PERSPECTIVES ON THE MUSICAL ESSAYS
OF LORENZ CHRISTOPH MIZLER
(1711-1778)

THESIS

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By

Sandra Pinegar, B.M., M.M.
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This study provides commentary on Mizler's Dissertatio and Anfangs-Gründe des General Basses. Chapter V is an annotated guide to his Neu eröffnete musikalische Bibliothek, one of the earliest German music periodicals. Translations of Mizler's biography in Mattheson's Grundlage einer Ehrenpforte and selected passages of Mizler's Der musikalischer Staarstecher contribute a sampling of the critical polemics among Mizler, Mattheson, and Scheibe. As a proponent of the Aufklärung, Mizler was influenced by Leibnitz, Thomasius, and Wolff. Though his attempts to apply mechanistic principles to music were rejected during his time, his founding of a society of musical sciences, which included J. S. Bach, Telemann, Handel, and C. H. Graun as members, and his efforts to establish music as a scholarly discipline deserve recognition.
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CHAPTER I

INTRODUCTION

With the exception of Franz Wöhlke's rather slim monograph that dates from 1940, and Joachim Birke's equally concise study of Christian Wolff's metaphysics in relation to the works of Gottsched, Scheibe, and Mizler, there has been scant recognition of Lorenz Christoph Mizler in twentieth-century scholarly literature and virtually none in the English language. Among Mizler's varied contributions to musical life up to the middle of the eighteenth century were German translations of works by Byzantine and Latin authors, as well as Johann Fux's Gradus ad Parnassum. He founded the Correspondierenden Societät der musikalischen Wissenschaften, which included Georg Philipp Telemann, George Friedrich Handel, Carl Heinrich Graun, and Johann Sebastian Bach among its members, and published in Leipzig two of the earliest German musical periodicals, Neu eröffnete musikalische Bibliothek and Der musikalisher Staarstecher, which rivaled Johann Mattheson's earlier publication of Critica musica and Johann Scheibe's contemporaneous Der criticischer Musicus both in Hamburg. Mizler formulated a definition of music as a science, subject to natural laws and with a philosophical basis. The latter, with its symbolic interpretation of a mathematical structure of nature was obtained from such diverse sources as Leibnitzian epistemology as popularized by Mizler's teacher Christian Wolff, Athanasius Kircher's Musurgia universalis, Isaac Newton's investigations in mathematics and optics, and Lutheran theology.
As a mediocre composer and amateur flautist, Mizler cannot be accredited with a distinction in eighteenth-century music disproportionate to his personal influence. Johann Sebastian Bach delayed any association with Correspondierenden Societät for unknown reasons, and Leopold Mozart apparently declined his invitation. Gottsched frankly expressed more confidence in Scheibe's musical opinions and Mattheson demonstrated a critical lack of acceptance of Mizler's innovations.

Mizler's value to his own time may ultimately derive from his enthusiastic acceptance of the ideas of others, and his interest and ability in sharing these with his distinguished colleagues of the Correspondierenden Societät and other intellectual circles. As a reflection of the transitional age to which he belonged, Mizler's writings may prove to be an invaluable source in substantiating numerous trends, which today remain still vaguely defined in eighteenth-century musical studies.

Though music was only a secondary interest to him, Mizler brought an exceptionally wide range of intellectual accomplishments to it. If the evidence of his translations and correspondence is taken into account, he was fluent in Greek, Latin, French, Italian, and possibly English. Later, he had a fascination with Polish culture and language, which perhaps initiated his move to Poland in 1747, where he eventually attained an aristocratic title as court physician at Warsaw. Even for an era in which individuals could claim professional training in more than one field Mizler was exceptional, for he was educated as a lawyer, theologian, philosopher, musician, mathematician, and physician, and he was active as a publisher, writer, and translator. That he was not equally successful in all these endeavors hardly seems surprising.
It would seem that his interest in music was more clearly linked with his interest in medicine than in mathematics, though Mattheson and Scheibe would have had us perceive it otherwise. The goal of music, according to Mizler, was always to move or to quieten the passions, and this was evidently based on the Aristotelean doctrine of catharsis as one of the three functions of art. He accepted the current view, founded on Pythagorean principles and expounded by Euler, Leibnitz, and others, that the simpler the ratio of sounding interval, the more consonant and, therefore, closer to perfection was the interval. Leibnitz's concept that the soul unconsciously perceived consonance and dissonance was an achievement that finally moved beyond the discovery of the aliquot division of the vibrations of a sounding body by Pythagoras. Though Leibnitz's conclusion was clearly untenable, his division of conscious and unconscious perception of sound was significant, and, even today, human perception of consonance and dissonance remains unexplained in terms of physiological and psychological response.

As the Aristoxenus of his day, Mattheson saw little to be recommended in this mathematical and philosophical speculation. Phenomena of music and their manner of effecting human response could be calculated and perceived only in terms of artistic experience and natural or God-given gifts of talent and intelligence, refined in acuity by productive industry and ingenuity. It would appear that he availed himself of every opportunity to mock and to criticize what he considered Mizler's deficiencies of musical talent and ingenuity, and evidently bitterly resented his industry. The clash between Mizler and Mattheson
was the result of their mutually exclusive viewpoints on the fundamental nature of music, and not merely personality conflicts.

The tendency of the era, from Descartes to Newton to the French Encyclopedists and Leibnitz and Wolff, was to discover the general rule that governed the particular. It was reductive in methodology, and, by subsuming diverse phenomena under formulations of sometimes grand and speculative "natural laws," it appeared insensitive to the individual, the instinctive, the unexplainable, and the intuitive. Mizler's ambitious summation of musical practice in his General-Bass treatise is representative of this trend, as is Pater Castel's rather bizarre preoccupation with constructing an "eye organ." Had it not been for Johann Sebastian Bach's inexhaustible musical invention, virtuosity, and response to the particular, his composing of complete cycles in diverse musical genres might have come down to us as a further manifestation of this trend, as would even Mattheson's exhaustive explications of all things musical.

Mizler's methods and perceptions of music were perceived by Mattheson as casual and arrogant shortcuts that led to an only superficial understanding and appreciation of music. Mizler saw his work as complimentary to the practice of music, making it more accessible and providing it with a clear, simple, and logical basis. Just as John Locke accredited every human being with a tabula rasa by which his innate talents and disposition could arise, Mizler gave every Liebhaber of music a concise explanation of the essence of music and made available the historical resources whereby his own talents and abilities would provide the rest. The gulf between the stances of Mizler and
Mattheson is perceptible as a duality that was to govern musical practice long after their time, manifest in the Gebrauchsmusik composed for talented or aristocratic amateurs, and in the ultimately inexplicable attainments of individual geniuses.

The question of whether Mizler was the first to perceive the study of music as a special field of knowledge has occasionally arisen. For those who might accredit him with establishing the study of music as an independent discipline, it should be noted that Mizler never attempted to codify a methodology, nor even to define and circumscribe such an area as did Nicolas Framery and Johann Nikolaus Forkel later in the 1770's. On the contrary, his musical activities were strictly subsidiary to his professional interests in other fields. If the compilation of source materials alone were enough to define the study of music as a separate discipline, Mizler's work would then be predated by that of Marcus Meibom and Wolfgang Caspar Printz. Even among the works of his contemporaries, the compilations of biographical and lexicographical sources, represented by Mattheson's Grundlage einer Ehrenpforte and Walther's Musikalisches Lexicon, would seem to have as much relevance to the establishment of the study of music as a unified discipline as Mizler's monumental Musikalische Bibliothek.

On the other hand, Mizler did define music as a science, as the term was then understood, in his Dissertatio quod musica scientia sit et pars eruditionis philosophicae (1734). In fact, he related it, if circumstantially, to source studies, specifically to the study of Greek theoretical treatises. By placing music within the realm of philosophy,
Mizler intended to elevate it into an area of professional distinction equal to that of theology, jurisprudence, and medicine. If the limitations of the terms "science" and "philosophy," as they were understood in the second quarter of the eighteenth century, are accepted as relative to the era, and not simply to the man, then Mizler perhaps merits the distinction of being the first modern musicologist. His activities paralleled those of musicologists of today in that he lectured at a university, published articles providing translations and interpretive commentary, and initiated a professional forum, the Societät der musikalischen Wissenschaften, for the discussion of theoretical topics and matters of critical or historical interest.

As far as the material in this study is concerned, the reader should be advised of several aspects. First, the diversity of usage of the German language in the materials translated here needs to be noted. Mizler's very clear use of German and his meticulous and erudite use of Latin is exceptional for the period. Mattheson's use of language often appears complex and convoluted, and intentionally colorful or ambiguous. Scheibe's "Alphonso" letter seems to stand between these two extremes. Second, to my knowledge, this study is the first attempt in the English language to provide a complete view of Mizler's contributions to his era, and, as these were diverse and voluminous, it has not been possible to provide translations of all of them, nor to give each individual essay, commentary, or translation the detailed study it may deserve. As will be seen, some of the essays or commentaries, particularly those in the Musikalische Bibliothek, should provide a mine of materials that should all be handled as separate studies. Where such has already been the case, I have referred the reader to the
secondary source in a footnote. Lastly, since Mizler's writings provide a vast expanse of source material relative to numerous fields requiring specialized expertise, no greater pleasure could be given the author than that this study might provide a starting point for further such work.
CHAPTER II

BIOGRAPHICAL INFORMATION

The major primary source of biographical information on Lorenz Christoph Mizler is the biography found in Johann Mattheson's Grundlage einer Ehrenpforte of 1740. The major part of this material was written by Mizler himself, though Mattheson apparently did not reproduce the autobiography submitted to him exactly, and appended a substantial commentary of his own, as well as a supplement including a letter by Johann Adolph Scheibe signed with the pseudonym "Alphonso." A translation of these and of Mizler's reply to the supplement can be found at the end of this chapter. Another significant early source is Jakob Adlung's Anleitung zu der musikalischen Gelahrheit published at Erfurt in 1758.

Mizler was baptized at Heidenheim though he may have been born at Wettelsheim an der Altmühl where his father held appointments in the service of the Margrave of Ansbach. Ansbach was a principality ruled by the Franconian branch of the Hohenzollern family of Brandenburg until 1791, when it was ceded to Prussia. Mizler's talent and intelligence were recognized early, and he was sent to Heidenheim for

1 Johann Mattheson, Grundlage einer Ehrenpforte (Hamburg, 1740), pp. 228-34; 420-26.


3 Most German sources give Mizler's place of birth as Heidenheim, including Franz Wöhlke, Lorenz Christoph Mizler (Würzburg: Konrad Triltsch, 1940), p. 3.
private study before entering the royal Gymnasium at Ansbach at the age of thirteen. Ansbach had been an outstanding center of French and Italian music, especially Italian opera, since the last quarter of the seventeenth century. The year before Mizler's arrival, the Margrave Wilhelm Friedrich died, and the court Capellmeister Georg Heinrich Bümler, later one of the co-founders of Mizler's Correspondierenden Societät der musikalischen Wissenschaften, returned from Italy to compose the funeral music.

At the Gymnasium, philosophy was taught from the writings of Christian Thomasius (1655-1728), whose work has been described as "combining the influences of seventeenth-century rationalism, Lockean empiricism, and German Pietism." A professor at the Gymnasium in sympathy with rationalistic philosophy was Johannes Matthias Gesner, rector at the Gymnasium in 1729-30, and a friend of Johann Sebastian Bach from the latter's years at Weimar. Gesner apparently provided Mizler with sponsorship and patronage, and may have been instrumental

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5 Wöhlke, Lorenz Christoph Mizler, p. 3. Bümler did not remain in Ansbach after this, but returned to Italy, only to return permanently in October, 1726.
6 Wöhlke, Lorenz Christoph Mizler, p. 4.
9 Mizler stated that he had received many favors from Gesner in Mattheson, Grundlage einer Ehrenpforte, p. 288. Gesner actually took over the directorship of the Thomasschule in Leipzig the summer of 1730.
in his admission to the University of Leipzig where Mizler enrolled April 30, 1731.

The chronology of the events in Mizler's life seem uncertain for the years 1731-1736. According to his own account he had been in Leipzig one and a half years when he contracted a serious illness. Wöhlke dates this illness in the spring of 1732, yet dates his leaving Leipzig at Christmas, 1734.10 Mizler stated that he left Leipzig for Altdorf on the advice of his physician, and, if he did so at Christmas, the illness would seem to have occurred the immediately preceding fall, which would have been about one and a half years after his enrollment at the University of Leipzig. The oration that Mizler delivered for the birthday of Friederica Louisa, daughter of Friedrich Wilhelm I of Prussia and newlywed to the Margrave Karl of Ansbach, must have occurred on her birthday, November 22, 1730.11 Thus, there is no account of Mizler's whereabouts from November 22, 1730, until April 30, 1731, unless Wöhlke's dating of his illness is accepted, in which case he was in Leipzig.

Mizler did enroll at the University of Altdorf at the beginning of 1733,12 and he himself stated that he spent "a few months" in Altdorf.13

The next piece of concrete evidence is Mizler's contribution to an album

10 Wöhlke, Lorenz Christoph Mizler, p. 7.

11 Wöhlke, Lorenz Christoph Mizler, p. 6. The year 1738 given here is inconsistent with the rest of the sentence, and there is little doubt Wöhlke intended 1730.

12 Wöhlke, Lorenz Christoph Mizler, pp. 7-8.

13 Mattheson, Grundlage einer Ehrenpforte, p. 229.
dedicated to a professor at Leipzig and dated August 4, 1733. He qualified for the baccalaureate at the University of Leipzig on December 12, 1733, and for Magister on June 30, 1734, after which he set out on a tour, according to his autobiography. Though Mizler stated that he returned to Leipzig, Johann Gottfried Walther received a letter from him, sent from Heidenheim and dated October 25, 1734.

He enrolled in law courses at the University of Wittenberg March 22, 1735, and, according to his own account, attended lectures in algebra, history, fine arts, medicine, and botany as well. He returned to Leipzig around September 29, 1736, and continued his studies at the university there.

The first issue of the *Musikalische Bibliothek* appeared in the fall of 1736. According to Wohlke, the date of the "Foreword" to this issue was October 20, 1736. Beginning May 27, 1737, Mizler lectured at the University of Leipzig on the history of music, and on Mattheson's

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14 Wohlke, Lorenz Christoph Mizler, p. 8. Wohlke gives no credit to Mizler's claim that he gave disputation at Ansbach as a candidate for the ministry shortly after leaving Altdorf, since the archives at Ansbach contained no record of it. He therefore has Mizler back in Leipzig at Easter, 1733.


16 This letter was sent to Walther with a copy of the first edition of Mizler's dissertation which had just been published. The text of the letter is reproduced in Wohlke, Lorenz Christoph Mizler, p. 11.


19 The reprint of the complete edition of the *Musikalische Bibliothek* (Hilversum: Frits Knuf, 1966) contains a "Foreword" dated November 14, 1738. Wohlke apparently had archival sources available that contained the original issues before they were bound and reprinted in volumes. Mizler evidently wrote a new "Foreword" for the 1739 printing of the first volume.
Neu-eröffnete Orchestre, thereby following in the footsteps of Christian Gottlieb Schröter (1699-1782) who had lectured on the same work by Mattheson at the University of Jena in 1724.

With his patron, the Count of Lucchesini, and the court Capellmeister at Ansbach, Georg Heinrich Bümler, Mizler founded the Correspondierenden Societät der musikalischen Wissenschaften in 1738, and an intensity and proliferation characterize his activities for the next few years. A second periodical, Der musikalischer Staarstecher was begun in 1739, the same year that he published his General-Bass treatise and made available his "musical machine." In 1740, the first volume of Mizler's odes was published, and a third edition of his dissertation became available. A German translation with annotations of Johann Joseph Fux's Gradus ad Parnasum (Vienna, 1725), which appeared in 1742, made this work accessible to musicians who lacked training in Latin.

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20 Wöhlke, Lorenz Christoph Mizler, pp. 16-17. Wöhlke states that Mizler's lectures were the first on music at a German university in 150 years. As indicated above, such was not the case. Wöhlke even cites Schröter's lectures.

21 Wöhlke, Lorenz Christoph Mizler, pp. 100-01.

22 The "machine" is described as having been completed on midsummer's night in Wittenberg, 1736, in Lorenz Christoph Mizler, "Nachricht," Neu eröffnete musikalische Bibliothek, Volume I, fourth issue, p. 77.

23 Mizler published three volumes of odes in 1740, 1741, and 1743 respectively. They are available in a facsimile edition edited by Dragan Plamenac, Lorenz Mizler, Sammlungen ausserlesener moralischer Oden (Leipzig, VEB, 1971).


25 Mozart, in fact, used this German edition in his teaching.
In 1743 Mizler entered the service of the Polish Count Malachowski as secretary, and traveled with him to Konski, Poland. However, he did not move to Poland permanently until after he received a doctorate in medicine from the University of Erfurt on June 28, 1747. He was titled Court Physician at Warsaw in 1752, and established a publishing house there in 1754, the same year that the last issue of the *Musikalische Bibliothek* appeared in Leipzig. Mizler lived in Warsaw until his death in March, 1778, and, according to Wöhlke, not a single obituary appeared in Germany.

There is no question that Mizler had studied with Johann Sebastian Bach for some time while in Leipzig. He made a point of mentioning the great master in his autobiography that was sent to Mattheson for inclusion in his *Grundlage einer Ehrenpforte* of 1740. It is possible that he had been recommended to Bach by the Capellmeister at Ansbach, George Heinrich Bümler, or by Johannes Matthias Gesner, and that he participated in the collegium musicum until Bach's temporary resignation in 1737. Mizler could have made many contacts with important musicians who performed at the weekly concerts of the collegium when they visited Leipzig. Mizler seems to have had some private lessons with Bach in keyboard and composition as well. However, during the periods Mizler was in Leipzig, April, 1731 through December, 1732 (during which he was incapacitated from illness for at least nine weeks), and about May, 1733, through June, 1734, Bach was

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27 Wöhlke, *Lorenz Christoph Mizler*, p. 32.
in Dresden during September, 1731, in Kassel during September, 1732, and possibly in Dresden again, preparing a performance of the Kyrie and Gloria of the B Minor Mass during June and July, 1733. Further, as far as exposure to Bach's music may be considered, concerts of *hohe Musik* were not given in Leipzig during the seasons of Advent and Lent.\(^{30}\) Thus, his contact with the busy Cantor of the Thomasschule may have been more limited and less consistent than might be thought at first glance.

Of Sebastian's sons, Wilhelm Friedmann, only a half year older than Mizler, attended the University of Leipzig from 1729 until 1733 when he was appointed organist at the Sophienkirche in Dresden. Apparently Wilhelm Friedmann was interested in Christian Wolff's rationalistic philosophy,\(^{31}\) and his course of study at the University of Leipzig included mathematics, philosophy and law. Though there is no extant documentation, it would seem that, through their mutual interests, Mizler and Wilhelm Friedmann would have maintained some contact.

Carl Philipp Emanuel Bach was three years younger than Mizler, and matriculated on October 1, 1731, at the University of Leipzig where he studied law. He then attended the University of Frankfurt an der Oder from September, 1734, through the spring of 1738, after which he moved to Berlin. In a letter to Forkel from Hamburg, dated January 13, 1775, Carl Philipp Emanuel stated that it was he and one of Sebastian's younger students, Johann Friedrich Agricola (1720-1774), who wrote the biography


\(^{31}\)When Wilhelm Friedmann later moved to Halle in 1746 he came into personal contact with Wolff who had been banished from the university there by Friedrich Wilhelm I, and restored by his successor Fredrick the Great.
of the elder Bach that appears in the last issue of the *Musikalische Bibliothek*. Carl Philipp Emanuel's assertion in this letter that, "the departed, like myself or any true musician, was no lover of dry, mathematical stuff," has been cited as evidence that Sebastian Bach did not approve of Mizler. It is also possible that, by this date, this great proponent of the *empfindsamer Stil* may have been inclined to color his original impression of Mizler's activities. And, there is further evidence in Friedrich Wilhelm Marpurg's *Historisch-Kritische Beyträge* that Carl Philip Emanuel was not immune from proposing "dry, mathematical stuff" himself.

