

Zum Umgang mit Emotionen in der Alten Musik
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To 'Feel all the feels': Affect, historical acting and the performance of early music



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The pupil will carefully note the short analysis of the expression of each passion, and the marginal directions as to *tone* and *time* due to each particular passage.

THE PASSIONS—AN ODE.—COLLINS.

INTRODUCTION, OR PRELUDE.

<p>DIRECTIONS. Begin calmly, smoothly, and in moderate time, and middle pitch.</p>	}	<p>When Music, heavenly maid, was young Ere yet in early Greece she sung, The Passions oft, to hear her shell, Throng'd around her magic cell ;</p>
<p>The tone and time must here change, and be varied to express the different emotions described.</p>	}	<p><i>f.</i> $\bar{\alpha}$ <i>p.</i> $\bar{\text{m}}$ <i>f.</i> $\bar{\alpha}$ \leftarrow <i>pp.</i> \rightarrow $\bar{\delta}$ Exulting, trembling, raging, fainting, <i>m. f.</i> $\bar{\text{m}}$ Possess'd beyond the Muse's painting, By turns they felt the glowing mind, Disturb'd, delighted, raised, refined ; Till once, 'tis said, when all were <i>fx.</i> fir'd, <i>con fuoco.</i> <i>f.</i> Fill'd with fury, rapt, inspir'd,</p>
<p>This must be rapid, to express the suddenness of the action.</p>	}	<p><i>presto.</i> From the supporting myrtles round, They seized her instruments of sound,</p>
<p>In ordinary time.</p>	}	<p><i>p.</i> And, as they oft had heard apart, <i>dolce.</i> Sweet lessons of her forceful art, <i>wildly fx. \bar{\alpha}</i> Each,—for madness rul'd the hour— $\bar{\text{m}}$ <i>mod.</i> Would prove his own expressive power.</p>

I. FEAR.

Fear deprives the voice of its power; the tone becomes thin and feeble, and the utterance (when the

passion is highly-wrought) tremulous, indistinct, and broken.

Slowly, & with hesitation. { ^{*ff*} ^{*p.*} First Fear,™ his hand,™ its skill to try,
 Amid the chords™ bewilder'd laid ;
^{*prato.*} ^{*fx.*} And back recoil'd,—he knew not why,—
^{*legato p.*} E'en at the sound himself had made !

2. ANGER.

Anger is high in *pitch*, loud, and quick in the *time* of its utterance ; and the words do not flow, but burst out in sudden starts, indicative of the rashness of passion.

This is distinct from the expression of dignified anger, just severity, and reproof, which is solemn and measured in its delivery, and low in pitch.

Loudly & hurriedly, with impetuous bursts of sound. { ^{*al. con fuoco. . f.*} Next Anger rush'd,™ his eyes on fire,™ [<]
 In lightnings own'd his secret stings ;
^{*f.*} ^{*fx.*} In one rude clash™ he struck the lyre, ^{*staccato*} †
^{*fx.*} ^{*prato.*} And swept with hurried hand the strings.

3. DESPAIR.

Despair vents itself in a low, moaning tone ; till it reaches its wildest paroxysm, when it is cracked and shrieking. Both shades of expression are beautifully and distinctly individualized by the poet in the descriptive verses.

In a "low, sul-
len tone;" mo-
notonous, with
deep pitch.

largo e maestoso. ♩

With woful measures^m wan Despair—

Low sullen sounds, his grief beguil'd ;

A solemn, strange, and mingled air,

Contrast..... 'Twas sad by fits, by starts 'twas wild !

4. HOPE.

The expression of Hope is in direct contrast with that of Despair; lively, animated, joyous; in rather a high pitch of voice, but at the same time sweet and flowing.

Mark the trans-
ition from the
preceding pas-
sion by change
of tone & time ;
and as the feel-
ing grows, let
the voice swell
and increase in
volume.

Allo. con spirito.

But thou, O Hope, with eyes so fair,

What was thy delighted measure ?

Still it whisper'd promis'd pleasure,

And bade the lovely scenes at distance hail !

legato.

Still would her touch the strain prolong,

And from the \leftarrow rocks, the \leftarrow woods, the \leftarrow vale,

She call'd on Echo still^m through all the song ;

And \rightarrow where her sweetest theme she chose,

dolce.

A soft responsive voice^m was heard at every

close ;

con anima.

And Hope enchanted, smil'd,^m and wav'd her

golden hair !

5. REVENGE.—6. PITY.

The features of Revenge are of the same family as Anger ; but bolder, stronger, and more highly colored.

The tone must be fiercer, harsher, and more concentrated than mere Anger. Revenge, when most intense, speaks between the set teeth; and utters its denunciations in a hoarse, guttural voice; and with fitful bursts of passion.

PITY, on the contrary, speaks in a low, soft, and gentle tone of voice; but full and flowing, as from the exuberance of a warm heart.

The transition from the calm joyousness of *Hope*, to the fierce excitement of *Revenge*, must be marked by the assumption of a deeper and a louder tone, and an impetuous utterance.

