daily thank my Creator and wish with all my heart that each one of my fellow-creatures could enjoy it.<sup>14</sup>

Five months later, when his childhood friend, Dr. Sigmund Barisani, died, Mozart wrote in an album, "It is well with him! But with me—us—and all who knew him—it can never be well again, until we are so happy as to meet him in another world never to part again."<sup>15</sup>

In a letter to his mother on September 29, 1770, he shows child-like trust and faith in writing:

I am sincerely sorry to hear of the long illness which poor Jungfrau Martha has to bear with patience, and I hope that with God's help she will recover. But, if she does not, we must not be unduly distressed, for God's will is always best and He certainly knows best whether it is better for us to be in this world or in the next. She should console herself, however, with the thought that after the rain she may enjoy the sunshine.<sup>16</sup>

Mozart is fatalistic in the following quotes from his letters. On July 3, 1778, on the evening of his mother's death, he wrote to his father:

Come what may, I am resigned—for I know that God, who orders all things for our good, however strange they may seem to us, wills it thus. Moreover I believe (and no one will persuade me to the contrary) that no doctor, no man living, no misfortune, and no chance can give a man his life or take it away. None can do so but God alone. These are only the instruments which He usually employs, though not always. For we see people around us swoon, fall down, and die. Once our hour has come, all means are useless. . . .<sup>17</sup>

Six days after her death he wrote to his father:

In those distressing moments there were three things that consoled me—my entire and steadfast submission to the will of God, and the sight of her very easy and beautiful death, which made me feel that in a moment she had become so happy; for how much happier is she now than we are! Indeed, I wished at that moment to depart with her. From this wish and longing proceeded finally my third source of consolation—the thought that she is not lost to us forever—that we shall see her again—that we shall live together far more happily and blissfully than ever in this world. We do not yet know when it will be—but that does not disturb me; when God wills it, I am ready. . . . Oh, then we shall live together as peacefully, honorably, and contentedly as is possible in this world—and in the end, when God wills it, we shall all meet again in heaven—for which purpose we were destined and created.<sup>18</sup>

Because the mortality rate at the time was so high, people were more accustomed to friends and family members dying at ages we would consider young. For example, in

Mozart's nine-year marriage (1782–91) to Constanze, who was pregnant for virtually half of the marriage, six babies were born to them but only two survived infancy (the two that survived were Karl Thomas, born September 21, 1784, and Franz Xaver Wolfgang, born July 26, 1791). Mozart also had to endure the deaths of his mother, his father, and many close friends. The belief that the afterlife was a happier and better place was ingrained in him. There is no reason to doubt his belief that death was indeed "the key which unlocks the door to our true happiness," that it was mankind's "best and truest friend" and "the true goal of our existence."

Mozart's philosophy of death has been revealed through letters. How will this awareness influence the performance of this piece? First, his belief that a person's days are already numbered by God's will, regardless of man's attempts, is all the more reason for the performer to be firmly locked into a tempo in both Allegro sections. The fateful journey through life and the inevitability of our meeting with death should be revealed in an unbending tempo. Second, his belief in an ecstatic afterlife with loved ones should influence the playing of the Andante by giving it a somewhat carefree feeling but within the confines of a tempo conception that admits flexibility. The Andante section needs to reflect an image that is calm and peaceful, but with a longing that is eloquently conveyed by the sigh motif heard in the soprano (measures 79 and 80). Playing this section with a sense of freedom not evident in the outer Allegro sections is crucial.

#### The Organist Versus the Mechanical Organ

In the subject of mathematics, when a comparison is made between the performance of a computer and a human being, the computer will always have more success based on the fact that the person is subject to human error, while a computer, if programmed correctly, will always be correct. The computer excels because the subject of mathematics, as do many other subjects, primarily involves facts. But music, based on its expressive ingredient, allows the person to surpass the computer or mechanism. In this case, the organist is capable of surpassing the mechanical organ.