The following is a translation of Mizler's biography that appears in Mattheson's *Grundlage einer Ehrenpforte*, including the material in the supplement. Mizler's reply in the *Musikalische Bibliothek* consisted of a reprint of the supplement with his own comments in footnotes. In this translation, Mattheson's footnotes appear in their original place in the text with the symbols he used, namely *, +), **), and ++). Mizler used letters of the alphabet for his own footnotes, and these are indicated in the text of the translation as a), b), and so on. However, to avoid problems of format, the texts of these footnotes appear...
at the end of the translation, rather than at the bottom of each page. The author's footnotes appear in the standard format used throughout this study.
Lorenz Christoph Mizler was born the 25th of July,*) 1711. "He was baptized Lorenz Christoph, but for the sake of brevity, the last of these is more often left off."

His father is Johann Georg Mizler, who as an official or steward in the service of his Most Serene Highness the Margrave of Ansbach, managed both an appointment at Wettelsheim an der Altmühl as well as the office of Salt Master at the same place. His mother, Anna Barbara, was born a Stumpf of St. Gall, Switzerland.

Since his parents perceived in their son a great delight in studying from an early age, they placed him in private study under the deacon then at Heidenheim (a small town in the principality of Wirtemberg where his father had been in service before), namely N. Müller, minister at Ober-Sulzbach at that time. At the age of thirteen he went to the Royal Gymnasium at Ansbach, where he studied for six years under

*)Before this good man was born I wrote the Orchester, and when he was hardly two years old I sent it to press, whereby the eyes of all German musicians, including his, would be opened. I have carried out such an intention by accurate and indefatigable preparation of many subsequent books for nearly thirty years. In thanks for this, now I will evidently be placed below a blind leader because I cannot, with geodesists and surveyors, blow in their musical horn; but rather I still constantly maintain that which I, with the acclamation of all rational readers, formerly wrote in the said Orchester. The colt strikes its mother when it has become sated on her milk.
Oeder+ and Johann Matthias Gesner, at that time professors at Göttingen, and had the benefit of many favors and affections, especially from the latter.

He left in the year 1731, after previously delivering a solemn oration, de pane Angelorum, for the birthday of Her Royal Highness Friederica Louisa, his most gracious princess, in the presence of many scholars and many from the court and then entered the Academy at Leipzig where he was enrolled under the directorship of Herrn D. Klausing, with whom he lived for a year as resident student. There he attended classes in theology with Klausing, Pfeiffer, Deyling, Hebenstreit and Woll; in Hebrew with Weiss and Sperbach; in fine arts with Gesuer, his old teacher who had just been summoned from Ansbach to the Thomasschule, and Kapp;35 in mathematics with Haus and Richter; in physics with Lehmann; in philosophy with Müller and Stubner (now deceased); and, in poetry with Gottsched.

After he had been in Leipzig for one and a half years, he fell into a deadly illness, and lay confined nine weeks in a violent and consuming fever from which he was fortunately rescued by the skilled doctor Jacobi (with the help of God). He left for Altdorf, on the good judgment of the above-mentioned doctor, for a change of air, and held for a few months privatissima collegia with Bernhold and Feuerlein, and in fine arts with Schwartz. As he had previously presented disputation, de Christo, for the

+Here it would be just not to forget the undertakings of this man, of the previous one, and of some of those following here.

35Johann Erhard Kapp was a famous linguist of his time and was professor of Eloquenz at the University of Leipzig according to Wöhlke, Lorenz Christoph Mizler, p. 6.
professorship in theology under Bernhold, he proceeded immediately to Ansbach for the examinations of candidates for the holy ministry, where he also, after continuous cross-examination, five days thereafter held his trial sermon on Romans III, v., 25, in the seminary church, which was his second sermon, [as] he had already given the first when a student, namely shortly before he attended the Academy. 36

Because he meanwhile perceived in himself a propensity to know ever more and more, [and] he could not remain at home still in his fatherland, he went to Leipzig again, where he once more attended his former lessons. In 1734, he took on the Master Degree and qualified June 30th of the same year. Immediately thereafter he began a tour of the empire, visited many scholars, then returned to Leipzig and resolved to go through courses of law, which he actually did in Wittenburg, under the direction of Leyser, Crell, Bastineller, and Brockes. His connections with the councillor Kirchmajer had great benefit. He also availed himself of [classes with] professor Hasen in algebra, and attended with diligence the collegia of Privy Councillor Berger in history and fine arts, which he praised as having much benefit. In order that he further acquire an understanding of medicine, and that he might take all the better care of his health, he had privatissime lectures from Temlin on Hofmann's Short Thesis on All Medicine, and attended Vater's lessons in botany, who always exhibited the plants form nature.

36 It would appear that Mizler did not pass these examinations, as no record has been found of his having done so. See, Wohlke, Lorenz Christoph Mizler, p. 8.
After that, he left Wittenberg and went once again to Leipzig around Michaelmas [September 29], 1736, and began to attend *collegia* there in *)* mathematics, philosophy, and music, the last [named] science of which he is especially an admirer. While he not only plays the violin, flute, and principally the clavier himself, he also writes about music and has concerned himself with musical literature more than others. In that, his chief goal is to bring music completely into the form of a science, to look into its history, and to set it in order. (Praiseworthy!)

"His teachers in music have been: firstly, the music director Ehrmann, at Ansbach, who showed him the fundamental principles of singing and clavier playing and who became, in time, his intimate friend. He has learned violin from His Highness's chamber musician

*)My unalterable axiom is: That mathematics ought to serve and to be subservient to music, and not the contrary, because it is only a small resource that pertains not in *totum* but in *tantum* to the subject. Therefore, music cannot be a part of mathematics, but rather mathematics must be, to a certain extent, a part of music; because elements and means are not in themselves the objective, and among themselves exist in varied species. For there are many other means than straight line, circle, and angle to drive musical art higher. These could be called neither the soul of music nor the supports of common existence, however much one wants to allege or to force. Why not? Because it serves as a mere tool in both. How can sick people get well with certainty, as long as the art of healing, *διατηρησική τέχνη*, remains? One wishes to pass off eyeglasses as indispensable, since of course human eyes can deliver better without these. All rules have been made after experience, and not before, as one falsely thinks, as we incontestably experience daily. And more things of the same type. Who now begins controversy about this? Is it that one who fundamentally contradicts such unphilosophical propositions once and for all for the sake of beginners? Or, who starts them out as idle fancies? Perhaps there is a more convenient opportunity to deal with this in my reawakened Critica musica than here. I say: perhaps! For I will still consider if it would not be better, after current moderate and casual objection to such mathematical speciousness, to remain for the future absolutely silent. Since scarcely anyone, aside from children, either in age or understanding, might be led astray by it.
and violinist Carl throughout various years. By himself alone, he has cultivated the flute, so that after his time as a student, he has often been heard on it. He has established himself in composition by reading good books, listening to good music, looking at the scores of the good masters, and also through his association with the Capellmeister Bach. He especially acknowledges that he has derived much good from the writings of the famous Capellmeister Mattheson. (Very true!)

Mizler's writing up to the present date are as follows: 1) Dissertation, That Music is a Science and a Part of Philosophy, second edition, 1736, 2) On the Use and Superiority of Philosophy in Theology, Jurisprudence, and Medicine, 3) The Musical Library, or Fundamental Report Including Unprejudiced Commentary on Musical Writings and Books, six parts comprising the first volume, 4) Introductory Principles of Thorough-Bass, According to Mathematical Instruction, Clearly Explained

It is to be desired that he would soon be persuaded into giving the musical world a taste of his own composition by publishing selected pieces.

This one has certainly and truly taught just as little of the alleged mathematical basis of composition as the next named. That I will warrant.

The first of these editions, and the subsequent second, although in somewhat changed expressions smacking of frugality, the skillful author has dedicated to, among others, you humble servant: for which honor unexpectedly shown, I herewith publically thank most devotedly, in the best way, as has previously happened in particular letters, and nevertheless reserve for myself quite surely a kindly revenge for the proper time. This cannot be nonsensical in a triumphal arch [Ehrenpforte].

Not only in the previous parts of this Musical Library has one sought to tease me in some hidden manner, and unobserved to belittle me, but in the following ones, according to rumor, one does not remain idle. Even now, as I have gone to the trouble to appropriately exalt our esteemed Mizler, also in the Ehrenpforte, see! There, page 19 of the so-called Musical Eyeopener, I am crossed and accused without disguise, of two unproven things,
with the Help of a Machine Invented by Lorenz Mizler, and 5) Collection of Selected Moral Odes, composed, +) and edited, with a short treatise on composition.

Still more diverse writings are to hoped for from him, which are actually in progress. Among the first of these, a translation of "the book of the Royal Chief-Capellmeister Johann Joseph Fux called Gradus ad Parnassum, or Guide to Composition, with annotations, will come to light."

As for the rest, he is always cheerful and quickwitted, and a particular lover [Liebhaber] of noble Freedom and Truth, and always joyous and contented. It is all the same to him, whether he is praised or reprimanded, if it is only the truth. He is of tolerably healthy

namely, 1) that I spurn the particular use of mathematics in music, and 2) that I have begun a controversy with the writer for this reason. Both assertion go aside the truth and can, as already indicated, be annihilated word for word in my writings, because I insist upon 1) unrelenting scholarship on the part of the student of music, especially in literature and philosophy, whereby I in no way spurn geometry. As far as I am concerned, one may measure, count, and work out however one wants, as diligently and precisely as one desires; I would begin disputes with no one concerning this: so long as not a single one of the greatest and most excellent composers in all the world, taken from the first to the last, uses circle, line, or angle for his Melopoie - that is not in all eternity. One should, for this reason alone, leave me untormented.

2) Concerning the question of controversy, that has already been dealt with above.

+) Here a part of our hopes expressed above is fulfilled. I was, however, still not so fortunate to see these odes, and will give all my effort on their behalf because I am an uncommon admirer of odes, whenever they are so successful as those by Hurlbusch, a report upon which is to be found on page 125. Likewise, as I write this, we catch sight of a part [Eckgen] of the above-mentioned odes by chance, that throughout is nicely engraved, has a soft F for a basis, and, among other things, recollects a hangman's feast. This appears to be rather mathematical.
physical constitution and, besides, hard-working: as he maintains a
very copious correspondence in many foreign lands, and particularly in
Germany. Although music is actually only a secondary interest to him
(that is not good), he still devotes many hours to it for his pleasure:
as he also, with such purpose, helped to give rise to the Corresponding
Society of Music Sciences in Germany, which might bring many advantages
to the above mentioned sciences. (Oh yes!)

He has obtained the best references from many of his patrons and
teachers, and we wish to put forth, instead of all, only one, from Herrn
Rath, now living in great distinction in Gottingen, and Professor Gesner
who has been his teacher for several years. It reads word-for-word as
follows:

Laurentius Christophorous Mizlerus, ex Agro Onoldino
Serenissimorum Brandenburgeri Marchionum oriundus, invenis
ingenio non bono tantum, sed magno etiam & multarum rerum
 capaci praeditus, ac praeterea a solenni invenum corruptioni
ita italienus, ut hoc vere confirmare possim, me quos comparari
illi possim, ex numero discipulorum meorum paucos admodum habere,
cum eorum sic satis magnus sit numerus, quem autem praeferam
forte nemenem. Igitur magna fiducia omnibus illum commendo,
qui vel fidem mihi habere, vel tribuere aliquid precibus
meis non desingantur patronis, ut audeam pro illo spondere,
nunquam futurum ut quemquam suae in illum beneficentiae
poeniteat, sed ultro mihi gratias acturos, qui cognita
praestantissimi invenis virtute, doctrina, elegantia, me
hau dvanum in commendando fuisse, sed se optima bene faciendi
dignis voluntate excidisse, laeti deprehendent. Scrib. Lips.

If volume XXI, page 655, of the Universal Encyclopedia is examined,
that is where this curriculum vitae is to be found; however, without the
present additions newly made by the author himself, and in German, with
commas indicated, to which also the last two §§ belong, all of them,
to Gesner's Latin testimonies, as they do not appear in the aforesaid
Lexico. In Walther's dictionary, which is usually called, and truly is, a musical library, there is not yet anything [on Mizler] to be read.

Reminiscence

Now, almost all people wish to set out with the above-mentioned mathematics; their cups run over before they are full. The fewest understand any of it correctly because the quantity of skills understood by these general terms is far too large for one person to know them all thoroughly, to say nothing of putting them into practice. The result is only a distinct abuse.

Each binder of twigs and blank writing-and-arithmetic master sticks fast to the foolish illusion that a voice has fallen from heaven that said: Be thou a mathematician! a philosopher, astronomer, and astrologist; [even] if right away a thousand infamous untruths about weather and childish errors in grammar should be found in a single one of your calendars.

D. Polack's well-written *Mathesis forensis* has, in such a manner, opened wide the eyes of many lawyers better than a Staarstecher, so that few of them will conduct a future legal affair without ruler, circle, straight edge, or table of measures. The folds of a collar, the roundness of the holy wafer, the components of a sermon, the rules of interpretation, etc. become thereby totally certain, each [by] its own mathematics: the right proportions in pills and in drops, not to mention the remarkably precise weight of all drinking and eating wares, in accordance with Cornarian principles. O wondrous mathematical age! Into the bargain, all sciences, arts and crafts will, fortunate to such a degree
discover the golden *sine qua non*, in *quantitate continua & numerali*, so that now a clever surveyor is allowed fearlessly to say to all kinds of scholars, as that inscription of abusing bellows-pumpers to the guild artistically skilled organists: without me thou canst do nothing.

John 15:5.

The worthy man, whose praiseworthy biography has been cited above, gives this matter a significant expansion, in that he takes up not only the *spirit of music*, but even the *pillars of state* (although after maturer consideration [in] only indirect manner) in his incomparable mathematics. In this connection, were no *Nimium* on hand, and had other people not been rudely discredited on this account, then one could hardly allow each his own opinion because no one has more cause to maintain moderation than a virtuoso of measures; and also to be considered is that all things in indirect manner contribute their own to the general well-being without, nevertheless, becoming considered thereby as *pillars*, even less *spirits*. Thus, it is not easy to see what advantage mathematics has in this, and probably one will scarcely be able to point to special mathematical arts in a single state or land, of which God himself said: "I hold fast his pillars." Psalms 75:4.

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Mizler once again concerning

a practical work

It has not been possible to send the following essays to Leipzig because of time, which would otherwise certainly have come to pass in order to discover, in addition, if one still had something to recall or to change.
Happy is he who is blessed with a virtuous wife, auf eine andre Manier. Thus wrote the choir master with regard to a nun's Mass, in order to differentiate it from the others with the same purport. That we owe, along with the former, auf eine andre Manier, a supplement and a rendering of many honors mentioned below to the above-mentioned famous man, everyone who may have come across his new, so-ardently desired odes can easily judge, while it is rather fortunate, though [it] escaped somewhat backwards from the copper-press, so to speak, just at the closing, before this Ehrenpforte had yet been shut down. The painstaking author has almost completely obtained by his tidy notes the expected renown, as he has not only appeased, but after other of the same kind of fruit, has augmented the prophesying wind of the musical world with his extraordinary sensitivity, and especially with us. It is only to be wished that this collection by Mizler had appeared before those by Gräf, because they certainly appear entirely different, and stand out as exquisite. The difference is such as that between the sun and the stars: the last are accustomed to disappear if allowed to be seen with the first. Nevertheless, the title of the work we have before us is as follows: Collected Select Morale Odes, Composed and Edited for the Benefit and Entertain-ment of the Amateur of the Clavier by Lorenz Mizler, Magister at the Academy of Leipzig, etc., published by the author, 1740. From the title Lightening, thunder, and Carthusian explosion are, next to the dreadful hangman's feast, full of propriety and very moral.

37 This phrase is emphasized in the text, and precisely why remains uncertain. It could have had associations with a popular saying or the like judging from its use here, and for that reason has not been translated.
of these odes, made available by the Magister, many ought to take them for clavier pieces, but they are not. They are really lieder for male voices, though not for all and everyone.\textsuperscript{c)}

From the claws do we henceforth know the lions. Even so with the coat of arms and all addenda to the same, as there are horns, helmets, spruce trees, birds, triangles, and other heraldic devices, particularly from the main, small shield pensively floating loftily over all, adorned with masterful laurel branches, from which the estimable letters L. M. are hung,\textsuperscript{38} in spite of Reinken's \textit{Horto musicol} not without shine and glitter. Diligent Truth and Wisdom (as well as true diligence supplies them here) are invented female figures, from mathematical high-handedness a pair of self-elected, fleshy, well-breasted female shieldbearers. Their vigilance, their industry, profound meditation and night-thoughts have not at all made them thin. Since in the dedication superscript it almost obtains the semblance that Truth and Virtue, as well as Music, will be included in the liberal arts, so it happened, perhaps with high purpose, that one might know how to encounter it again one day with the modern art of armorial bearings, if they by any chance are not included in the old encyclopedias or are said to go astray of maternal ethics. It must be admitted that the \textit{Iconologie} here proved a true masterpiece, and united in merely two pictures many beautiful qualities by virtue of the drone (among which to the right, is a queen bee), the rooster, the sun in the breast, the serpent of the \textit{Caducei}, etc.\textsuperscript{e)} See! As I write this,

\textsuperscript{38}This description is of a coat of arms that Mizler contrived for himself and has printed on the title page of his collection of odes.
the following letter arrives, as if he could have shouted: the voice [part] of Mizler's odes provokes the voice that way. f)

Highly noble, highly learned, highly honored

Herr Capellmeister,

Now we have a public test of that art of composition, to see if all tones be calculated from art or from geometrical criteria. Herr Magister Mizler some time ago demonstrated ever so easy a way to comprehend General-Bass for beginners through his splendid machine, somewhat like that a traveler would take if he were to travel from Hamburg through Frankfurt, Augsburg, and Vienna to Leipzig. The worthy man, I say, has now shown how strong his experience and aptitude in musical composition are by the publication of his well-chosen odes. Twenty-four new German odes have been received from him which he has made for the benefit and pleasure of the amateur of the clavier. g)

Most amateurs of singing do not now figure in his calculations, and even the fewest connoisseurs of music will be skilled enough to realize and appropriately wonder at the refinements of this practical work. The author can do nothing about this! It seems to be his purpose in no way. Now it is to be considered that the willing prognostic has nevertheless brought forth these well-born children of his out of prophetic spirit when in the eighth ode he sighs his unhappy love, pitifully beautiful, and meanwhile more highly moral than in other places: "Ah! Let me

39This letter, signed with the pseudonym "Alphonso" was written by Scheibe. See, Imanuel Willheim, "Johann Adolph Scheibe: German Thought in Transition," unpublished Ph.D. dissertation, University of Illinois, 1963, p. 72.
then fade into nothingness.\textsuperscript{*)} Therefore, nothing can happen to him that he did not prudently consider before hand, yes, prudently, already before, he knew.

I hear that your Excellency edits the \textit{musikalische Ehrenpforte}, and that we will soon see this beneficial book published, so I might almost dare to take such opportunity to officially request that the praiseworthy work of odes by Herr Mizler not be forgotten: especially as I will briefly show that it is not of trifling importance, and a public testimony, including emphatic commendation related to it, is much required. How the author himself caused no small hope to be place in the \textit{Musikalische Bibliothek} by musical amateurs.