And longer had she sung—^{*presto*}but, with a frown,
B fz.
 Revenge[~] impatient rose;
allo. f. <
 He threw his blood-stain'd sword in ^{*f.*}thunder
 down,

^{*f.*}>
 And, with a withering look,

The war-denouncing ^{*fz.*}trumpet took;

A < ^{*f.*} And blew a blast so loud ^{*f.*} and dread,

B retard. ^{*maestoso.*} Were ne'er prophetic sounds so full of woe, ^{*sostenuto.*}

A presto. ^{*staccato f.*} And ever and anon, he beat

The doubling drum with furious heat;

B retard. ^{*largo maestoso.*} And though sometimes, [<]each dreary pause

between, [~]-

^{*p.*} Dejected Pity, at his side,

^{*affo. legato. dol.*} Her soul-subduing voice applied,

A presto. f. Yet still he kept his wild unalter'd mien,

^{*staccato. f.*} While each strained ball of sight[~] seem'd

^{*fz.*} bursting from his head!

Mark the change to the gentle & tender tone of Pity.

Return to the rapid movement & fierce utterance of Revenge.

7. JEALOUSY.

Jealousy has a changeful tone, varying as it yields to *love* or *hate*; sometimes indulging in the tenderness of affection, at others venting itself in all the harshness and bitterness of revenge. The poet has well distinguished these two different phases of the passion.

Begin in a low tone, & slowly; changing, according to the alternation of feeling described.

f *largo p.* Thy numbers, ^{*presto. m. f.*} Jealousy, to nought were fix'd,
B *maestoso.* Sad proof of thy distressful state—
presto. m. f. Of differing themes, the veering song was mix'd,
f *p. retard* *affo. dolce.* And now it courted Love, ^{*f.*} now raving ^{*f.*} called
on Hate!

8. MELANCHOLY.

The voice of Melancholy is low in *tone*, soft, mellow, and slow in utterance.

Mark the gentleness of the passion by a smooth, flowing delivery, and rather *deep tone*.

B *largo p.* With eyes up-rais'd, as one inspir'd,
Pale Melancholy sat retir'd—
And from her wild, sequester'd seat
f In notes by distance made more sweet,
Pour'd through the mellow horn her pensive soul:
f *allo. dolce. m. f.* And dashing soft from rocks around,
A lighter tone & movement. Bubbling runnels join'd the sound;

Change back to deep tone, and slow, flowing utterance.

B *maestoso.* Through glades and glooms the mingled measure
 stole,
 Or o'er some haunted stream with fond delay
 Round a holy calm diffusing,
 Love of peace and lowly musing,
 In hollow murmurs died away.

9. CHEERFULNESS.

Cheerfulness—which is the direct contrast of the last passion—speaks in a high pitch, briskly and “trippingly on the tongue.” The expression is of the same order, but less active or passionate than

10. Joy ;

whose tone is richer and fuller, and utterance still more lively and animated. Under the influence of joy, the words bound and gush from the lips, and the delivery becomes excited and enthusiastic.

The distinction between these two affections of the mind, is, that *Cheerfulness* is a state or *enduring condition* of the mind, and therefore has a certain repose of expression ; while *Joy* is an *active emotion* or passion, temporarily exciting and *agitating* the mind, and accordingly its expression is of a higher character, and must be more powerfully delineated.

Joy usually subsides into the happy tranquillity of cheerfulness ; unless it be dashed by *grief*, in which case it sometimes changes into the darkest despair.

In the present instance, the passion receives additional force and impulse from its union with

11. LOVE,—AND 12. MIRTH ;

the expression proper to which, (forming, as does the combination of *Love, Joy, and Mirth*, the most exquisite of all earthly felicity,—that is, the perfect enjoyment of *happy love*,) must be of the most animated, *spiritual*, and enthusiastic kind : it must be *all soul* !

Indicate the transition from Melancholy to Cheerfulness, by a *higher* pitch and a *brisker* utterance.

Allo. m. f.
But oh ! how altered was its sprightlier tone, ~
When Cheerfulness, a nymph of healthiest hue,
Her bow across her shoulder flung,
Her buskins gemm'd with morning dew, ~
Blew an [<]inspiring air that dale and thicket
rung : ~
The hunter's call, to Faun and Dryad known.
The oak-crowned sisters and their chaste-eyed
Queen,
Sātyrs and sylvan boys were seen, .
Peeping from forth their allies green ; ~

Express the briskness of the action of Sport & Exercise by a *quicker* time, and a *stronger* utterance.

presto. f.
Brown Exercise rejoic'd to hear,
And Sport leap'd up ~ and seiz'd his beechen
spear. |

Heighten the expression of Cheerfulness to a fuller and richer tone, and even more lively and enthusi-

allo—con anima—dolce.
Last came Joy's ecstatic trial, ~
He, with viny crown advancing,
First to the lively pipe his hand address'd, ~

astic delivery, increasing, as the descriptive verses glow, & the picture is heightened in colouring and effect by the introduction of *Love and Mirth*, whose appearance on the scene must be marked by still greater expression of tone.

But soon he saw the brisk, awak'ning viol,^{*con spirito f.*}

Whose sweet entrancing voice he lov'd the best.^{*f.*}

They would have thought, who heard the strain,^{*legato.*}

They saw in Tempe's vale her native maids,

Amidst the festal-sounding shades,

To some unwearied minstrel dancing,^{*f.*}

While as his flying fingers kiss'd the strings,^{*presto f.*}

Love fram'd with Mirth a gay fantastic round;^{*dolce.*}

Loose were her tresses seen, her zone unbound,^{*f.*}

And he, amidst his frolic play,^{*con fuoco.*}

As if he would the charming air repay,

Shook thousand odors[<] from his dewy wings!