In some areas, certainly, the mechanical organ surpasses the abilities of an organist. It can play notes more accurately, and faster when necessary (see measure 157). When prepared correctly, it can easily keep a steady, metronomic tempo. Here, on the other hand, are three areas in which the organist can compensate for human limitations: (1) An organist can play the music any number of ways and can make the necessary adjustments during a performance. Adjustments may be necessary because of the room's acoustics, the specific listening audience, and the organ being played. A mechanical organ, regardless of acoustics or audience, will play the piece identically. (2) The ability to hear the music while it is being performed is a strong advantage. The organist is feeling the music while playing. During a performance, when the adrenaline is high, the performer's brain can trigger more subtleties to be put in the music. The mechanical organ lacks mind and adrenaline. (3) An organist can be more expressive than a mechanism. In the area of rubato, the mechanism can be constructed to shade the tempo by having the pegs in the cylinder a

Epiphora

124

127

Epiphora

Distributio of 90b-98a

Suppiratio

133

Epiphora

136

Distributio of 98b-102a

139

Distributio of 83-90a (abridged)

142

Anabasis

Epiphora

145

Anabasis

Pallioia

Epiphora

148

Epiphora

151

Anabasis

Anabasis

154

Anabasis

Anaphora

Tempo primo

159

Pallioia, Catabasis

167

Tirata

Fuga (measures 171b-200a)

Aposiopesis

170

little closer or further apart, but the rubato will never have the warmth or shape that a person can give it by directly playing the instrument.

This is not to say that the original work for the mechanical organ was not impressive or could not arouse passion. Ignaz von Seyfried (1776–1841) gives an eyewitness account of hearing the Fantasia from the musical clock in Deym's mausoleum. In a letter dated January 18, 1813, he states:

I still recall from my youth the lively sensation that repeated—oft repeated—hearings of this ingenious production ineradicably impressed upon my memory. A thousand varying emotions were aroused by that (I might almost call it) terrifying Allegro, with its artful fugue subject in the strict style. The listener is startled at the violent modulation to F-sharp minor [measure 57], and imagines the ground shaking beneath him. The lovely, so tenderly expressed Adagio [sic] in A-flat major is music of the spheres; it elicits tears—salutary tears of longing for heaven. The repeat of the opening Allegro catapults us back into troubled human existence. The two mutually belligerent fugue subjects impart a striking, serious, powerful image of the battle of the passions. Only at the end is there calm. Power is exhausted, human nature has died, and the soul escapes the body. The end signifies the life to come.<sup>19</sup>

Few would doubt Seyfried's belief that this work was one of Mozart's masterpieces. Seyfried gave a testimony of the emotional impact of the piece heard from a mechanism, setting a high standard by how much he loved the work. The organist needs to meet this challenge by performing it equally well, or better, with the resources available to a human that are denied a mechanical organ.

### Concluding Remarks

In Part I of this article, I presented and explored performance practice issues of Mozart's Fantasia: registration, rhythm and tempo, phrasing and articulation, ornamentation, improvisation, form and dynamics, and miscellaneous matters. These core issues are central because a performer is only as good as the technique displayed. In Part II, I have considered three contextual subjects: style and mood, musical rhetoric, and the subject of death as it relates to this work. While these subjects bear on performance practice, they remain secondary to the technical aspects. Speculative though they may be, they may prove helpful in the organist's search for new meaning in the music to be performed.

One final matter bears mention. The last notational mark on the original four-stave score is a fermata over the final double bar line. What did Mozart mean? Hermann Keller states that Johann Sebastian Bach "distinguishes clearly between the fermata on the final note and that on the double bar after the final note—in the latter case the music should continue to sound inaudibly in the mind, without prolongation of the chord."<sup>20</sup> Though we can not be sure what Mozart meant by the fermata, the organist should follow Keller's view and carry with him or her the music of this work and the spirit of Mozart. If it is played with the full passion emanating from the organist's soul, this music will also stay in the hearts of the listeners.

### NOTES

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2. *Ibid.*, p. 153.
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13. *Ibid.*, pp. 60–61.
14. *Ibid.*, p. 907.
15. Peter J. Davies, *Mozart in Person: His Character and Health* (New York: Greenwood Press, 1980), p. 74.
16. Anderson, p. 163.
17. *Ibid.*, p. 557.
18. *Ibid.*, pp. 561–62.
19. Annette Richards, "Automatic Genius: Mozart and the Mechanical Sublime," *Music and Letters* 80 (1999): 388.
20. Hermann Keller, *Phrasing and Articulation* (New York: W.W. Norton, 1965), p. 66.

### Examples of Musical-Rhetorical Figures in the Fantasia (K. 608)<sup>\*</sup>

**Anaphora (Repetitio)**—A repetition of the opening phrase or motive in a number of successive passages, similar to an orator repeating his main thesis in a speech. Another definition is a repeated bass line, which does not apply here. Measures 1–4, 59–66, 159–162, 200–202.

**Anabasis (Ascensus)**—An ascending musical phrase or passage reflecting exalted images or affections. Johann Sebastian Bach used this figure often to symbolize the Resurrection of Christ and as an aid for moving the listener to joy and exaltation. Measures 107, 108, 122b, 147, 148, 154 (twice), 157.