Hope does not mislead:

\begin{quote}
It is splendidly fulfilled,
If Mizler illustrates entirely with notes,
And mathematically composes,
No composer of facile arrangements
Will he resemble.\textsuperscript{i})
\end{quote}

To demonstrate this, I will cite some passages. In the first ode Herr Magister has elevated in a properly long note, to increase the emphasis, the second syllable, namely the "mit."\textsuperscript{k}) The melody soars now in the upper register, now in the lower. That is exactly what the French call: "il y a la du haut et du bas." Agreeable!\textsuperscript{1}) The same melody is, moreover, so singable throughout that it must truely be taken in eight so as not to go out of key.\textsuperscript{a}) The third ode is entirely a masterpiece of well-ordered relationships. Both the rhythm and the harmonic blending, as well as the charming bass, are of such unusual *\textsuperscript{*) an exceedingly polite moral.
nature that I cannot recall having seen a more pleasing melody among some of my subjects, written in the first four weeks. If only the blending of the second and third measures, as also the seventh and eighth, as well as the cadenzas of both parts, are considered, then it will be found that I have not made too much of praises. There is nothing more to say about the fourth and fifth odes, and yet more than enough to vivaciously show how happily it is nevertheless possible to accurately print disorderly notes in places of disorderly successions of notes. In the sixth ode the author has allowed all his fire to be revealed. He has very thoughtfully departed from all caesuras, yes, and what is more, from all general harmonic cohesion. Chiefly the bass [range] of the voice part simulates a wholly new and wonderful style that also in some of the other odes will take the confident listener entirely unexpectedly by surprise, which is his rightful reward. Although it appears impossible, the vigor of these imitated interpolations are very forward looking. The eighth ode has much in common with the sixth song. Unusual caesuras and well-chosen movements in the bass are the outstanding ornaments of most of the lieder. Can noble excesses truly be demanded from a mathematical composer? Who, at any time, has seen a more tender melody than that included in the sixteenth ode? And who can produce a more singable passage than that presented in the seventeenth? All composers must be struck dumb to the contrary. The twentieth and twenty-first odes are also of this type, which the last [the twenty-first], and in the third measure to be sure, has a short syllable on a long note, after the property of tempo or quantitate intrinseca, ingenious proof that it is not always necessary that the measurement of poetic feet be reconciled with the properties of
the measures of a meter. Finally, the last ode is organized after Daedalian architecture, and the author became so deeply entangled in the modulations of keys that, in consequence, one may be in anxiety; but, even this is deemed worthy of wonder when at the end he happily arrives back in the superior Modum simply through a beautifully well-turned, masterly phrase. New ways must be sought to write exotically and peculiarly. The old ways are already too common; they each possess only spirit and invention, entirely of common knowledge.

Nature and order are they that life and spirit bestow.

Though that be vulgar, one must think as Mizler.

But, if I had easily just forgotten, the author also knows Art, and how to fix octaves and fifths nicely into position; absolutely so in two-voiced passages. Without a doubt he found beauty itself on the monochord. Thoughtful people always have something advanced, which others can neither comprehend nor imitate. This can be observed in the second measure of the seventeenth ode, and the fourth and fifth measures of the twenty-fourth. To such learned composer, who go to work with circle and straight edge, music still has its shortcomings. At present, I may not burden anyone further on that.

Because Mizler's style of composition

Has removed the deficiency,

He measures, he sings, he writes,

That is not enough to praise.

Your Excellency thus sees from this the outstanding excellence of these new odes. The profound art and the moral essence are thus noted in Mizler's collection. Not so easily will people find that they can perceive
them. It is a misfortune under the sun that one usually listens to and likes best what is understood without head-breaking, and scrutiny of elementary relationships, and can be immediately entertaining and sung after. For example, the collection by Gräf. Herr Magister Mizler for the most part has reason to complain. His collection of odes, which as he has announced in advance in the third issue of his Bibliothek, are supposed to be free of all mistakes. Under these special circumstances it will be difficult or even impossible to thrust aside the Hällische collection.\textsuperscript{m}) In the meantime, he may comfort himself with the fact that his odes are actually published and, therefore, have passed into the hands of people. For the rest he must rely on the perverse passage of time, because he has truly done all that he can -- that which his powers allow him.

He has already done enough

Who takes action to his capacity.

Not all see the path.

Which one is forced to tread.

I would remark on still other beauties of these odes, \textsuperscript{n}) if I did not fear that I should tire your Excellency's patience. Therefore, I shall close for now, and have perpetual esteem. The second part of this collection is on the way.

Highly noble, highly learned, highly honored, Herr Capellmeister, your Excellency, from your willing servant, Alfonso.

June 20, 1740.

Skilled author, I have recently found, with great pleasure, the very best example, without excesses and in a totally special style, to praise,
esteem, and defend, in the Hamburgischen Correspondenten, No. 114, July 16, 1740, and would have gladly undertaken to reprint it if it had not come to light while this article was already being printed, a delay that we very much regret. Nevertheless, the witty readers will be asked to look through the above piece and apply the connected article "New Noteworthy Learned Matters" [of the Hamburgischen Correspondenten] with attention. You will certainly find this style a masterpiece of the art of living, and the noteworthy passage on the distinction between a writer of novels and a reasonable thinker is like that which we maintain between measuring and singing.

The critical musician [Musikant] intends to make public a certain Alphonso. I will not determine if he is one and the same with the above-mentioned letter writer. Meanwhile, anyone can easily conclude to which floor of the Triumphal Arch [Ehrenpforte] our good Herr Magister actually belongs.

Quid verum atque decens curo et rogo.

Horace. L.I. Letter I.
Mizler's Annotations

Whoever charges Herrn Mattheson with being impolite is in error. He is not so in deed, but often so in words, as here however ill-timed.

a) What a misfortune it would have been if Herr Mattheson had closed the door to his triumphal arch without letting me enter! He has proven to the world thereby a special service.

b) I am sorry that, next to those of Gräf, my odes have provoked jealousy. They are not worthy of this honor.

c) Only for such voices of men who have learned to sing.

d) Excellent idea. How the poet can rhyme not so well! If nothing can be demonstrated in the deed, so it must rhyme; thus people will believe it is to do honor. Beautiful rarities, splendid chimes!

e) Herr Mattheson appears to rejuvenate like the eagle [phoenix], as he begins to play again with a little picture, like little children. The vignette as situated in the title page, has caused this innocent joy. I am delighted for him.

f) Among which, therefore, Herr Mattheson and Alphonso, the author of the following letter, also belong.

g) The honor-poor Alphonso must truly not be far from here because he does not dare to be named. He has also done very well because just at the beginning, in less than three lines, he has made himself a liar. Where have I said that I worked out the composition of these odes according to geometric measurements? This was a lie. Who has stated that my fundamental principles of General-Bass are so digressive a way to learn, as Alphonso irrationally alleges? These are called a digressive way if it proves properly belonging to the principles of truth? Truly Alphonso must be a great connoisseur of truth and of mathematical teaching, because he so excellently judges in few words. In this case, I can produce totally different judgments from famous men. Alphonso has lied here out of mere maliciousness. He further says that twenty-four new German odes have been received from me. However, this is not true. The melodies are truly newly made by me, but the German odes were written long ago by others. There is the three-time liar in the person of honor-poor Alphonso.

h) It is well seen that Alphonso must truly torment himself until he has found what he wished to blame. The man has a truly polite manner overall when he is not demonstrating blame. A Liebhaber of singing and connoisseur of music, such as Alphonso, will freely decide against his opinion when the music is examined. Before that, I can do nothing - so little as that thrust into the words, "Ah, let me fade into nothingness!" I wished to present the despair of a beloved person, and it is, therefore, in imitation of nature that one is allowed to cry out, "Ah, let me
fade into nothingness!" The question here is not whether it reaches agreement with a good moral, but whether we can be allowed to speak despairingly. And who will deny this? As soon as it is allowed to speak of despair, according to the Moral, there is no more despair. For this reason, the odes can be called moral overall, if some of them contain this same character. Apocrii sit denomenatio. If Alphonso also concludes that I have declared my unhappy love, because I have made these odes, then such conclusion is as maliciously as it is naively drawn, even as if poets always naturally practiced the passions of which they write. Who does not see that Alphonso is a malicious, and thereby naive faultfinder?

1) How happy Alphonso must have been that such beautiful lines, which rhyme so admirably, occurred to him. However, it can well be seen that the ninny demonstrated sitting down [and] thereby made rhyming sense of them. Who has wished, then, to demonstrate with notes and compose mathematically? That is truly called: Reim dich oder ich friss dich.

3) To me, the syllable is long in the verse, and, therefore, I could also place a long note to it; and this would hopefully be better than if I had made the long syllables short, as perhaps would Alphonso, and the short syllables long.

1) Admirable! Your friends still do not laugh! Alphonso, a composer famous in Utopia, now teaches that the melodies must hover in the lower as well as in the upper register. Your Sir Composer should make such melodies that, as the French say, are within neither du haut or du bas. Therefore you would do very well if you sought out all examples of falsi Bordoni from old and new composers; perhaps you could also still use Ribattuta, and collect for yourself a fine store of melodies. What luck that Alphonso alone has thought of it. It would be reasonable that the composers of this new doctrine of melody all be sent to England and in one motion be made Doctor[s] of Music. Now no more melody like this, encompassing a range of one and a half octaves, would be allowed, which up to now has been done by all composers in the world. Not on your life. It must be within neither du haut nor du bas. Admirable! Truly right admirable!

a) I have let it be said that Alphonso will be a great singer. It cannot be otherwise because he fancies totally easy odes such as these to be difficult. It must also be true that singing in general comes to him with difficulty because he so distorts his features while singing.

b) He who would not know better would think that Alphonso had come so far in composition that he would hold it to be inferior. But, it is more knowledgeably measured as simple boasting. Perhaps the good Alphonso can go to school still longer until he learns only a correct bass-setting, be it one voice, let alone 3, 4, 5, or more voices.
c) Whoever has my odes would do me a favor by consulting the cited connections and cadences, and judging whether they are against the rules of composition or they have produced afresh an imitation of nature. I am confident that as soon as this happens, it will be noted that Alphonso speaks before he thinks. A miserable fault-finder! Were this good man, with his excellent opinion on composition, especially on odes, not to be so envious, and had others also been informed of that while he indicated the imperfections of bindings and cadences, then truly Alphonso has a right to maintain all that before him in envy and not a word to be said. Everyone is anxious to know the smallest trifle from such famous people as Alphonso. I do not make too much of praise.

d) There are disorderly scales in the fourth and fifth odes. Proof: Alphonso said so. That is already enough. If the man were not so envious, and had other honorable people communicated to him their great science in scales! The world gladly believes his declarations, yet wishes also to know why.

e) He who examines the sixth ode impartially will find that the same fault-seeking liar, like Alphonso, is no longer under the sun. Where has one deviated from pauses and general harmonic relationships? Where? Say it then, Alphonso, if you can! Prove a brazen liar in thy pretense.

f) What an excellent grasp of imitation Alphonso has can be see here. He has come so far in composition that this appears to him as something new.

Alphonso, a famous man,  
Brings fair theory off its path.  
Who without qualified proof  
Truly knows how to criticize excellently.  
By singing he stirs all the spirits of life  
And is also an excellent great master of melody.  
He sets them not du haut and not du bas.  
Who dares to be truly like him?  
He knows how one ought to imitate  
And is truly almost bursting with philosophy.  
One final point, a liar of the highest grade  
Has it hard to match his like.

g) It is truly a great misfortune for music that this great master does not know the pauses and movements of the bass, which are indicated as extraordinary.

h) I would gladly accept the panegyric given by Alphonso if only I had not also had instruction in the delicacy of melody and singing scale construction. If I will believe it flattering, then of course believe it not otherwise. It would truly be twaddle, like that above.

i) Alphonso nearly had a mess made of his musical wisdom. What a pity that it has become fixed to false points. One can observe the third measure of the twenty-first ode, and take Diogene's lantern for the purpose
of discovering if I have set a short syllable with a long note, if the hearing has objection to what is there, and if Alphonso is a liar and miserable fault-finder.

k) The impartial reader will find that, up to now, Alphonso has given a special effort to criticize, but not to prove even the smallest trifle. That he forms an opinion of the twenty-fourth ode, of which he is able neither to play nor to indicate the General-Bass, which one holds as his strengths, is the true proof of it. If one plays the General-Bass correctly to this melody, then it sounds quite good, though somewhat strange. I made it with arduous industry and especially worked it out with design, but not as a return to the rules of composition and the imitation of nature. Can Alphonso perhaps demonstrate it?

l) Alphonso truly stands alone, because he has made a difference between hidden and open, between parallel octaves that are permitted and not permitted. Perhaps he also did not know in the least the difference, but he would have found no forbidden octave in the third measure of the eighth ode or other passages. There is a pause there, and the melody begins a new phrase, which the hearing perceives as nothing offensive. Since I saw, however, that one could object there, I long ago had the copper plate for the second impression changed, and instead of dis, Dis, I set dis, f, g. This should not be concealed. The reproached fifth in the ninth measure of the seventeenth ode is hidden, and the only one that can be permitted, if the minor sixth goes in direct motion to the fifth. Our ear is also quite accustomed to it, because it is constantly performed by hunting horns and trumpets. Whoever is irritated by it can only take fis before d, as it stands in the other impression. The last octave in the twenty-fourth ode is an engraver's error, and hopefully it will not be demanded of me if I set it with industry. Only h may be placed before gis, as in the other impression, and thus the wound is healed. If the author does not industriously see through his original work in copper, it soon happens that a note gets wrongly placed, especially if the original will first be copied by one unfamiliar with it, as happened here.

m) Now one knows what these lovely thoughts over my odes brought forth. The opinion of the collection of odes by Gräf, in the third issue of the Musikalische Bibliothek was the motive. Alphonso has hidden himself so skillfully under another name that one cannot now guess who he is. Who cannot see that he is seized by passions, and such cannot be concealed? Alphonso has wished revenge. It would have been better, however, if he had refuted the opinion of the Graf collection of odes, rather than villifying himself by this unreasonable vengeance.

n) There would certainly be more to say if one had wished to bring up more. There is nothing lost, however, in that one is already perfectly satisfied with this. Finally, to atone for a sweet tongue, I must recall that Alphonso maintained his character as a liar up to the
end. He writes to me concerning that which I announced in the third issue of the Bibliothek, that my collection of odes would be free of all mistakes. Now, one turns to page 78 [of the third issue] and one will find these words: "I will take the trouble to avoid the mistakes mentioned." Hopefully, I have kept my promise and changed the greatest mistakes, which occur in Gräf's collection. Truly, what is held by such a man, that the world is made tedious with malicious, obvious, and printed lies? Herr Mattheson also discarded a demonstration of his justice, by permitting this disgraceful letter to impress no small ornament on the excellent Triumphal Arch contrary to better knowledge and conscience.
CHAPTER III

MIZLER'S DISSERTATIO QUOD MUSICA SCIENTIA SIT

ET PARS ERUDITIONIS PHILOSOPHICAE (1734)

Mizler's Dissertation, That Music is a Science and a Part of Philosophical Instruction was first published at Leipzig in 1734.¹ The second edition of 1736 is dealt with here, and it is said to represent an extensive revision with additions of material as well as a new preface.² The work was dedicated to Johann Mattheson, Johann Sebastian Bach, Georg Heinrich Bümler, and Johann Samuel Ehrmann.

In his dissertation Mizler set out to prove that music was a science, and that as a science it was a part of philosophy. The problems inherent in the terminology were as great for Mizler as they are today. For example, science in the twentieth century is defined as a systematic study of a branch of knowledge, and its methodology is based on empirical proof of facts and principles. It can be suggested that a specific science has a philosophy; but, certainly, sciences are not generally considered today as separate branches of philosophy. Thus, to begin with, Mizler's terminology must be taken as valid for his own

¹This first edition contained some criticism of Johann Gottfried Walther's Musikalisches Lexicon that the author expurgated from the second edition. Mizler sent a copy of the first edition to Walther, who congratulated him and praised his effort. See, Franz Wöhlke, Lorenz Christoph Mizler (Würzburg: Konrad Trütsch, 1940), pp. 10-12.

²This volume is in the holdings of the Library of Congress, which provided a copy for this study upon request.
era. The apparent assumption was that philosophy was made up of sciences, and in order for music to be a part of philosophy, Mizler felt compelled first to prove that it was a science.

According to Mizler, Pythagoras was the first to use the term philosophos for one who investigated nature. This was considered more modest than sophos, a term suggesting a spiritual wisdom that belonged to God alone. Further, the ancients had understood philosophy to encompass theoretical sciences until Socrates widened its meaning to include politics, economics, and ethics. Mizler made brief reference to the founding of universities by Christians, and arrived at his own era stating, "... among us all sciences are called philosophy, that is, all disciplines that are not referred to theology, law, and medicine." The methodology of science was based on demonstration by argument. Thus, if the principles of music could be proven by this methodology, then music was a science.

Mizler not only established the basis for his methodology in the opening paragraphs of the dissertation, but he also gave a critical report on sources in extensive footnotes. The state of scholarship on

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3 Lorenz Christoph Mizler, Dissertatio quod musica sit scientia et pars eruditionis philosophicae, editio secunda auctiorem longem emendatior cum praefatione nova (Lipsiae et Wittebergae: Recusa in Officina Hakiana, 1736), paragraph IV, page 5. Mizler gives as his source Diogenes Laertius.

4 Mizler, Dissertatio, paragraph V, pages 5-6. For this information Mizler gives as his source Cicero's Tusculan Disputations, V, 4.

5 Mizler, Dissertatio, paragraph V, page 6.

6 Mizler, Dissertatio, paragraph VI, page 6. In a footnote to this paragraph, Mizler divides sciences into those that rely on empirical proof and those that rely on hypotheses. The latter are described as imperfect, and physics is noted as an example of imperfect science.
Greek sources concerned Mizler, and he discredited Athanasius Kircher's research by pointing out his inability to read Greek and stating that some of his purported sources were "emptier than Sicilian trifles."\(^7\) Reliable work in this field had been accomplished by Marcus Meibom,\(^8\) and John Wallis,\(^9\) and Mizler later attempted research of his own by providing the first German translation of a treatise in Greek for his *Musikalische Bibliothek*.\(^10\) Three major distinctions between ancient Greek and modern music were delineated by Mizler. First, because of *temperatura* modern music had twenty-four modes, whereas the Greeks had had twelve modes.\(^11\) Second, the Greeks did not have the harmonic triad because they perceived the ditone (that is, the interval of a third) as dissonant, whereas the third had "a great effect in modern music."\(^12\) Finally, the Greeks used no dissonant tones and their music was very

\(^7\)Mizler, *Dissertatio*, pp. 2-3.

\(^8\)Marcus Meibom's "Introduction" to his *Antiquae musicae auctores septem* (Amsterdam 1652) was translated by Mizler for inclusion in the first issue of the *Musikalische Bibliothek* appearing in 1736, the same year that this edition of his dissertation was published.

\(^9\)Wallis's comparison of ancient and modern music was translated by Mizler for inclusion in the second issue of the *Musikalische Bibliothek*, 1737.


\(^11\)Probably what Mizler is referring to here are Ptolomy's abstract, pitchless *tonoi*, of which there were only seven. He seems to have derived his information that there were twelve from Meibom, who evidently confused them with the Church modes.

\(^12\)Mizler, *Dissertatio*, p. 4.
simple. Meibom had demonstrated this by composing a work in the Greek fashion for Queen Christine and, "not only the Queen with her friends but Meibom himself left the performance because of the excessive simplicity and lack of sweetness." In differentiating Greek and modern music Mizler was compelled to toss the Guidonian solmization system out as well, though why at this point is inexplicable. He accredited Mattheson with sparing posterity its difficulties.

Science could be either theoretical or practical according to Mizler's definition. But, musical science consisted of both, and they were connected. Ten paragraphs were devoted to explaining the theory of the science of music, and only three to explaining its practice.

Under the heading of theory, Mizler considered the difference between a unison and an interval; that is, Mizler did not count a unison as an interval and referred to it as sound. An interval was the distance between two tones, heard either together or in succession. Consonant intervals had proportions numerically measured by ratios based solely on the numbers 1, 2, 3, 4, 5, 6, and 8. The ratios of dissonant intervals contained other numbers. Harmony consisted of consonant intervals only. A symphonia could consist of consonance only, but, if it did

13 Mizler, Dissertatio, p. 4.
14 Mizler, Dissertatio, pp. 4-5.
16 Renaissance theorists had considered the unison an interval of perfect consonance. During the seventeenth century this concept was questioned on the grounds that a unison was not an interval at all. The argument seems to have been related to the identification of a note in a specific range by solmization syllables. For example, a unison at Cefaut could be described as an interval because one note carried the function of fa, the other the function of ut. Clearly, without the solmization system, this idea loses validity.
so, it lacked musical taste because it was necessary that consonance be preceded by dissonance in order that it be more pleasing. To Mizler, consonance after dissonance was as health after illness or tranquility after the tempest [ut post morbum sanitas, post tempestatem tranquillitas]. Mode was a kind of harmony arising from various scalar arrangements of five whole tones and two half tones, of which there were twenty-four.

Under the heading of practice, Mizler only gave superficial attention to notation, and stated the teleological principle that pervades his later writings, that the goal of music was to stir or to quieten the passions. These provided the means and the end, without which the knowledge provided by theory was useless. Similarly, if the means and end were understood but theory ignored, then the results would be equally unsuccessful. Therefore, theory and practice were interdependent.

However, the first principle in music was the sense of hearing. Without the perception of sound, the faculty of reason could not judge the sound. God created our ears that perceived sound, and thus what

17 Mizler, *Dissertatio*, p. 10.
19 Mizler, *Dissertatio*, paragraph XXI, page 11. In a footnote to this paragraph Mizler states that he could write much more concerning this, but his main object was to prove music a science so that it would be shown that it ought to be taught at the universities as was usually done in England and Italy.
20 Mizler, *Dissertatio*, paragraph XXVI, page 12. In a footnote to this paragraph Mizler describes the difference between the Pythagorean and the Aristoxenian concepts as he understood them. Ptolomy is described as the arbiter of an argument, and it is entirely unclear if Mizler had the slightest notion of the chronology involved.
was judged as consonant or dissonant was consonant or dissonant. Else, God, in his divine wisdom would have created it otherwise.21

Mizler contradicted the idea that, in the harmonic triad, the third united or subdivided the fifth and unison.22 He seems to have depended on Leibnitz's rationalization that the subconscious perceived numerical ratios, and that simpler ratios were perceived as consonant, and more complex ratios were perceived as dissonant.23 Thus, the third was a less perfect consonance than the fifth, which in turn was less consonant than the octave, because their respective ratios of 4:5, 2:3, and 1:2 were progressively less complex.24 Mizler also used this rationale to explain why the seventh resolved downward.25

Finally, Mizler considered not just mathematics and physics as areas proper to the study of music. It was necessary to understand modern and ancient languages as well, because one had to know the writing of the ancient philosophers, Biblical scripture, and the works of other nations.26

Mizler's intent was to establish a discipline worthy of the standards of an academic community. During the seventeenth century in Germany,

22 Mizler, Dissertatio, p. 16.
24 Mizler, Dissertatio, p. 16.
music had come to be relegated to the status of a craft, or, at best, an art that had standards to which the rigors of academia did not apply. Sebastian Bach had been conscious of the social status secured by a university education when he encouraged his sons to obtain such credentials. Handel, apparently content with artistic standards, refused the honorary doctorate that Oxford University intended to bestow upon him in 1733. Mattheson obtained a position as secretary to the British ambassador in Hamburg to assure his independence and social position, neither of which a Cantorship could have provided.

By relying on Cartesian and Lebnitzian principles, Mizler's concept of music as a science was far too mechanistic to have achieved a broad appeal, or to have cured many of the problems that were social in nature. Further, his historical interests were somewhat limited to ancient Greek music, and theoretical treatises of the sixteenth and seventeenth centuries. Time and again he accredited Jean de Murs with the invention of rhythmic notation, and deplored the use of solmization invented by Guido d'Arezzo. His main intent appears to have been establishing a progressive basis for "modern" music, and not to have been recognizing any aesthetic validity for music before his own era.

Mizler's dissertation stands as a rather unique document. In many ways it foreshadowed a concept of music as an academic discipline that, in time, was to become reality. Yet there is no documentary evidence that this work ever had the slightest influence, other than to obtain

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27 In 1863, Friedrich Chrysander propounded that musicology should be treated as a science, equal to other scientific disciplines, in the "Preface" to the Jahrbuch für musikalische Wissenschaft.
the bitter and exaggerated criticism of Mattheson and Scheibe. It might be well to consider at some point why this concept was not acceptable in 1734, and only came to fruition 129 years later, long after Mizler had been forgotten.
CHAPTER IV

MIZLER'S ANFANGS-GRÜNDE DES GENERAL
BASSES (1739)

The complete title of this work is Introductory Principles of
Thorough-Bass According to Mathematical Instruction, Clearly Explained
with the Help of a Machine Invented by Lorenz Mizler. It is perhaps
symptomatic of his amateur status as a musician that Mizler relegated
most of the practical instruction in this treatise to a mechanical
device. On the other hand, it left the author free to expound upon
those "introductory principles" which he felt compelled to explicate
in the more modern, rationalistic terms of his era. Thus, the Anfangs-
Gründe des General Basses is a synthesis of the practical instruction
manual, which characterizes thorough-bass method books, and the
speculative, philosophical treatise stemming from the ancient tradition
of musica theorica. As strictly one or the other it is not successful;
as an amalgam of both it appears to be a somewhat superficial compilation
of diverse ideas gleaned from astoundingly varied sources without regard
for their inherent contradictions. An unravelling of this curiosity can

\[1\text{Anfangs-Gründe des General Basses nach mathematischer Lehr-Art}
abgehandelt, und vermittelt einer hierzu erfundenen Maschine auf das
deutlichste vorgetragen von Lorenz Mizlern, A. in Academ. Lips. M.}

\[2\text{This "Machine" is described in Mizler's Neu eröffnete musikalische}
Bibliothek, Volume I, fourth issue (1738), pp. 76-81.}

\[3\text{Music, along with arithmetic, geometry, and astronomy, was part of}
the quadrivium, or four mathematical arts, in the medieval system of}
education. Nicolaus Listenius is accredited with establishing a threefold
only be accomplished by retracing some of the streams of thought that met their confluence in this rather thin and unpretentious volume.  

Most early eighteenth-century General-Bass treatises, like their seventeenth-century Italian, French, and English counterparts, dealt with performance practice. Although the art of accompanying from a given bass had its origins in improvisation by an accompanist at the organ, either reading from a full score (partitura) or a separate part for keyboard (intavolatura), many authors at the beginning of the eighteenth century accredited Lodovico da Viadana (1564-1645) with its invention.

division of music into theorica, practica, and poetica (i.e., composition) in 1537. By defining General-Bass as "a science according to the rules of musical composition" [Der General-Bass ist eine Wissenschaft nach den Regeln der musikalischen Composition . . .], Mizler seems intent on reintegrating science or theory, practice, and composition. Heinichen and Mattheson had both viewed General-Bass as indispensable to composition. Apparently only Mizler was concerned with giving it a scientific basis.

In his "Foreword" to the reader, Mizler suggested that this treatise would save the Liebhaber both time and money as a means of acquiring the fundamentals of music. In contrast, Heinichen addressed the accomplished, if not professional, musician, and Mattheson specified the galant homme as the recipient of many of his erudite tracts.


Viadana's Cento concerti ecclesiasticci (Venice, 1602) was the first publication to include a basso continuo with sacred vocal music. Rules for figured bass were included in a preface. A German edition was published in 1613 by Nicolaus Stein of Frankfurt. Mizler gave the date as 1609 in the Anfangs-Gründe des General Basses (page 2). Mattheson had given "around the year 1600" in Das neu-eröffnete Orchestre (Hamburg, 1713), p. 71, thus eliminating it as the direct source for Mizler's information.
The significance of the Italian solo cantata for German practice can be seen in Johann David Heinichen's Der General-Bass in der Composition oder neue und gründliche Anweisung of 1728, in which Allessandro Scarlatti's Lascia deh lascia al fine di tormentarmi più is analyzed to underscore the suitability of Heinichen's procedures in treating an unfigured bass line. Heinichen had already set down certain basic assumptions regarding the harmony and thorough-bass in 1711, before his trip to Italy, in what has been described as the first German work on the subject. Thus, a comparison between Heinichen's two

Athanasius Kircher cited Viadana as the inventor of the tablature used by the basso continuo player [Ludouico Viadanae tabulaturae basique continui inventum, acceptum serimus] but gave no date in Musurgia universalis (Rome, 1550), p. 544.

7 This unique demonstration is given in full in George J. Buelow, Thorough-Bass Accompaniment According to Johann David Heinichen (Berkeley and Los Angeles, University of California Press, 1966), pp. 230-60.

8 George J. Buelow describes Heinichen's Der neu erfundene und gründliche Anweisung (Hamburg, 1711) as the "first German work to give instructions from figured as well as unfigured basses" in both Thorough-Bass Accompaniment, p. 262, and "Johann David Heinichen's Der General-Bass in der Composition," p. 79. Actually, such instruction had been characteristic of German theoretical writings since Michael Praetorius's, Syntagma musicum (Wolfenbüttel, 1618). Other important treatises which predate Heinichen's are Andreas Werckmeister, Die nothwendigsten Anmerckungen und Regeln wie der Bassus Continuus oder Generalbass wohl können tractirt werden (Ascherleben, 1698), and Friedrich Erhardt Niedt, Musikalische Handleitung, three volumes (Hamburg, 1700, 1706, 1717). However, Heinichen's treatises were almost exclusively practical manuals, whereas basso continuo had generally been auxiliary to the scholarly, intellectual interests that characterized seventeenth-century German theoretical writings. This spirited intellectualism had as its end either the mystical significance and symbolism of music as man's link with God, or the purely rational, empirical phenomena of music explained by the laws of nature.
treatises provides concrete evidence of the inroads Italian music was making into German musical thought during the first third of the eighteenth century.9

Whereas Heinichen had been educated at the University of Leipzig, studying music with Johann Kuhnau, J. S. Bach's predecessor as Cantor of the Thomaskirche, his contemporary Johann Mattheson received fashionable schooling at Hamburg's Johanneum, which provided music for the five main churches in Hamburg, and which was directly linked with the institution of Kantorei.10 Disillusioned with the prospects of a position as Cantor,11 Mattheson joined the Hamburg Opera as a singer in 1696, remaining there until 1705. Afterwards, as secretary to the British ambassador in Hamburg, Mattheson enjoyed a high social status and remained free to pursue his musical interests, which included the publication of his *Grosse General-Bass Schule* in 1731,12 and *Kleine General-Bass Schule* in 1735.13

9 Such a comparison is given in George J. Buelow, *Thorough-Bass Accompaniment*, p. 262 ff.

10 Beekman C. Cannon, *Johann Mattheson, Spectator in Music* (New Haven, Yale University Press, 1947), pp. 21-23. The Kantorie was a direct outgrowth of the Lutheran Church and its principle emphasis was sacred choral music, especially older music.


12 Cannon describes this work as a thoroughly rewritten and expanded version of *Der exemplarische Organisten-Probe* of 1719 in *Johann Mattheson*, p. 192.

13 Mattheson mentioned seven principles in Rameau's *Traité sur l'harmonie* which he considered false in the "Dedication." He cited a
Mizler used Mattheson's *Das neu-eröffnete Orchestre* (Hamburg, 1713) for his lectures at the University of Leipzig in 1737, but Mattheson's name does not appear on the membership role of Mizler's *Correspondierenden Societät der musikalischen Wissenschaften*, as does that of Hamburg's other leading musical figure, Georg Philipp Telemann. As Mattheson's writings are central to almost all musical issues of the first half of Leipzig newspaper as one of his sources for information on Rameau's *Nouveau système de musique théorique* (1726). This information is pertinent and deserves to be quoted in full, for it indicates that Rameau's ideas were familiar in both Hamburg and Leipzig.

"Zwar darff ich Ew. hoch-Edlen nicht versprechen, was die Memoires de Trevoux un aus selbigen die Leipziger neuen Zeitungen von gelehrten Sachen, im Jahr 1731. den 1. Jenner, von dem nouveau Système de Musique théorique des Herrn Rameau meldeten, das nehmlich dieser Clermontische Organist schon mit seinem neuen Systemate den General-Bass so leicht gemacht, das er viel Schüler aufweisen kann, die in 3. Monat die ganze Theorie, und in 6 die ganze Praxis davon gelehret, und in einem Jahr so vollkommene Meister darin gewesen, das sie die Ziefern der grosssten Ton-Künstler verbessern, auch die selben entbehen, und andere darin unterrichten, davon urtheilen, und gar componiren können.

"Wenn wir gleichwol das erste Capitel, von ungefahr 20. Zeilen in dem Traité sur l'harmonie, als dem haupt-Wercke des Rameau, ansehen, so finden sich gleich diese 7. irrige, baufällige und wiedereinander streitende Grund-Sätze darinn: 1) dass die Musik eine Wissenschaft der Klang sey; dass man aber 2) den Klang den Natur-Kundigern überlassen müsse; 3) dass die Melodie ein Theil der harmonie; 4) der Klang das vornehmste NB. Objectum der Musik; 5) am harmonischen Klang nichts anders, als die Tieffe und hohe zu erweisen sey, ohne sich mit dessen Stärcke und Dauer aufzuhalten; 6) dass die groben Klänge aus der Manner, die feinen aber aus der Weiber Stimmen zu beurtheilen; und 7) dass die Benennung der Verhältnisse nach den Stuffen der Intervalle eingerichtet worden."

14 George Philipp Telemann (1681-1767) studied law at the University of Leipzig where he organized a *collegium musicum*. From 1722 until his death he was town Cantor for the city of Hamburg. He authored *Singe-, Spiel-, und General-Bass Übungen* in 1705, a compendium of forty-eight songs annotated with his remarks on realizing the accompaniment. It was not published until 1733 and 1735 in Hamburg.
the eighteenth century, they will provide a point of comparison to Mizler's writings. However, it should be kept in mind that Mattheson was a full thirty years older than Mizler, that his exceptional intellectual energy was often accompanied by a belligerence toward the established social order that he could well afford given his independent status as a diplomat, and that he, in fact, suffered from a loss of hearing as early as 1705. In the very year that Mizler published his *Anfangs-Gründe des General Basses* in Leipzig, 1739, Mattheson's cumulative and encyclopedic *Der vollkommene Capellmeister* appeared in Hamburg.

As did the treatises of Heinichen and Mattheson, Friedrich Erhardt Niedt's *Musikalische Handleitung* primarily addressed the professional musician. Published in Hamburg, the first and second parts came out in 1700 and 1706; the third part was published posthumously in 1717 and was edited by Mattheson. Noted for its satiric foreword, similar in character to Johann Kuhnau's *Musikalischer Quacksalber* of 1700, Niedt's study of thorough-bass was copied in part by Johann Sebastian Bach and used for the instruction of his students. Mizler

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15The privilege of Mattheson's position cannot be overemphasized. In 1720 he visited Leipzig to convey a large English subsidy to allied troops there, and was entertained with full honors. See, Cannon, *Johann Mattheson*, pp. 41-42.

16When Mattheson petitioned the Domkapitel to be relieved of his duties as music director in 1728, he listed his deafness as one of the chief reasons. See, Cannon, *Johann Mattheson*, pp. 59-60.

17A complete translation of Johann Sebastian Bach's "Rules and Instructions for Playing Thorough-Bass or Accompaniment in Four Parts" (manuscript, 1738) is available in Philip Spitta, *Johann Sebastian Bach, His Work and Influence on the Music of Germany, 1685-1750* (London, Novello, 1899), III, 315-47.
reportedly studied with Bach between 1731 and 1734. Current literature generally reflects the assumption that any connection between Mizler's concepts and Bach's musical practice is unthinkable. Colorful as they may appear today, most of Mizler's ideas in the Anfangs-Gründe des General Basses reflect mainstream intellectual issues of the time. Although his solutions may not have been those sought by Mattheson, Walther, or J. S. Bach, all a good generation older than Mizler, they were products of a well-educated mind grappling with a complex world of ideas which had already reached the apex of its maturity. In the degree that his ideas are distinct from those of Mattheson and his contemporaries, and that they presage the transition that was inevitable to follow, lies their historical value.

If Mattheson had deliberately provoked a bifurcation in musical practice into progressive and conservative camps by raising the issue

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18 Mizler entered the University of Leipzig April 30, 1731, but withdrew the Spring of 1732 because of a serious illness. At the beginning of 1733, he apparently enrolled at the University of Altdorf, but returned to Leipzig by perhaps Easter of 1733, receiving a Master Degree from the University of Leipzig on March 4, 1734. Therefore, he could not have remained under Bach's tutelage for a total period exceeding two years during that time, and there is nothing to suggest that Bach's instruction of Mizler was carried out on a consistent basis. See above, pp. 15-16.

19 This is, no doubt, in the main correct, but the pejorative force behind the conclusion appears to have its roots in Spitta, Johann Sebastian Bach, III, 24-25. See, also, Ian Chiapusso, Bach's World (Bloomington: Indiana University Press, 1968), pp. 254-58.

20 Johann Gottfried Walther (1684-1748) held appointments at the court of Weimar. His Musikalisches Lexicon oder musikalische Bibliothek was published at Leipzig in 1732. His "Kompositionslehre," a manuscript dating from 1708, is described in Hermann Gehrmann, "Johann Gottfried Walther als Theoretiker," Vierteljahrsschrift für Musikwissenschaft VII/4 (1891), 468-578.
of usage of major and minor scales on each of the twelve chromatic scale degrees. Mizler's reaction, as evidenced in his *Anfangs-Gründe des General Basses*, was an apparent need to reintegrate this practice with well-established principles, buttressing his argument for the new tonal procedure with precisely the same principles that had supported previous procedures based on the modes. Mizler's insistence that music was a science appears conservative relative to the "new music" of Mattheson and Heinichen which purported no such rationalization.

21. Johann Mattheson, *Das neu-eröffnete Orchestre* (Hamburg, 1713), pp. 61-62. For Mattheson's use of traditional modal theory in presenting the twenty-four keys, see Joel Lester, "The Recognition of Major and Minor Keys in German Theory, 1640-1730," *Journal of Music Theory* XXII/1 (Spring, 1978), pp. 84-85. Reinhard Keiser, director of the Hamburg Opera, lent a concluding recommendation to *Das neu-eröffnete Orchestre* (pp. 330-38), in which he praised it as "foundation of a solid theory distinct from old practice" (page 336). Johann Heinrich Buttstedt of Erfurt published a treatise, *Ut, Mi, Sol, Re, Fa, La Tota Musica et Harmonia Aeterna* (1715-1717) in direct rebuttal to Mattheson's progressive ideas. In the "Dedication" of his *Das beschütze Orchestre* (Hamburg, 1717) Mattheson called for the opinions of the leading musicians of the day, whose letters were published in the second part of his *Critica musica* in 1724-25. Among the respondents, only Johann Joseph Fux of Vienna and Johann Christoph Schmidt, Capellmeister at the Saxon Court, found no virtue in the twenty-four new "Modi," while Georg Friedrich Handel, Heinichen, and Telemann approved. For a complete report of these polemics, see Cannon, Johann Mattheson, pp. 133-45, and Lester, "The Recognition of Major and Minor Keys," pp. 86-94.