**Palilogia**—The repetition of a theme or motive either with different pitches in various voices or on the same pitch, similar to an orator who repeats a statement for emphasis. Measures 10–12a, 71–73a, 168–170a, 111–112, 149–152.

**Distributio**—A musical-rhetorical process that develops themes, motives, or phrases of a section before going to the next section, similar to an orator who develops his ideas not by repeating a concept word for word, but by stating the essence of his concept in a different way. Measures 75–82a are developed by 83–90a, 103–110a, 123–130a, 143–148. Measures 90b–98a are developed by 110b–118a, 130b–138a. Measures 98b–102a are developed by 118b–122a, 139–142.

**Climax (Gradatio)**—(1) Two voices moving in ascending or descending parallel motion; (2) a gradual increase in sound and pitch, thereby increasing the musical intensity. Measures 219–220a.

**Aposiopesis**—A general pause in all the voices, usually notated by a rest. As an orator, after finishing a subject, will usually pause slightly before going to another in a speech, this figure can also identify for a listener the different sections of a piece. Measures 13, 74, 171, 204.

**Epiphora**—The conclusion of one passage that is repeated as the conclusion in subsequent passages, similar to an orator repeating the main theme of his discourse at the end of each paragraph. Top staff in measures 82, 90, 94, 98, 102, 114, 126, 130, 138, 146, 150, 152.

**Noema**—A homophonic passage within a contrapuntal texture lacking dissonances. An example would be a choir singing in hymn-like, four-part harmony, in between contrapuntal passages in order to emphasize the most important part of the text. Measures 214, 218.

**Suspiratio (Stenasmus)**—A sigh through a rest. The typical sigh can be achieved with just two notes, a descending major or minor second, and the final note shorter than the preceding one. The figure needs a rest after the final, shorter note. Measures 79, 80, 94, 98, 130.

**Fuga**—A device in which a principal voice is imitated subsequently by other voices. Fugal composition is one of the first musical "procedures" forms to be associated with rhetorical discipline, having been cited in 1536 as a rhetorical figure of repetition. The term comes from the Latin *fugare*, which means flight or chase. It is an appropriate description of an orator who reveals one point after another on the main subject of a discourse. Measures 13b–59a, 171b–200a.

**Catabasis (Descensus)**—A descending musical passage expressing negative affections or images, it is the opposite of *anabasis*. It is usually used with texts, such as: "He descended into hell," or "I am greatly humbled." Measure 9 (second staff), top staff of measures 10–12a, 71–73a, 168–170a.

**Tirata**—A rapid scalar passage that spans at least a fourth and can exceed an octave. Measures 12–13a, 73–74a, 170–171a.

<sup>\*</sup>Definitions are from Dietrich Bartel, *Musica Poetica: Musical-Rhetorical Figures in German Baroque Music* (Lincoln: University of Nebraska Press, 1997).

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73  
76  
79  
82

This block contains four systems of musical notation, each with a grand staff (treble and bass clefs). The first system (measures 73-75) features a complex, rhythmic melody in the right hand with many beamed sixteenth notes. The second system (measures 76-78) continues this melody with some rests in the right hand. The third system (measures 79-81) shows a more melodic line in the right hand. The fourth system (measures 82) concludes with a final chordal texture.

85  
88  
91  
94

This block contains four systems of musical notation. The first system (measures 85-87) has a steady eighth-note accompaniment in the left hand. The second system (measures 88-90) features a more active right-hand melody. The third system (measures 91-93) continues with a similar right-hand melody. The fourth system (measures 94-96) shows a change in the right-hand texture, with more sustained notes.

197  
200  
203  
207

Anaphora  
Aposiopesis

This block contains four systems of musical notation. The first system (measures 197-199) is marked with a forte *f* dynamic. The second system (measures 200-202) is labeled "Anaphora" and features a complex, rhythmic right-hand texture. The third system (measures 203-205) is labeled "Aposiopesis" and shows a more melodic right-hand line. The fourth system (measures 206-207) concludes with a final chordal texture.

211  
214  
217  
220

Noema  
Noema Climax

This block contains four systems of musical notation. The first system (measures 211-213) is marked with a forte *f* dynamic. The second system (measures 214-216) is labeled "Noema" and features a complex, rhythmic right-hand texture. The third system (measures 217-219) is labeled "Noema Climax" and shows a more melodic right-hand line. The fourth system (measures 220) concludes with a final chordal texture.