Mattheson may have been the first to describe all twenty-four keys, but he was not the first to refer to a major-minor tonal system, which is distinct. In Andreas Werckmeister's *Musicae mathematicae hodegus curiosus* of 1687 the following is found: "...Weil aber der Musik (wie schon gedacht) heutiges Tages ganz aureres/und nur etwa 4. modi in Gebrauch sind/als Jonicus, mit dem Mixolydio. und Dorius mit dem Aeolio, mehrentheils in dem ambitu der quartae vermischet/so können dannenhero nicht mehr als 2. modi anjeto statuiret worden/und ist auch so gar unnatürlich nicht/wenn wir sein ordentlich damit verfahren." When Georg Andreas Sorge needed a definition of *GeneralBass*, he quoted in full both Mattheson's and Mizler's in his *Vorgemach der musikalischen Composition* (Lobenstein, 1745-47), p. 7; but, in the Chapter "24 Modi musici hodierni," (page 27), he returned to the passage in Werckmeister just quoted.

22. Mizler was apparently influenced by Gottfried Wilhelm von Leibnitz's concept of music as an "unconscious exercise in arithmetic," probably via
The concept of the triad was fundamental to Mizler's musical system, not just in the practical sense, but even more essentially in an intellectual sense. Mizler repeatedly referred to the harmonische Dreyklang (trias harmonica, i.e., harmonic triad) in the Anfangs-Gründe des General Basses. Although the term appears to have been coined by Johannes Lippius in the early seventeenth century, there is no mention of Lippius in any of Mizler's extant writings. Of subsequent authors who disseminated the term, however, Mizler was well acquainted with the works of Gottfried Walther, Wolfgang Caspar Printz, and Andreas Werckmeister.

Mizler not only delimited his concept of consonance and dissonance to Zarlino's senario put forth 180 years earlier, he ignored even Zarlino's scholastic rationalization of consonances whose proportions did not derive from a ratio between numbers among the first six.


24 Walther relied heavily on Lippius's ideas in his Kompositionslehre, citing him frequently. Wolfgang Caspar Printz (1641-1717) published an influential historical account of music entitled Historische Beschreibung der edelen Sing und Kling-Kunst (Dresden, 1690).

25 Gioseffo Zarlino, Le Istitutioni harmoniche (Venice, 1558), Part I, Chapter 13: "...Il quale è il Numero harmonico, over sonoro, contenuto nel primo numero perfetto, il quale è il senario, se come vedermemo: Nel quale numero sono contenute tutte le forme delle semplici consonanze, possibil da ritrovarsi, atte a produr le Harmonie & le Melodie. ..." In Part I, Chapter 16, Zarlino explained that the minor sixth (ratio of 8:5, the 8 being beyond the senario) was comprised of a minor third (6:5) and a perfect fourth (4:3), and therefore, potentially
Nothing in our perceptions is judged so beautiful as the proportions of the first six intervals of arithmetic progression, and no tones please us more than those which have the ratio 1 to 2, 2 to 3, 3 to 4, 4 to 5, 5 to 6, 1 to 3, 1 to 4, 1 to 5, 1 to 6, 2 to 5, and 3 to 5. So it follows that the proportions of the first six arithmetical intervals are the best proportions, so the things in this world having these proportions against one another, and the tones which have these proportions could be called the most perfect.  

Pointing out that 720 variations derive from the arithmetical proportions of the first six numbers, Mizler stated that they could be applied to architecture and gardens as well. Further, geometric figures having these proportions were said to have a better "affect" on the senses:

It should therefore be asked if not all perfection of bodies derive from the good proportions of the first six numbers of arithmetical progression? Let us have no doubt where music is concerned. It is enough to see this in the harmonic triad:

The reason Mizler returned again and again to the harmonic triad lies, at least in part, in the doctrine of the affections and its within the senario. Isaac Newton's experiments with optics had yielded the following ratios between colors according to Mizler: 1, 8:9, 5:6, 3:4, 2:3, 3:5, 9:16, and 1:2. There were, in fact, the ratios for the steps of a major scale, a coincidence that apparently brought about a re-evaluation of the senario during the early eighteenth century. See, Lorenz Christoph Mizler, Anfangs-Gründe des General Basses Leipzig, 1739; facsimile edition, Hildesheim, Georg Olms, 1979), "Foreword;" and, Franz Wähleke, Lorenz Christoph Mizler (Würzburg, Konrad Triltsch Verlag, 1940), pp. 41-42; 50-51.

Mizler, Anfangs-Gründe, paragraph 58, p. 18.

This idea was obviously derived from Gottfried Wilhelm Leibnitz, Dissertatio de arte combinatoria cum appendice (Leipzig, 1666), or from the 1690 edition which has a different appendix not authorized by Leibnitz.

Mizler, Anfangs-Gründe, paragraph 59, p. 19.

Mizler, Anfangs-Gründe, paragraph 59, p. 19.
intimate relationship with the purpose of music as perceived by Mizler and others. The twelve modes, with their various arrangements of tones and semitones, had provided a convincing basis for the various "affects" they were supposed to have aroused in the listener. To subscribe to a theory that there were, in practice, only two modes, major and minor, which could be transposed to any of the twelve scale

30 Mattheson considered this doctrine a more appropriate matter for the philosopher than the Capellmeister. He referred the reader to Descartes, describing it as the fifth and most important aspect of the natural theory of sound in Johann Mattheson, Der vollkommene Capellmeister (Hamburg, 1739), Part I, Chapter 3, paragraphs 49-52.

Heinichen spoke of it almost indirectly in reference to "taste":

"The definition of Goût, Gusto, or güter Geschmack is unnecessary for the experienced musician; and it is as difficult to describe in its essentials as the true essence of the soul. One could say that good taste was in itself the soul of music, which it enlivens in addition to bringing pleasure to the senses. The Proprium 4ti Modi of a composer with good taste is contained solely in the skill with which he makes music pleasing to and beloved by the general, educated public, or in other words: the skills by which our ear is pleased and the senses are moved (the internal senses, not those of the face that are not concerned here). . . . In summary, everything is good taste or stems from it that contributes to the true Finis musices. An exceptional sense of good taste is the Lapis philosophus and the principle musical mystery through which one's emotions are unlocked and moved and by which the senses are won over." "Introduction or A Musical Discourse on the Thorough-Bass and Music in General" in General Bass in der Composition, translated by George J. Buelow, "Johann David Heinichen's Der General-Bass in der Composition," II, 571-72.


Heinichen actually expressed an opinion that "affects" should not be ascribed to the various modes: "... what previous theorists have written about properties of the modes are nothing but trifles, as if one could be merry, another sad, a third pious, heroic, warlike, etc. Indeed, if these imaginary properties had any inherent correctness the slightest change in temperament used for them . . . would cause continual shipwrecks. In my opinion, the ancient theorists erred in their research of
degrees, would create a vacuum in the very area where the doctrine of affections had been longest operative. Mattheson had avoided this vacuum by claiming that, because of the tuning procedure to which he ascribed, each major and minor scale on each of the twelve scale degrees was in reality different from all the others and therefore had its own differentiated "affect." Mizler claimed that all major scales were alike, all minor scales were alike, and that there were therefore only two modes, each having twelve species. Yet he left no doubt regarding the importance of the doctrine of affections:

All sciences have a fixed objective toward which they aim, and the objective of music is that the spiritual propensity of men should sometimes be excited and sometimes be quieted. Therefore, it is for this reason that each composition should be constructed so that the passions of men will be excited or quieted. However, such excitation of the passions arises from the various proportions of tones (see 57, 60, 61), so a composer must possess essentially a science whereby the spiritual propensity should be excited or stilled as the proportions occur.

What Mizler seemed to be aiming at so emphatically was that, even without the ancient modes, the passions, or Leidenschaften, were moved by the proportions of which those modes had been comprised.

It irrefutably follows, therefore, that music is capable of awakening in us pleasure as well as discontent and the other passions, arising from the various proportions of tones.

Modal characteristics. Translated by George J. Buelow, Thorough-Bass Accompaniment, pp. 270-271. Mattheson ascribed "affects" to sixteen modes or keys in Das neu-eröffnete Orchestre (Hamburg, 1713), pp. 231-53.


33 Mizler, Anfanges-Gründe, paragraph 168, p. 67.


35 Mizler, Anfanges-Gründe, paragraph 60, p. 20.
Further, the variation of proportions which moved the passions seems to have been more desirable than the unity of affection that had been imposed by the aesthetic principles corollary to the old use of the modes:

All things, even the most perfect, awaken in us a disgust if they occur constantly without variation uninterruptedly on our sensibilities. There is a necessity for unharmonious, dissonant intervals.

In contrast to Mattheson's immediate scepticism, it appears that Mizler's response to Rameau's theories was to set about observing musical works for evidence to refute or support such theories. He never publicly committed himself to a defense of Rameau, but he must have found some substance to Rameau's work, and interpreted it according to his own fashion:

If we take a look at the musical works of composers, we will find that at every moment the harmonic triad is present, and that the dissonances set in the midst are none other than continual variation that has the harmonic triad as a goal... Music is none other than a continual variation of the harmonic triad... Melody generally means a measured binding of various high and low tones to one another, which has as its constant goal the harmonic triad. The main melody is such a natural and measured binding of various high and low tones to one another, which has as its constant goal the harmonic triad, and on which the whole working out of a musical work must be based, and the highest tones have orderly melody.

Since the triad was comprised of the most perfect proportions, that is those based on the first six numbers of arithmetic progression, the senario, its significance was rooted not only in scientific proof, but in aesthetic value as well:

All beauties of music originate from the many variations of the harmonic triad and the same proportion, so

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36 Mizler, Anfangs-Gründe, paragraphs 68-70, pp. 24-25.

that the melody as well as the harmony have the tones. All which takes precedence in music, and the tones that can move the spirits of men, originate in the various relationship of tones (see 50, 51 57, 60). Now music is none other than the continual variation of the harmonic triad (see 152, 153); thus, all beauties must also originate from the many variations of the harmonic triad and the same relationship that was the first.38

Later, Mizler puts forth the following axiom:

Each musical composition should begin and end with the same harmonic triad.

Proof

Because the entire composition undergoes the harmonic triad and its constant variation (see 57, 152, 153). The dissonances around the above mentioned variations, however, will first follow after the harmonic triad (see 70); thus, the harmonic triad must necessarily begin a composition.

Because the dissonances fall unpleasantly on the hearing, and cause a certain unrest (see 60, 67). However, the main purpose of music is to calm and amuse the soul of men (see 62); thus essentially nothing displeasing can belong to the end, and, therefore, the harmonic triad is present.39

Except for the last quotation, it is clear that the term "harmonic triad," as used in the Anfangs-Gründe, refers to any triad, and not a tonic triad.40 This is clarified in the following in which "harmonic

39Mizler, Anfangs-Gründe, paragraph 159, pp. 60-61.
40Some recent publications have suggested historical precedents for Heinrich Schenker's analytical system to which Mizler's ideas may seem relevant. As the parameters for such interpretive study remain controversial, only citation of the most relevant literature will be made here. See, Robert P. Morgan, "Schenker and the Theoretical Tradition: The Concept of Musical Reduction," College Music Society XVIII (1978), 72-96.
triad" certainly refers to a triad on each degree of the major scale:

Da im harmonische Dreyklang die ganze Musik besteht (57, 152, 153) so sucht selbigen nach Möglichkeit in allen Tonen der harten Musikleiter anzubringen.41

[Since the entire musical composition exists in the harmonic triad, so the same seeks as far as possible to be brought about on all tones of the major scale.]

In spite of this rather broad abstraction, Mizler's concept of tonality appears to have been essentially formular. The harmonization of each tone of the major scale was the result of voice leading in each of the three voices above the ascending or descending scale in the bass.

Example 1. The Harmonization of the Major Scale According to Mizler's Instructions42

It will be noted that only the tonic, dominant, and subdominant chords are triads, in either root position or in first inversion. The use of a seventh chord, or its inversion, was justified on the grounds that it avoided a parallel fifth or octave. These tones, which were added to the triad, were described as "similar" to the tones of the harmonic triad [So oft nehmet vor dergleichen Töne andere, die dem harmonische Dreyklang am ähnlichsten sind.].43

41 Mizler, Anfangs-Gründe, paragraph 186, p. 82.

42 Mizler, Anfangs-Gründe, paragraph 186, pp. 82-85. This example is worked out from Mizler's instructions: he did not provide a notated musical example.

43 Mizler, Anfangs-Gründe, paragraph 186, p. 82.
Such a formula for harmonizing an ascending or descending scale was called the "rule of the octave," though Mizler did not acknowledge it as such. It provided a pattern that, when memorized in all keys, aided accompanists faced with a bass line which had not been figured. When Mizler referred to the "continual variation of the harmonic triad," he simply meant a triadic harmony in four voices, in various spacings, and with a third, fifth, or octave as the upper note. It was a very succinct presentation, for the Liebhaber, of a matter which had preoccupied theorists concerned with musica poetica at least since the time of Lippius.

The formula given for the minor scales, when worked out, differs from that of the major scale only in the chromatic alterations of given pitches. Mizler attributed the innovation of what is now known as the melodic minor scale to the French, and stated that it was the established practice of most composers to use it in ascending, and the "pure" minor scale in descending.

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44 The "rule of the octave," or règle de l'octave, was first presented in complete form in François Campion's Traité d'accompagnement et de composition selon la règle des octaves (Paris, 1716). Campion attributed the invention to Maltot, his predecessor at the Academie Royale de Musique. Almost exactly the same formula as that given by Mizler can be found in Johann Georg Albrechtsberger, Collected Writings on Thorough-Bass, Harmony, and Composition, for Self-Instruction, arranged, enlarged, edited by Ignaz Chevalier von Seyfried, translated by Sabilla Novello (London: J. Alfred Novello, 1855), I, 27-28.


46 Mizler, Anfangs-Gründe, paragraph 169, pp. 67-68. Another scale, described as having no name such as Aeolian or Ionian, is mentioned in this paragraph as comprised of the following: c, d, DIS, F, G, H, A, C.
The many patterns of eight tones from a given note to its octave appear to have seemed fascinatingly diverse to Mizler. There were, besides the major and minor scales of current practice, the "ancient modes," and there were twelve scales derived from altering the half and whole tones within the traditional diapente and diatessaron of the modes.

In one instance Mizler divided a scale according to the tones of the triad, which were "principle tones" [Haupt-Tone]. In another section, he described every scale, whether major or minor, as comprised of five tones and two half tones. Every scale could thus be divided into a fifth [diapente], such as C to g, and a fourth [diatessaron], such as g to c', and there was a half tone in each. This duality reflects a lack of any clear codification of a tonal system. The use of the Phrygian mode for expressive purposes was as equally valid as the use of the major scale.

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47 Mizler, Anfangs-Gründe, paragraphs 99-105, pp. 33-35. Mizler described the authentic Ionian, Dorian, Phrygian, Lydian, Mixolydian, and Aeolian modes without referring to the plagal modes, and noted that they could be transposed.

48 Mizler, Anfangs-Gründe, paragraph 171, pp. 69-70. Although all these possible scales are transposed to appear within the octave C to c, the concept was obviously directly lifted from Heinrich Glarean's method of elimination by which he established twelve modes. See, Heinrich Glarean, Dodecachordon, translation, transcription, and commentary by Clement A. Miller (s.l.: American Institute of Musicology, 1965), I, 108-10 (Book II, Chapter IV).


50 Mizler, Anfangs-Gründe, paragraphs 96-97, pp. 32-33.
Perhaps the main point to be noted is Mizler's assumption that, after the beginning of a composition, the composer was expected to use a variety of these scales, moving from one to another according to a preconceived order, and return to the same scale or tonal order with which the composition began. The rules, such as they were, for this internal order of a composition were provided by a "circle of fifths."

There was, in fact, no single "circle of fifths" during the seventeenth and early eighteenth centuries, but rather several, and they differed in purpose as well as design. Athanasius Kircher, in his *Musurgia universalis* (1650), had constructed a cycle of fifths, based on Aristoxenus's equal division of the whole tone, to facilitate tuning keyboard instruments (Example 2).\(^5\)

Example 2. Kircher's Illustration of the Cycle of Fifths\(^5\)

In his *Musikalische Paradoxal-Discourse* (1707), Werckmeister also demonstrated a circle of fifths, again in relation to the tuning of keyboard instruments (Example 3).

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\(^5\) The first breve of the third measure should be an A to remain consistent with the rest of Kircher's illustration.
To be noted here are the inclusion of *triades harmonicas* and the apparent enharmonic equivalence of C and B-sharp, and C and D-double flat.53

Heinichen had learned Kircher's cycle of fifths from Kuhnau, but found it inadequate as a tool for explaining compositional or accompanimental procedures.54 This, of course, was a significant shift in the function of the circle.

Example 4. Heinichen's *Musikalischer Circul*\(^5^5\)

The keys of this circle, seen in Example 4, are interlocking, that is, the major keys are separated by the relative minor keys. Thus, D minor is closely related to C major only insofar as it is the relative minor of F major.

Mattheson described his *musikalischer Cirkel* in his *Kleine General-Bass Schule* (1735) as "improved." Not just two neighboring keys are related, but three, as two minor and two major keys are contiguous, demonstrating the importance of keys related by fifths as well as thirds (Example 5).\(^5^6\)

\(^{55}\) Apparently from the *Neu erfundene und gründliche Anweisung of 1711*, this circle is reproduced in facsimile in Lester, "The Recognition of Major and Minor Keys," Plate 1, p. 80. The "h dur" on the left-hand side is probably an engraver's error; it should read "h moll."

Before turning to Mizler's elaborate and certainly speculative system of circles, one other "circle of fifths" remains to be mentioned: that of David Kellner whose ornately engraved Quint-Circul in his Treulicher Unterricht im General-Bass (Hamburg, 1732) is an apparent link between the circles offered by Heinichen and Mattheson (Example 6). Clockwise, it proceeds in fifths rather than fourths, thus going first through the sharp keys and then the flat keys. The relative minor keys are placed within the outer circle rather than interpolated between the major keys along the rim.57

Mizler described four circles that, undoubtedly along with interval charts and the like, comprised his so-called "machine." As described, these four circles seem to have been arranged concentrically around a single center. For clarity, they will be presented here separately.

Noting that a unit of four related keys could be extracted from either Mattheson's or Heinichen's circle, Mizler made various arrangements of such a unit, and constructed a "circle of fifth" on each unit. For example, a unit in Mattheson's circle could be comprised of the keys

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59 Mizler, *Anfangs-Gründe*, paragraph 203, p. 108. Mizler did not mention either Heinichen or Mattheson, but seems to have assumed a familiarity on the part of the reader with their musical circles, or similar circles. The observation that a unit of four keys is then repeated in the next four keys a whole tone above their original placement appears to have been Mizler's own. This displacement at a whole tone occurs six times in order to complete the circle, so that there are six units, each comprised of four closely related keys, that make up the circle.
of A minor, C major, G major, and E minor. These same keys form a unit in Mizler's first (or outer) circle, but arranged in the order C major, A minor, E minor, and G major (Example 7). For this circle alone, Mizler recommended that the most closely related keys of a major scale would be the two to its immediate left on the circle, and the three to its immediate right. The most closely related keys of a minor scale would be the three to its immediate left, and two to its immediate right.60

Example 7. The Outer Circle of Mizler's Cirkel musikalisher Tonarten

Mizler's second circle, Example 8, retained two major keys a fifth apart in each unit, but the minor keys are the submediants of the dominant rather than the tonic.

60Mizler, Anfangs-Gründe, paragraph 203, pp. 108-09.
Example 8. The Second Circle of Mizler's Cirkel musikalischer Tonarten

The third circle is an apparent reference to Heinichen's musikalischer Circul, for, like it, this circle is an inversion (Example 9). Mizler stated that it was the first circle, but that it revolved in a counterclockwise direction.

While the relationships among the keys within the units in the first three circles seem reasonable, if not very productive, extrapolations regarding the placement of minor keys within the movement by fifth from one major key to another major key, Mizler's next experiment was a venture that belonged more essentially to the realm of speculation. Being a disciple of Leibnitz's Arte combinatoria, he was certainly cognizant of the fact that, given four keys to order, there would be twenty-four possible variations of that order.
Example 9. The Third Circle of Mizler's Cirkel musikalischer Tonarten

Given two major keys, C and G, and two minor keys, A and E, for a unit, and the rule that each subsequent unit is removed a whole step above the preceding unit, there are only seven variations of the twenty-four that are actually viable, that is, that do not result in some awkward or impractical relationship of keys between the units, such as C major to B minor. As can be seen in Example 10, the unit in Mizler's fourth, innermost circle is not among these seven, for the relationship of A minor to D major, for example, is that of the minor dominant to a major tonic.

In fact, Mizler questioned the current restrictions in modulating, citing Reason as his guide. For example, if the composition were in C major, there should be no restriction in going to B minor if G major were modulated to first. Similarly, it would be possible to use D minor in a composition that began in C minor if either G minor or
B-flat major were modulated to first. Ultimately, experience, or empirical knowledge, provided mastery according to Mizler, but the order of keys was not a rigid rule that needed to be absolutely observed at all times.  \(^{61}\)

Example 10. The Fourth Circle of Mizler's *Cirkel musikalischer Tonarten*

As we have seen, Heinichen had expressed a great dissatisfaction with assigning only one "affection" to one mode or scale, and this was quite contrary to Mattheson's elaborate systematization of such a doctrine.  \(^{62}\) Mizler apparently regarded any dogmatic restraint as artificial, and, to him, mathematics provided a liberation for the musical imagination.

Because music is, so to speak, a mirror of possible variations of worldly things, one must admire that many composers are so poor in invention, that [have] such

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\(^{62}\) See, footnote 31 above.
mediocre ability, that if they learn the basics of music, they hardly know what to do with their inventions. That alone is the natural punishment of the scorner of mathematics in music.63

Leibnitz's Arte combinatoria in hand, Mizler was among the first to strike a path towards "liberating" musical practice from constraints of the dictates of style, of national character, and of "taste;" from a plenitude of contrapuntal rules, and burdens of hierarchies and categorizations. For once, all of these could be subsumed under a few general principles derived from observing nature and understanding the mathematical laws by which it operated. These principles were universal, and they were infinite. Thus the possibilities for musical invention were likewise infinite. By implication, the language, or expressive vocabulary, of music was universal.

When Mizler finally turned to dissonant chords in the Anfangs-Gründe des General Basses, he literally charted nine possible "resolutions" by which the tones of a C minor chord could move to a chord in which the next degree of the scale, D, was in the bass.64 He was astounded with the idea that, if such a procedure were to be worked out on all possible chords, it would take generations. This led him to consider the eight tones of a scale, and realize that there were (according to Leibnitz's Arte combinatoria) 40,340 possible variations of these tones from which a melody could be chosen. Further, if the diatonic notes in the range C to g' were considered, there would be 479,001,600 different arrangements of those twelve notes.65 To Mattheson, this type of speculation

64Mizler, Anfangs-Gründe, paragraph 208, p. 113-15.
65Mizler, Anfangs-Gründe, paragraph 209, p. 115-16. Mizler takes it a step further, calculating 1,308,874,368,000 possibilities for the
appeared the epitome of absurd and worthless conjecture, and his foot-
notes to Mizler's autobiography in Grundlage einer Ehrenpforte (Hamburg,
1740) can be read as public disclaimer, and, in the case of the first of
these footnotes, a diatribe against the younger man.66

It was not until the 1750's that musical games and further spec-
ulation concerning the _ars combinatoria_ began to appear with any
frequency. By that time, it had come to be applied to different
parameters such as rhythm, meter, and melodic contour in the works of
Joseph Riepel and Johann Philipp Kirnberger, and even to counterpoint
by none other than Carl Phillip Emmanuel Bach.67 Later, Joseph Haydn and
Wolfgang Amadeus Mozart toyed with the idea of composing short musical
works using mathematically pre-determined elements.

On the whole, the application of mathematically determined poss-
sibilities to any compositional process appears to have been taken
mostly in the spirit of serious fun. According to Carl Philipp Emanuel,
Johann Sebastian Bach thought little of Mizler's "dry mathematical

fifteen diatonic tones between a double octave. He did not have to work
out the mathematics himself, however, as they were available in Leibnitz's
_Dissertatio de arte combinatoria_ (Leipzig, 1666).

66 See, Chapter II, p. 19 ff.

67 Leonard G. Ratner, "Ars Combinatoria, Chance and Choice in
Eighteenth-Century Music," Studies in Eighteenth-Century Music, A Trib-
ute to Karl Geiringer on his Seventieth Birthday (New York: Oxford
University Press, 1970), pp. 343-63. The works referred to are Joseph
Riepel, _Grundregeln zur Tonordnung insgemein_ (Frankfurt, 1755), Johann
Philipp Kirnberger, _Der allerzeit fertige Menuetten- und Polonoisen-
komponist_ (Berlin: Winter, 1757), and Carl Philipp Emanuel Bach,
"Einfall einen doppelten Contrapunct in der Octave von sechs Tacten
zu machen ohne die Regeln davon zu wissen," Historisch-Kritische
Beyträge zur Aufnahme der Musik, herausgegeben von Friedrich Wilhelm
Marpurg (Berlin: Lange, 1754-78), III, part 1, 167-74.
matters," and, with this hint, it can be adduced that Mizler's ideas were ineffective because he put them forth with such an intense pretense to profundity. Yet, it would seem that, by defining the extreme limit to which mathematical principles could be said to operate in any practical sense in the musical practice of the time, Mizler's idealized vision of a mathematically based musical system served to clarify an issue that exerted no little fascination on major composers throughout the rest of the century. By so serious and "dry" a statement of the ultimate possibilities inherent in the concept a reference point was established. Mostly viewed as preposterous by the generation of Mattheson and Johann Sebastian Bach, it became a matter of serious amusement and entertainment to a later generation and, thus, to a degree served to determine the character of musical values.

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CHAPTER V

AN ANNOTATED GUIDE TO MIZLER'S NEU ERÖFFNETE MUSIKALISCHE BIBLIOTHEK (1736-1754)

Mizler's Neu eröffnete musikalische Bibliothek is an immense body of literature consisting of translations or annotated reprints of sixteenth, seventeenth, and eighteenth century treatises, reports of current events, polemics involving Scheibe's Der critische Musicus and Mattheson's Grundlage einer Ehrenpforte published in Hamburg, and Mizler's descriptions of his own activities, including a report on his lectures at the University of Leipzig. It also includes official announcements, letters, and accounts of activities of the members of the Corresponding Society of Musical Sciences in Germany, including memorials in the form of cantata texts to three members who died before the last issue in 1754, Georg Gottlieb Bümler, Gottfried Heinrich Stölzel, and Johann Sebastian Bach.

A total of fifteen issues of the Musical Library were published from 1736 to 1754 from Mizler's own publishing house in Leipzig. These issues were then bound together and gradually made available as a four-volume set, with indices added to each volume except the last. The first volume came out in 1739, the second in 1743, the third in 1752, and the fourth, which consisted of the last issue only, in 1754. The first volume bears a dedication to the princesses Friederica Luisa and Friederica Sophia Wilhelmina Caroline, both daughters of Friedrich
Wilhelm I of Prussia.\textsuperscript{1} According to the introduction to this volume, it was Mizler's intention to make the Musical Library a quarterly publication, but this never came about. The second volume is dedicated to King Friedrich Christian Leopold of Poland, and an engraved portrait of Georg Vensky, the tenth member of the Society of Musical Sciences, is printed on the verso of the front flyleaf.\textsuperscript{2} There are no dedications in the third and fourth volumes.

With the exception of Marcus Meibom, Leonhard Euler, John Wallis, and Charles Porée, the scholars and musicians whose works are represented in the Musical Library were German. Topics related to music from the fields of medicine, mathematics, theology, education and literature reveal the breadth of eighteenth-century thought on music. The interest shown in ancient Greek, Latin, and Byzantine authors brings to light a side of the intellectual milieu which has hardly received attention that it deserves. The fact that the Musical Library endured for almost twenty years, from 1736 to 1754, suggests a sustained attention to and promotion of investigations in the history of music as well as criticism of its current state. That such an effort was supported by such major composers as Johann Sebastian Bach, Georg Philipp Telemann, and Georg Friedrich Handel, by their membership in the Society of Musical Sciences, and despite the harsh criticism of Mizler's musical credentials

\textsuperscript{1}By her marriage to the Margrave Karl in 1729 Friederica Luisa was Margravin of the principality of Ansbach.

\textsuperscript{2}The reprint by Frits Knuf is described as unchanged from the original edition of the Musikalische Bibliothek; however, the placement of this portrait and others is described differently in Franz Wöhlke, Lorenz Christoph Mizler (Würzburg: Konrad Triltsch Verlag, 1940), p. 106.
by Johann Mattheson and Johann Adolph Scheibe in Hamburg, would seem to belie a more serious commitment to such scholarly endeavors than has generally been ascribed to that era.

Mizler probably chose the title of the periodical not only as an apt description of its contents, but also as a tribute to Johann Gottfried Walther, whose *Musikalische Lexico oder Musikalische Bibliothek* had been published at Leipzig in 1732. It differs significantly, therefore, in both content and intention from the first musical periodical to be published in Germany, Mattheson's *Critica musica* (1722-1725), which critically dealt with musical events and questions dating almost exclusively after 1700.3 Mizler's intention was to make available a wide body of literature that would contribute to the knowledge of the Liebhabern as well as the Capellmeistern, and, it would seem to draw attention to German accomplishments in the "musical sciences." His evident pride in German accomplishments, and his founding of a specifically German Society of Musical Sciences in apparent response to similar societies and academies in other countries, particularly France and England, are in direct contrast to the cosmopolitan interests and attitudes that dominated Hamburg.

The direct model for the Corresponding Society of Musical Sciences was that loosely organized connection of professional intellectuals known throughout the eighteenth century as the "Republic of Letters." The French philosophes, Diderot, d'Alembert, Voltaire, Rousseau, Montesquieu, and English men of letters such as Anthony Ashley Cooper,

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Third Earl of Shaftsbury, Locke, Newton, Gibbon, Hume, Burke, to name only a few, engaged in extensive exchanges of letters. The epistola, as a literary genre, perhaps achieved its characteristic sense of spontaneous wit and opinionation most vividly in the French language, and, as a bearer of French culture and thought, it was regarded as subversive in some corners in Europe. Such was the attitude of Friedrich der Grosse who, on the other hand, immediately initiated the Austrian War of Succession by invading Silesia after gaining the throne in 1740. In fact, it may well be that Leopold Mozart's indifference to his invitation to join the Corresponding Society of Musical Sciences in 1755 was as much politically motivated as anything else, as he was the only Austrian to receive an invitation. The fact that the society and the Musical Library did not survive the advent of the Seven Years War in 1756 would also seem significant, though Mizler's move to Warsaw in 1747 must have been an important factor.

The following is a list of the members of the Society of Musical Sciences in Germany:

1. Giacomo Graff de Luccesini, by birth an Italian, was a patron of Mizler and a co-founder of the society. He died in Hungary leading his troops, the Sehr regiment of Cuirassiers that served the emperor Charles VI, in battle against the Turks in 1739. He composed a flute concerto that Mizler published posthumously, and perhaps some other concerti and cantatas.

2. Lorenz Mizler is listed as the second member of the society, and its secretary.

3. Georg Heinrich Bümler (1669-1745) is also listed as a co-founder of the society. He sometimes signed articles with the name
"Archimedes." He was a church music composer active at Bayreuth, Wolfenbüttel, Hamburg, Berlin, and Ansbach.

4. Christop Gottlieb Schröter (1699-1782) was invited into the society in 1739. He sometimes signed articles with either the name "Terpander" or "Reschtore." He was educated at Dresden, traveled extensively, and lectured on Mattheson's *Neu-eröffnete Orchestre* at the University of Jena in 1724. His polemics with Georg Andreas Sorge, the fifteenth member of the society and court organist at Lobenstein, and Johann Adolph Scheibe in Hamburg are noteworthy. Schröter was organist at the Church at Nordhausen.

5. Also invited to join the society in 1739 was Heinrich Bokemeyer (1679-1751), a close friend of Johann Gottfried Walther who carried on a lengthy correspondence with Mattheson on canon. He is noted for his extensive collection of musical scores. He was Cantor at Wolfenbüttel.

6. The exceptionally prolific composer Georg Philipp Telemann (1681-1767) of Hamburg was invited into the society in 1739. His biography appears in Mattheson's *Grundlage einer Ehrenpforte*.

7. Gottfried Heinrich Stölzel (1690-1749), invited to join the society in 1739, attended the University of Leipzig, traveled in Italy, and ended up at Prague and Saxe-Gotha. He was an authority on recitative and canon. His biography also appears in Mattheson's *Grundlage einer Ehrenpforte*.

8. In 1742, Georg Friedrich Lingke (1697-1777), a nobleman with an estate near Weissenfals and an amateur music theorist with a theory of affections based on intervals and scales, was invited to join the society.

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9. Meinrad Spiess (1683-1761), a Benedictine priest at the monastery at Irsee who regarded music as "sounding mathematics," was invited into the society in 1743.

10. Georg Vensky (1704-1757) of Halberstadt contributed the cantata text that is a memorial to Johann Sebastian Bach in the fourth volume of the Musikalische Bibliothek. He was also invited to join the society in 1743, at which time he was rector at a school at Prenzlau.

11. Georg Friedrich Handel (1685-1759) was invited to join the society in 1745. His biography appears in Mattheson's Grundlage einer Ehrenpforte. He was the first, and only, honorary member of the society.

12. Also invited in 1745 was Udalric Weiss, a colleague of Meinrad Spiess at the monastery at Irsee.

13. The Capellmeister of the Berlin opera under Frederick the Great, Carl Heinrich Graun (1703-1759), was invited into the society in 1746. His less renowned brother Johann Gottlieb, who was a teacher of Wilhelm Friedman Bach, was apparently not invited.

14. Johann Sebastian Bach (1685-1750) was invited to join the society in 1747. His six-part triple canon BWV 1076 and Vom Himmel hoch BWV 769 were composed for the occasion.

15. Georg Andreas Sorge (1703-1778), court organist at Lobenstein in Thuringia was also invited into the society in 1747. His biography appears in Mattheson's Grundlage einer Ehrenpforte.

16. Also invited in 1747 was Johann Paul Kunzen (1696-1781), an overseer at Lübeck.

17. The seventeenth member, invited in 1748, was Christian Friedrich Fischer (b. 1698). He was apparently active at Lübeck, Halle,
and Kiel. His biography appears in Mattheson's Grundlage einer Ehrenpforte.

18. In 1751, Johann Christian Winter (b. 1718), active at Helmstadt, Celle, and finally Hannover, was invited into the society.

19. Johann Georg Kaltenbeck, organist at Pasewalk, was invited to join the society in 1752.

20. Leopold Mozart (1719-1787) did not respond to the invitation extended him in 1755.

Each issue of the Musikalische Bibliothek, or Musical Library, consists of from four to ten sections or articles, the last of which is a report on current events, new publications, letters to the editor, and the like. The following is an annotated listing of the contents of each issue.

Musikalische Bibliothek, Volume 1
First Issue, 1736

Meibom's "Introduction" Dealing with Writers on Ancient Greek Music (pages 1-9)

This is from Marcus Meibom's chief work, Antiquae musicae auctores septem, two volumes (Amsterdam, 1652), which contains treatises on music by Aristoxenus, Aristides Quintilianus, and others. It was the main source for these and other ancient authors during the eighteenth century. Mizler has translated the "Introduction" into German.

Printz's Practices of Music Art (pages 10-18)

Virtually every issue of the first two volumes of the Musikalische Bibliothek includes a report on a section from Exercitationes musicae
theoretico practicae curiosae de concordantiis singulis (Dresden, 1689)
by Wolfgang Caspar Printz (1641-1717).

Werckmeister's Musical Sieve
(pages 19-25)

Andreas Werckmeister (1645-1706) was one of the most influential and prolific German writers on music during the seventeenth century. This is a description of the Cribrum musicum oder musikalisches Sieb published at Quedlinburg and Leipzig in 1700.

David Kellner's Thorough-Bass
(pages 25-27)

This is a short description of Kellner's Treulicher Unterricht im General-Bass (Hamburg, 1732).

Translation of the Seventeenth Chapter, Concerning Music, of Agrippa's Book, On the Vanity of Knowledge (pages 25-44)

Heinrich Cornelius Agrippa von Nettesheim (ca. 1486-1535) provided the model for early Faust legends because of his interest in the occult. He was court secretary to Charles V, who became outraged when Agrippa renounced the occult around 1530 and published a scathing attack on occultism and all sciences, Of the Vanities and Uncertainty of Arts and Sciences. Agrippa lived the rest of his life with a simple Biblical piety.
Werckmeister's Position, Use, and Misuse of the
Noble Art of Music, Through which Luther's
Praise of Music is Handed Down
(pages 45-57)

This is a description of, and commentary upon Werckmeister's
Der edlen Musik-Kunst, Würde, Gebrauch, und Missbrauch (Frankfurt
and Leipzig, 1691).

A Short Account of Lorenz Mizler's Recently
Invented Music Machine (pages 58-60)

The "machine" is described as composed of four parts, the main
body being a foot long and a foot and five inches wide. All harmonic
triads in all twenty-four keys are given, a chart is provided for
figuring out the intervals given by the figured bass, and a table demon-
strates the "natural" places for all commonly used dissonances.

Horlogium musicum (pages 61-63)

This is a short report on a book published by Johann Conrad Emmrich
at Regensburg in 1676 on music education.

Report on the Music Concerts at Leipzig
(pages 63-64)

This is an announcement of two series of weekly concerts, one by
Johann Sebastian Bach, and the other by Johann Gottlieb Görner.5

5This is translated in Hans T. David, and Arthur Mendel, The Bach
Reader, a Life of Johann Sebastian Bach in Letters and Documents (New
John Wallis [1616-1703] was appointed professor of geometry at Oxford in 1649. He was the most important of Newton's predecessors.

M[agister] Johann Quirsfeld's Brevarium musicum oder kurzer Begriff... zur Sing-Kunst (Dresden, 1717) (pages 28-34)

Mizler made a point of criticizing two ideas contained in this small textbook for singing to be used in the schools: the description of music as it was supposed to have existed in heaven, and Quirsfeld's concept of twenty-four modes. This would seem of only mild interest until it is known that the edition dealt with here is the sixth, the first edition having been published in Pirna in 1675. If the concept of twenty-four modes is found in that first edition, it would predate the major-minor duality found in Werckmeister's Musicae mathematicae hodigus curiosus of 1687.6

Printz's Exertationum musicarum theoretico-practicarum curiosarum prima de unisono (pages 35-48)

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6See, footnote 21, Chapter III.
A Report on How the Clavier Ought to be Truly Voiced
According to Werckmeister's Thorough-Bass
(Waldenburg, 1715) (pages 49-68)

The first edition of Werckmeister's Die nothwendigsten Anmerckungen
und Regeln, wie der bassus continuus oder General-Bass wie könne
tractiret werden was published at Aschersleben in 1698. The second
edition is dealt with here.

A Short Quotation from Werckmeister's Thorough-Bass,

This must be a third edition, though it is marked a second edition
on the title page as reproduced by Mizler.

Magister Lorenz Mizler's Report on his Lectures
on Music to be Held in Leipzig This Year,
After Easter (pages 70-75)

After an exposition on the necessity of considering music a science,
and a report of its academic standing in other countries, especially
England at Oxford University, Mizler states that he will lecture two
hours a week, Wednesday and Saturday morning at 9 a.m. to 10 a.m., on
the history of music, and four hours a week, 1 p.m. to 2 p.m., on
Mattheson's Neu-eröffnete Orchestre.

Musical News (pages 75-77)

Hamburg. -- An announcement of Mattheson's Kern melodischer Wissen-
schaft as a forerunner of his Der vollkommener Capellmeister is made.

Leipzig. -- Mizler's forthcoming Anfangs-Gründe des General-Basses
and his musical "machine" are announced.

Ansbach. -- An announcement that the organ builder Wiclef has invented
a glockenspiel in the form of a harpsichord is made.
A Report on the Harmony and the Life of Aristoxenus (pages 1-6)

This is a translation from Meibom's *Antiquae musicae auctores septem*.

Johann Mattheson's Writing on Musical Learning, in the Form of a Letter to Johann Christoph Krüsike (Hamburg, 1732) (pages 6-16)

This is a commentary on Mattheson's publication. ⁷

A Short but Basic Report on Ottone Gibelio's *Vocibus musicalibus, Concerning Solmization* (pages 16-33)

Otto Gibelius (1612-1682) was Cappellmeister at a school at Minden. His *Kürtzer jedoch gründlicher Bericht von den vocibus musicalibus* (Bremen, 1659) contained a proposal for a fourteen-note octave. Mizler availed himself of the opportunity to provide a history of solmization here.

Printz's *Exercitationum musicarum theoretico-practicarum curiosarum secunda de octave* (pages 52-59)

Werckmeister's *Hymnenmata musica, or Musical Memorial* (Quedlinburg, 1697) (pages 52-59)

Werckmeister had stated that there were skilled composers who knew nothing of mathematics. Mizler disagrees and also describes Werckmeister's system of tuning, given in chapter eleven, as outdated by that of Neidhart; he also recommends the writing of Bümler, Henfling, and Sauveur as sources on tuning.

⁷A description of Mattheson's pamphlet can be found in Cannon, *Johann Mattheson*, pp. 193-94.
Johann Beer's Musical Discourse  
(pages 59-65)

Johann Beer (1755-1700) was an early friend of Johann Pachelbel. His *Musikalische Discourse durch die Principia der Philosophie deducirt* was published at Nürnberg in 1719.

M[agister] Lorenz Mizler's Musical Fantasy on the Kaiser's War with the Three United Crowns  
(pages 65-70)

This witty confection was apparently first published in Wittenburg in 1735 and dedicated to Mizler's patron Count Lucchesini. Since France was the greatest power it was assigned the bass tone; Spain, as a lesser power was the fifth; Sardinia, the third. Prussia acted as the octave, and England the seventh. As the bass moved diatonically down to the fifth and back to the tonic in the key of C major, the other "powers" followed with more or less appropriate voice leading. Dissonances and resolutions are encountered along with way, the most dissonant moment occurring when England enters the fray.

A Modest Reminder Against the Unsigned Report on the Second Issue of the Musikalische Bibliothek in the Hamburgischen Berichten von gelehrtten Sachen, Number XLVII, June 14, 1737. (pages 71-76)

This is a reply to or commentary on a review of the *Musical Library* written by Scheibe.

Musical News (pages 76-78)

Hamburg.--The availability of Mattheson's *Kern melodischer Wissenschaft* is noted, the new periodical edited by Scheibe, *Der critische Musicus* announced, and a report on the state of the Hamburg opera given.
Halle.--Mizler offers a critique of a collection of odes by a Herr Gräve recently published at Halle.8

Musikalische Bibliothek, Volume I, Fourth Issue, 1738

From the Thirteenth Chapter, on Music, of Idea of All Mathematics by Erhard Weigel, Famous Former Professor of Mathematics at Jena (pages 1-4)

Erhard Weigel (1625-99) founded a Kunst- und Tugund Schule at Jena. Among the students he taught were Gottfried Wilhelm von Leibnitz and Christoph Semler. He also taught at the universities at Leipzig and Jena. The work that Mizler discusses here, Begriff der ganzen Mathematik nebst mathematischen Erfindung (Jena, 1669), is not mentioned in general sources on Weigel.

Printz's Exertationum musicarum theoretico practicarum curiosarum tertia de Quinta (pages 4-27)

Werckmeister's Orgel-Probe (Quedlinburg, 1716) (pages 27-34;45)

Among the points about organ building made by Werckmeister in his Orgel-Probe, the problem of lasting workmanship was cited by Mizler. Werckmeister had noted an organ in Groningen built in 1442 that was still in good condition in his day.

8 Although the name is spelled differently here, the person referred to is Johann Friedrich Gräve (1717-1787), whose collection of odes figured in Mattheson's and Scheibe's criticism of Mizler's odes. See above, Chapter II, p. 30.
Mattheson's Kleine General-Bass Schule  
(Hamburg, 1735) (pages 45-54)

This is a fairly extensive commentary with a reproduction of one of Mattheson's tables.

The First Through Sixth Issues of Johann Adolf Scheibe's  
Der critische Musicus (Hamburg, 1738)  
(page 54-62)

Topics brought up in the Hamburg publication that Mizler comments upon include the harmonic triad, the history of music, melody, and J. S. Bach's music, which had been criticized by Scheibe in the sixth issue of Der critische Musicus.9

Impartial Comments on a Questionable Part of the Sixth Issue of Der critische Musicus by Johann Abraham Birnbaum (pages 62-73)

This is a reprint of Birnbaum's famous letter in response to the criticism of Bach's music.10

A Short Report on the Society of Musical Sciences  
(pages 73-76)

A Report on Lorenz Mizler's Musical Machine  
(pages 76-81)

Georg Preus's Musikalische Anmerkungen

Mizler compares some of Preus's ideas to those of Werckmeister, whose writings he evidently prefers. Fétis stated that nothing more of Preus


10Complete translations of Scheibe's, Birnbaum's, and Mizler's commentaries are to be found in David and Mendel, The Bach Reader, pp. 237-52. This passage appears on pages 239-47.
was known than that he published what Mattheson termed a plagirism of Werckmeister's *Orgel-Probe* in 1729.\textsuperscript{11}

**Musical News (pages 83-88)**

*Chemintz.*--An announcement of a *musikalisches Lexicon* by Johann Christoph and Johann David Stössel is made.

*Windsbach.*--A "miracle" involving some church bells is reported.

*Vestung Aggershuys in Norway.*--A collection of twenty-four sonatas composed according to the system of twenty-four modes and the principles of Johann Mattheson by Georg von Bertouch is announced. Mizler seems to have gotten the information from J. S. Bach, to whom a letter and a recommendation from the Venetian composer Antonio Lotti, if not a copy of the sonatas as well, appear to have been sent.

*Wolfenbüttel.*--An update on the continuing polemics between Heinrich Bokemeyer and Johann Mattheson is given.

*Leipzig.*--It is announced that the *Musikalische Bibliothek* is being translated into French. Mizler states that each of the next volumes will contain a translation from an ancient Greek author. This was never carried out.

*Augsburg.*--Commentary is given upon a number of publications, including a *compendiose musikalische Machine*, which Mizler felt the

anonymous author had borrowed from him. He also suggests plagiarism from Kellner's Treulicher Unterricht im General-Bass.

Nordhausen.—A letter from Christoph Gottlieb Schröter under the pseudonym "Reschtor" praises Mizler.

Hamburg.—An announcement is made of the beginning of a satirical periodical directed towards Der critische Musicus that will have the title Der vollkommene Capellmeister; first issue, April 15, 1738.

Musikalische Bibliothek, Volume I, 
Fifth Issue, October, 1738

Herrn Professor Gottsched's Thoughts on the Origin and Change of Music, and on the Nature of Odes, as Found in His Critical Art of Poetry (pages 1-31)

Johann Christoph Gottsched (1700-1766) was a professor at the University of Leipzig and one of the most celebrated scholars of his time. His Versuch einer critischen Dichtkunst was published in 1730. He also founded two weekly journals at Leipzig, Die vernünftigen Tadlerinnen (1725-1726), and Der Biedermann (1727-1729). This is a rather extensive extract from Gottsched's work, with equally extensive commentary.

Printz's Exercitationum musicarum theoretico-practicarum curiosarum quarta de tertia major (pages 32-67)

Reinhold's Thoughts on Poetry for Music (pages 67-71)

Theodor Christlieb Reinhold (1682-1755) was organist and choir director at the Frauenkirche in Dresden. He was one of Johann Adam
Hiller's teachers. His *Einige zur Musik gehörige poetische Gedancken* was published at Dresden in 1736. Reinhold appears to have been conservative and critical of the "new philosophy," which Mizler defended.

*Der critische Musicus, from the Seventh to the Ninth Issues* (pages 71-73)

Mizler brings to light the falsity of Scheibe's thought on the relationship between nature and art.

*A Short Guide to the Art of Properly Striking the Organ, Published at Augsburg in 1731, Enlarged Sixth Edition* (pages 73-75)

Mizler was not at all pleased with this anonymous publication, and suggested that the methods of J. S. Bach were far superior.

*Noteworthy Musical News* (pages 75-76)

Longueville, France.--A mechanical statue made of wood that could play the flute had been invented.

Wassertrudingen in the District of Ansbach.--A report on a successful experiment in alchemy of which Mizler finds to be an analogy to the harmonic triad.

Weimar.--Concerning Walther.

Nordhausen.--Concerning Schroter.

Leipzig.--An announcement of the forthcoming *musikalischer Staarstecher* is made.
Musikalische Bibliothek, Volume I, Sixth Issue, 1738

Johann Christoph Gottsched's Thoughts on Cantatas, as Found in Critischen Dichtkunst (pages 1-16)

This is apparently a reprint with Mizler's comments in footnotes. The subject is the Italian solo cantata. Gottsched praises Handel's Sarei troppo felice among other works.

Mattheson's Kern melodischer Wissenschaft (Hamburg, 1737) (pages 16-44)

This is an extensive report on Mattheson's work, which was later incorporated into his Der vollkommene Capellmeister.

Printz's Exercitationum musicarum theortico-practicarum curiosarum quinta de quarta (pages 44-61)

Der critische Musicus, Ninth Issue to the End (pages 62-76)

Der vollkommene Capellmeister, First Issue, Tuesday, April 15, 1738 (pages 77-85)

This is not Mattheson's famous work, but rather the first issue of the satirical periodical announced in section ten of the fourth issue of the Musikalische Bibliothek. According to Mizler, only one issue of this periodical appeared.12

12 This is described as a pamphlet written by Johann Gottlieb Görner, organist of the Nicolaikirche at Leipzig and appointed director of music at the University of Leipzig in 1732, in Willheim, "Johann Adolph Scheibe," p. 77.
M[agister] Lorenz Mizler's Poem on the Marriage of
Johann Samuel Ebermann, Music Director
at Ansbach (pages 85-97)

Musical News (pages 97-101)

Hamburg. -- It is announced that Mattheson's Der vollkommene Capellmeister is being printed.

Ringleben. -- A poem on music by Johann Andreas Resselring is printed.

Leipzig. -- A report on a new organ is made, and it is announced that Mizler's General-Bass treatise and collection of odes, and book on the harmonic triad written in Latin by Johann Kuhnau (1660-1722) are forthcoming.

Musikalische Bibliothek, Volume II,
First Issue, 1740

Attempt to Prove That a Singspiel Cannot be Good,
from the Eight Part of Beiträge zum critischen Historie der deutschen Sprache by Herr Docto[ ] Christian Gottlieb Ludwig (pages 1-27)

Christian Gottlieb Ludwig (d. 1773) was a doctor of medicine at Leipzig. Mizler has reprinted pages 648 through 661, and put his own comments in extensive footnotes.

Father Porée's Thoughts on Opera
(pages 28-37)

Charles Porée (1675-1741) had wanted to be a missionary to China, but was given a chair in rhetoric at Paris in 1708. He taught Voltaire. His two-volume Harangues latines was published in 1735, and a posthumous Orationes, in three volumes, appeared in 1747. In this partial reprint
of the Harangues latines, Mizler made use of a translation into German already made by a M[agister] May, one of various translations into various languages made of the works by this very important figure of the eighteenth century.

Mattheson's Der vollkommene Capellmeister (pages 38-71)

This is the first of six installments providing extensive reprinting of Mattheson's long anticipated Der vollkommene Capellmeister and commentary by Mizler on the selected passages.

Two Chapters on Vocal and Instrumental Music of the Divine Service of the Levites, from Semler's Antiquitaten der heiligen Schrifft (Halle, 1708) (pages 71-88)

Christoph Semler (1669-1740) founded the first German Realschule at Halle in 1706. This is a reprint without commentary. Semler's writing consists of questions and answers. He attributed three types of instruments to the ancient Hebrews: wind instruments such as trumpets, trombones, and pipes, string instruments such as harp and psalter, and instruments to be struck such as drums and the like. The trombones are described as crumhorns.

A Discourse on How God Glorified the Feathered Musicians, or Birds (pages 88-96)

This essay in praise of the natural wonder of the songs of birds, which are perceived even to have bass, tenor, alto, and soprano voices, was by Georg Vensky of Halberstadt. A poem by Berthold Heinrich Brockes, famous for having translated James Thomson's The Seasons into German as well as for having reformed text writing for cantatas, is quoted.
Mizler's Introductory Principles of Thorough-Bass  
(pages 97-131)  
This is a condensed version of Mizler's publication of 1739, discussed in Chapter III.

Printz's Exercitationum musicarum practicarum  
curiosarum sexta de tertia minore  
(pages 132-44)  

Georg Philipp Telemann's Singe Spiel und General-Bass Übungen (pages 144-45)  
This is a favorable review of Telemann's publication 1739.

M[agister] Johann Abraham Birnbaum's Defense Against  
Scheibe's Reply to his Impartial Observations on Der critische Musicus (pages 146-48)  
This is a commentary on Birnbaum's publication Unpartheyische Anmerkungen über eine bedenckliche Stelle des kritischen Musicus of 1738.

Noteworthy Musical News  
(pages 148-48)  

Hannover.--A manuscript, apparently in Leibnitz's hand, is passed on to Mizler by Heinrich Bokemeyer in Wolfenbüttel.

Halle.--Mizler provides an extensive commentary on a new collection of odes by Gräfe.

Leipzig.--Mizler announces the availability of his own collection of odes.

Waldenburg.--A forthcoming publication, Gespräch von der Musik, zwischen einem Organisten und Adjuvanten by Voigt, is recommended. A list of all Mizler's publications is provided.
Lodovico Antonio Muratori (1672-1750), known as the "father of Italian history," published numerous studies on the Italian language and its history. His *Della dignità della eloquenza volgare* ... was published at Venice in 1750. Exactly which of his publications is translated in part here by Mizler is not identified, but Mizler states that his own translation, with annotations, is superior to another German translation, which speaks for its popularity.

Conrad Samuel Schurzfleisch (1641-1708) was professor of Greek literature at Wittenberg. What is produced here is, apparently, an extract from notes taken by Godefroid Wagner.

It was Telemann who published this short treatise at Hamburg in 1737. Mizler provides a commentary that is as long as the treatise itself.
Telemann's Report on the "Eye Organ" and "Eye Harpsichord" Invented by Father Castel
(pages 269-266 [sic])

Louis-Bertrand Castel (1688-1757) was a Jesuit who taught mathematics and philosophy at Paris, and contributed many articles to Mercure de France and Journal de Trevoux. Pater Castel spent about twelve or thirteen years inventing musical instruments that would demonstrate the correspondence between tone and color.\(^\text{13}\)

A Short Report by Lorenz Mizler on his Invention: How One Ought to Lacquer the Clavier and Especially the Harpsichord with Completely Dissolved Copal Gum Instead of Raw (pages 266-74)

Reply to Johann Mattheson's Additions in the Ehrenpforte Which has to do with [Mizler's] First Collection of Odes (pages 274-91)

This is a reprint of the supplement from Mattheson's Ehrenpforte, with Mizler's reply in footnotes. A translation may be found in Chapter II, pages 29-44.

Noteworthy Musical News (pages 291-96)

Hamburg.--An announcement is made of Mattheson's Grundlage einer Ehrenpforte and a pamphlet by the same author entitled Etwas Neues unter der Sonnen! The latter was a report from Bertouch in Norway of a "concert" heard issuing from under some cliffs in Norway.

Leipzig.--Mizler's announcement of his odes is colored by the attack from Matheson and Scheibe.

Wolfenbüttel.--A publication on text-setting by Heinrich Bokemeyer is announced.

\(^{13}\)See, Wilton Mason, "Father Castel and his Colour Clavecin," Journal of Aesthetics and Art Criticism XVII (1958), 103-16.
Zurich.--A collection of sacred cantatas published by Johann Ludwig Steiner is reviewed by Mizler.

Musikalische Bibliothek, Volume II, Third Issue, 1742

Herrn Professor Gottsched's Thoughts on Opera (pages 1-49)

This extract on opera from the Critischen Dichtkunst rounds out the previous extracts on odes and cantatas.

Printz's Exercitationum musicarum theoretico practicarum curiosarum octava de sexta minore (pages 50-62)

Georg Vensky's Kleine Schulrede (pages 62-72)

Vensky's point is essentially that all harmony and order derive from God, who is described as an harmonic entity.

Continuation of Mattheson's Der vollkommene Capellmeister (pages 72-119)

D[octo]r Ludwig Friederich Hudemann's Thoughts on the Advantages of Opera Over Tragedy and Comedy (pages 120-51)

Hudemann was a doctor of law at Hamburg. He took a position contrary to Gottsched. A volume of poetry by him was published in 1732.

Something New Under the Sun, or the Concert Under the Cliffs by the Spirits Underground in Norway, with Reliable Documentation Proven and Edited by Mattheson (Hamburg, 1740) (pages 151-69)
Musical News (pages 169-76)

Halberstadt.--A letter from Vensky on Figuralmusik is printed.

Brunswick.--Capellmeister Schürman has directed two German and one new Italian opera for the 1741 season. The first two were Justinus and Penelope; the last a newly composed work by Giovanni Verocai entitled Demophoonte, dramma per musica da rappresentarsi sul famossissimo Theatro di Brunsviga nella fiera d'estate, l'anno 1741.

Lobenstein.--An announcement is made of the availability of a treatise by Georg Andreas Sorge entitled Genealogia allegorica intervallorum octavae diatonochromaticae. The instrument that provided the acoustical basis for this study was apparently the Waldhorn.

Leipzig.--A list of musical works available from Mizler's publishing firm is given.

Musikalische Bibliothek, Volume II, Fourth Issue, 1743

Seven Writings Submitted to the Society of Musical Sciences, Concerning the Question of Why Parallel Octaves and Fifths do not Sound Well, with Annotations by Members of the Society (pages 3-95)

Only three of the authors signed their articles, Johann Friedrich Gottlieb Erdmann who wrote "B," Johann Georg Hillen who wrote "D," and Christoph Gottlieb Schröter signed "F" with the pseudonym "Terpander." The first article bears only the initial C. R., the third is dated London, February 29, 1740, and the last Onolzbach, January 16, 1742. The respondents went by pseudonyms only and cannot be identified with certainty.
Continuation of Mattheson's Der vollkommene Capellmeister (pages 96-118)

Johann Joseph Fux's Gradus ad Parnassum or Guide to Orderly Musical Composition (pages 118-22)

This is an announcement of the availability of Mizler's translation. It provides a detailed table of contents.

Musical News (pages 122-24)

Brunswick.--An announcement is made of a new weekly periodical that is to have the title Der musikalische Patriot, the title evidently coming from Mattheson's publication of 1728.

Mainz.--A list of the musicians of the court and chamber at Mainz is given.

Nürnberg.--Concerning a recent publication of a collection of odes. Musikalische Bibliothek, Volume III, First Issue, 1746

Herrn Professor Gottsched's Answer to Herrn D[oc]tor Hudemann's Essay on the Superiorities of Opera Over Tragedy and Comedy (pages 1-46)

This is a reply to Hudemann's article in the third issue of Volume II of the Musikalische Bibliothek.

Continuation of Mattheson's Der vollkommene Capellmeister (pages 46-61)
Leonhard Euler's Attempt at a New Musical Theory:
The First Chapter, Ton und dem Gehöre
(pages 61-136)

Leonhardt Euler (1707-1783) from Basel first held an appointment at St. Petersburg, then at Berlin after Frederick the Great ascended to power. His important work on acoustics, Tentamen novae theoriae musicae, was published in 1739.14

Der musikalische Patriot, First through Twenty-third Issues (pages 136-60)

This periodical, which began July 21, 1741, was circulated in Brunswick, Wolfenbüttel, Hannover, and Hildesheim, and one small town much further south, Blankenburg, not far from Quedlinburg.

Essay and Short Explanation of Japanese Musical Instruments (pages 160-68)

Mizler seems to have gotten his information from a Paris publication of 1736 by a Jesuit missionary named Charlevoix. The music of the Japanese is described as "insipid," but there is much interest in the instruments, for which thirteen illustrations are provided.

Musical News (pages 168-70)

A list of new members of the Society of Musical Sciences, Spiess, Vensky, Handel, and Weiss, and a list of the works of Meinrad Spiess are provided.

Michael Psellus (1018-ca.1078) was a professor of philosophy at Constantinople, but the attribution of this text to him is unfounded. The text that Mizler translated was published by Guillemus Xylander at Basel in 1556.15

Christoph Gottlieb Schröter's "Necessity of Mathematics to the Fundamental Learning of Musical Composition" (pages 201-76)

This is an extensive response to Scheibe's Der critische Musicus.

Continuation of Mattheson's Der vollkommene Capellmeister (pages 276-304)

Leonhard Euler's Versuch einer neuen musikalische Theorie (pages 305-46)

This is another chapter of Tentamen novae theoriae musiceae.

Report on the Society of Musical Sciences in Germany from 1738, the Year it Began, to the End of 1745 (pages 346-62)

Besides a list of new members, this report includes some specifications for composing church music that may be summarized as follows:

1. The purpose of church music in the Protestant practice is to stimulate devotion, and instruct and strengthen Christian teaching and the

fear of God. It must not last too long, being shorter in winter when around 350 measures or twenty-five minutes is appropriate, and long in summer when about 400 measures or an addition of eight to ten minutes is long enough. If the music should not last too long, then the text should be arranged so that the composer does not have to compose so much. An appropriate arrangement would appear to be: a) a chorale of one or two strophes or a short biblical saying [Spruch], b) an aria of twelve to twenty lines, c) an aria, arioso, or often a fugued chorale [fugirender Choral], d) a recitative, 3) an aria, and f) a chorale or fugue for the close.

2. Generally poetry of a fiery and very expressive nature does not belong in a holy place because, if the composer follows the extreme passions it stirs, it will be ludicrous. The incomparable music of passions of the chamber [style] has a contrary effect in the church.

3. The society has made up the following rules for the arias: a) an aria should consist of two parts and close at the end of the first part, b) there should be only one Affect for each part but the second part can have a contrasting Affect, c) a repetition of at least two lines from the beginning is very appropriate, and d) it is not good to end an aria with a question.

4. Concerning recitative, it is determined that rhyme could be absent without detriment but it would be better to use it at least at the cadences as generally cultivated by the Italians. With the exception of arioso, trochaic meter is not good in recitative. The best meter is iambic, as it is the most fitting for the narrative. Because the traditional manner is followed in the recitative, the art of the madrigal
provides a guiding principle, in which the longest verses have only eleven syllables. Lines of twelve or thirteen syllables can be allowed in the middle of a passage, but lines of more syllables should be avoided. A line can be made up of only two feet (i.e., four syllables) but not less.

The report further considers various submissions by members of the society who are not identified by name. Included are a discussion of the virtues of comradeship within the community of composers citing the Augustan age of Horace, Virgil, and Quintilius Varus as exemplary, a discussion of fugue, miscellaneous news, and a satirical poem.

**Der musikalische Patriot, from the Twenty-fourth to the Twenty-ninth Issue**
(pages 362-64)

**Musical News** (pages 364-73)

**Würzburg.**--A list of the musicians at the court of the Bishop at Würzburg is given.

**Dresden.**--An account of a visit by Frederick the Great and the musicians who entertained him, including Johann Adolph Hasse and his wife Faustina [née Bordoni], is given.

**Prenzlau.**--A school lecture by Ernst Friedrich Fourmann is reported.

**Bitterfeld.**--An announcement of a publication by Johann Georg Dörner, *Die Erzeugung des Klanges*, is made.
Musikalische Bibliothek, Volume III,  
Third Issue, 1747

Johann Friedrich von Uffenbach's "On the Propriety of  
Song-Poetry, or A Defense of Opera"  
(pages 377-408)

Johann Friedrich Armand Uffenbach (1687-1769) founded a learned  
society in Frankfurt modeled on Mizler's Society of Musical Sciences.  
The journals of his travels predate Burney's similar publications by  
about fifty years.16

Continuations of Schröter's "Necessity of Mathematics  
to the Fundamental Learning of Musical  
Composition" (pages 409-63)

Letter to Lorenz Mizler from Christoph Gottlieb Schröter  
(pages 464-77)

The topics included in this letter are 1) the impending reformation  
of music; 2) advise on temperament; and, 3) some beneficial inventions.

Continuation of Mattheson's Der vollkommene  
Capellmeister (pages 477-539)

The Third Chapter of Euler's Tentamen novae  
theoriae musicae (pages 539-58)

Constantin Bellermann's Programma in quo Parnassus musarum  
voce, fidebus, tiblisque resonans (Erfurt, 1743)  
(pages 559-72)

Report on the Barbaric Music in the Kingdom of Juda  
in Africa, with Illustration of Their  
Musical Instruments (pages 172-77)

16See, Eberhard Preussner, Die musikalischer Reisen des Herrn von  
Uffenbach (Kassel: Bärenreiter, 1949).
Nordhausen.--A presentation of Schröter's tuning system is given.

Konskie, Poland.--Mizler responds to an article in a weekly published at Regensburg. He includes a letter written to Johann Christoph Ammon by G. L. Schneider.

Warsaw.--A report concerning a young keyboard virtuoso, Caroline Wilhelmine Nicolais is provided by Mizler.

Dresden.--An obituary of Jan Dismas Zelenka, and a report on the famous castrato Giovanni Carestini and a visiting Italian opera company, which is also to perform in Hamburg, Leipzig, and Prague, are included.

Brussels.--A rumor concerning the formation of an opera company in Brussels under the leadership of Jean-Baptist Cupis de Camargo (1711-ca.1788), brother of the famous dance Camargo, is reported.

The First Collection of Writings, Treatises, Opinions, and Abstracts of the Members of the Society of Musical Sciences:

1) From Mizler's free translations of Horace's Art of Poetry that makes use of music throughout
2) George Venzky's abstract from Rollins treatise on music
3) Vensky's thoughts on the musical notation of the ancient Hebrews
4) Vensky's abstract from Wilhelm Irhov's *Coniectaneis in Psalmorum titulis*

5) Christoph Gottlieb Schröter's *Number and Place of Musical Intervals*

6) Georg Philipp Telemann's new musical system

7) Schroter's opinion of Telemann's new system

C. G. Schröter's *Opinion of the Second, Enlarged Edition of Der critische Musicus* (Leipzig, bey Bernhard Christoph Breitkopf, 1745) (pages 726-54)

Subprior Meinrad Spiess's *Tractatus musici compositorio practicus* (Augsburg, 1746) (pages 754-64)

This extensive treatise included an appendix consisting of a dictionary of terms in Greek, Latin, French, and German, as well as other foreign languages.

*Mixed Musical News* (pages 765-78)

Augsburg.--P. Valentin Rathgeber's *Musikalischer Zeitvertrieb auf dem Klavier*, published in 1743, is criticized by Mizler. There is a "Report from a Scorned of Music," and an article, "On the Origins of the Posts and Privileges of Cantors in the Churches and Schools."

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17 Mizler is dealing with the second edition of Speiss's *Tractatus musici*; the first edition was published in 1745.
Musikalische Bibliothek, Volume IV, First Issue, 1754

Magister Ludwig Grafenhahn's Discourse on Music from his Vorzug für Wettstreit, der Malerey, Musik, Poesie und Schauspielkunst (pages 1-22)

Grafenhahn (1719-1767) was a professor at Bayreuth. This appears to be a reprint, with annotations of a publication by one of Grafenhahn's students named Ferdinand Ludwig Braun of Weimar, which was published at Bayreuth in 1746.

Doctor Wilhelm Albrecht's Physicalischen Tractat von der Würckungen der Musik in den belebten Körper (Leipzig, 1734) (pages 23-48)

Mizler states that Albrecht edited this work, which was actually written by Professor Hamberger at Jena, with whom Albrecht studied. Albrecht was, according to Mizler, a professor of medicine at Erfurt, and then at Göttingen. The effects of music and various types of instruments on different animals and insects are considered here.

Dissection of the Ear According to Heister (pages 48-68)

Lorenz Heister (1683-1758) was a surgeon. His publications included Lehrbuch der Chirugie (1714) and Compendium anatomicaum (1717). Mizler seems to have derived his information from the last of these.

Leonhard Euler's Versuch einer neuen musikalischen Theorie, Chapter Four, On Consonance (pages 69-103)

Report from the Society of Musical Sciences in Germany, from 1746 to 1752 (pages 103-29)
Memorial to Three Deceased Members of the Society of Musical Sciences: Georg Heinrich Bümler, Gottfried Heinrich Stölzel, and Johann Sebastian Bach (pages 129-76)

Mixed Musical Reports and News (pages 176-82)

Berlin.--A list of the musicians of the court of Frederick the Great if given.

Warsaw.--A letter from Mizler is published.

France.--A report on important bells in various cities in France, and a report on significant books and events in France is provided.
CHAPTER VI

THE MUSICAL EYEOPENER

Satire, criticism, and caricature provided much of the stylistic backbone to German musical writing during the first part of the eighteenth century. In contrast to such English publications as the Spectator and Tatler that seemed content with an easy-going reportage and eclectic interests, many a page of Mattheson's Critica musica (1722-1725), Scheibe's Der critische Musicus (1737-1740), and Mizler's Der musikalischer Staaarstecher (1739-40) bursts forth in vigorous opinionation. Voltaire's famous remark concerning French opera around mid-century — "What is too silly to be said is sung" — seems to have had a parallel in that what was often too malicious to be said could be disguised in print. Sometimes the disguise did mask more serious matters that may have been subject to censorship had they been presented more directly.

Certainly, when dealing with such material as historical documents, the social context of ethics and mores becomes salient. The first half of the eighteenth century seems to have been an era in which outright plagiarism was more easily tolerated than originality. Scheibe's famous critique of J. S. Bach's music,¹ although it did provoke a backlash, stands today as a document substantiating that the composer's style was

¹This appeared in the sixth issue of Scheibe's Der critischer Musicus. A translation may be found in Hans T. David and Arthur Mendel, The Bach Reader (New York: W. W. Norton, 1945), 238.
not appreciated in its own day. The purposeful ambiguity of Scheibe's "Alphonso" letter to the editor of the Ehrenpforte, translated in Chapter II, demonstrates the difficulties inherent in this type of material. It would seem especially important to note that this type of journalism tended to be short-lived. Mattheson's Critica musica lasted only about three years, Scheibe's Der critische Musicus about five, and Mizler's publication, Der musikalischer Staarstecher or The Musical Eyeopener, less than a year.

The full title of Mizler's publication, in translation, is The Musical Eyeopener, in which Honest Mistakes of Good Musical Sense are Noted, [and] the Imagined and Self-perpetuating Folly of So-called Composers will yet be made Ridiculous. The term Staarstecher is a pun. Star stechen means "to open eyes," but Star alone can mean "starling," or "star" in the theatrical sense; stechen alone can mean "to sting," As will be seen in some of the passages translated below, Star is sometimes addressed as a separate personality. Also, Star, as a medical term, means "cataract," and when used in this sense, Starstechen means "to operate to remove a cataract."

There were seven issues of this periodical: the first was probably published in October of 1739, though it has no date; the second, third, fourth, and fifth issues were consecutively dated the twenty-eighth of each month, November through February, 1739-1740; and, the sixth and seventh issues bear only the year 1740 for the dates. All seven issues were then bound together and published in August, 1740, with the addition of an index and a "Report," dated 1728 and written by Giuseppe Riva.²

²Giuseppe Riva (b. 1698) was the Modenese representative in London. He maintained a lively correspondence with Ludovico Muratori and Paolo
The few selections from The Musical Eyeopener translated here offer a first-hand experience of Mizler's ideas, which reflect some of the ideals of enlightened rationalism. It will readily be seen that Mizler considered these principles most accessible to an elite. The circumstances of music before his own era were believed to be unfortunate, especially in relation to the circumstances of other arts such as poetry and painting, and in relation to its circumstances in other countries. Mizler's comparison of the nature of trees, the nature of men, and the nature of tones in the sixth issues may appear astoundingly insensitive to the modern reader. Yet, in the context of the intellectual events of his own era, in which it seemed that all the mysteries of life, the world, and even the universe were yielding to the strength of men's minds, his assumption that the creative forces within nature were diverse manifestations of one, essentially unified power was not uncommon. Mizler's comparison seems almost on the verge of the viewpoint that was to see natural processes as organic rather than mechanistic.

The fact is that Mizler's ideas reflect an aspect of the intellectual milieu of the first half of the eighteenth century that is not very palatable. They appear opposed to the ideals that brought forth the greatest musical achievements of the age, and they seem, at best, to have been only tolerated by its greatest minds. If Mizler's writings provide us with any perspective on the first half of the eighteenth...

Rolli, much of which is translated in Otto Erich Deutsch, Handel, A Documentary Biography (New York: W. W. Norton, 1954). The "Report" appeared anonymously in London in 1728, under the title Avviso ai compositori ed ai cantanti. A copy of this pamphlet, as well as a translation of 1727, is in the British Museum. Apparently the criticism in the "Report" was directed towards the operas of Georg Friedrich Handel. See, Deutsch, Handel, pp. 221-22.
The following are translations of selected passages of The Musical Eyeopener, including Giuseppe Riva's "Report".

Highly honored reader,

I have the honor of presenting to you this little writing, which I have written with a well-meant purpose, namely to help forward the development of music. Three things are especially detrimental to music, so that it has not yet been allowed to be seen in its perfect beauty: first, that prejudices are held against it; [second], that the imitation of nature by itself is so little observed; and finally, that so little time is generally taken to learn and practice it. For these reasons there are still many other gross mistakes locked up in music, which must necessarily originate from these circumstances. I have spoken against these and declared the same a disaster. I still would have said much more, [but] I did not wish to speak alone as regards my purpose, while I proposed only to myself to see through the greatest mistakes and clear the great rock of Anstosens from the path. If only this first [thing] were banished, then little mistakes would gradually be lost. If, in the rest, my expressions are to your taste, and you allow such to please you, then we are allies. But, if they are not to your taste, then consider that these are highly varied, and that one could truly dispute with some. Perhaps what pleases another offends you, and what may offend another pleases you. My taste extends only to clear, unadorned truth. And the witty, trifling, studied folly, and superstition, frivolous delusions, and
general things that take their origin only from the foolish obstinacy of men and not from nature will please me so very little as those who are spoilt on such things find little pleasure in pure truth. If I have said only the truth, then I am pleased, and I will not worry about the rest. In the appendix by Herr Riva, a learned and clever Italian, one can also see that reason, which reigns over all, must also reign in music. Because of absence, I have not been able to see through the printing myself, so there are various things to be put up with here that do not always agree with the new manner of writing founded on reason. Therefore, please do not attribute such to me.

[Mizler provides a short corrigenda.]

The remaining little problems will not hinder the reading. By the way, I commend myself to my sympathetic readers who I am ready to serve anytime.

Leipzig. August, 1740.

The Musical Eyeopener, First Issue
(August, 1740), pages 1-2; 8; 11; 14.

Finally, the age has come in which contemplation of the beautiful, noble, excellent science of music begins. The learned truly begin to worry about the history of this thoughtful art, as they also begin to examine its mathematics in detail. Various necessary inventions have already been prepared to facilitate bringing this science into the light. Melody is examined with the most diligence, as the most noble [element] of all music. The organization of a musical system is considered. Now, musical truths are bothered about; by achieving an orderly
succession of cadences their foremost principles are irrefutably improved. There is even a society of musical sciences to improve music, undertaken from a noble urge. What do all these endeavors indicate other than that a radiant age has truly arrived in which it ought to be possible that the musical sciences will be brought to perfection? Radiant age! - in which human understanding will particularly take the trouble to discover practical truths [and] to make such useful; and, on the contrary, to eradicate imperfections. Magnificent monument to reason - if it is allowed to destroy ignorance, foolishness, delusion, pride, and obstinacy as hated disgraces of men. Enviable descendents, who enjoy the fruit of such attentive and diligent ancestors! All sciences and arts are in such a state . . . that a healthy reason, a high-thinking understanding, a fiery wit can always still improve itself, set down, and invent. Several are, so to speak, more happy than others, because the noblest heads, the most elevated spirits strive for the best. So these invariably true sciences - I mean philosophy and mathematics - and those who work in knowledge of truths, give true pleasures as the greatest praise of their endeavors. Still, the number appear to grow daily, and, therefore, truth itself is brought to ever greater perfection. Music alone has had the misfortune that it was allowed to stand fully destitute until our time.

* * * * *

In consequence, the state of excitement of human passions is the ultimate purpose, and the artistic blending of tones is the means. Everyone who would obtain an ultimate purpose must know beforehand what that purpose should be. Then, it is the true account of a fool, that he does
not know the goal he wishes to obtain. Now, most practicing composers are very gifted, and they well know what their music ought to produce. They must, therefore, understand very well the ultimate purpose they seek, namely to stir or to quieten the passions of men, otherwise it would be said of them that they do know what they desire or will obtain. It is still not enough; alone, that we know what we will have. We must also truly understand the means by which the ultimate purpose is to be attained. Because nothing occurs without cause, and we will never attain the ultimate purpose through our mere wishes. So it is foolish to wish to have something, and not know what; so it is foolish to wish to straighten a certain thing without using the indispensable, necessary means. The means of obtaining the ultimate purpose in music is the known measuring and organizing blending of various tones. It is, therefore, without dispute that the various blendings and settings together of tones are the means by which the objective of stirring or quieting the passions of men will be obtained; so one who would gladly pursue music must know well the means as well as the ultimate purpose in music, that is moreover a modest knowledge of tones and of human passions. That is all true, said Star.

* * * *

All beauty in music springs from the proportion of tone, so that if the tone has another proportion it also sounds differently.³ Now, look into the proposal that M[agister] Mizler has made to you, with violin and

³Compare this statement with Mizler's claim in the Anfangs-Gründe that all beauty of music originates from the many variations of the harmonic triad. See, Chapter IV, page 69.
circle, in the fourth issue of the Musical Library, so you will be perfectly convinced. You must not, however, rush into a judgment, in case it might be like all traps.

[Mizler then relates knowledge of geometry to acoustical phenomena, such as size, thickness, and length of a string. Star contradicts the need of this knowledge to practice.]

* * * *

One cannot force anyone to believe something without his being convinced. But if a thing is impossible to do, it will be held as false, because it cannot be understood. This is the greatest folly, and contrary to the general rule of teachings of reason. We will let our Star sit in the window, and again consider the source of all mistakes in the practice of music.


Now, in general, philosophy and mathematics are the supporting pillars of the republic, which indirectly obtain such and make it blissful, as was proven in the third issue. So music must now be a part of the republic because it also constitutes part of these supporting pillars. And, if these sciences are the florescence of the republic, such must music also be, because it is through their help that music attains its perfection. Now, it is hopefully clear that mathematics, philosophy, and music together make up the summit of all human wisdom; truly they make for a blissful kind of kingdom (because in such a manner as performs the gentleman, so the servant does immediately) and the same manifests florescence. There is, therefore, no reason to appraise music as inferior,
because it not only brings great benefits to the republic, but also has significance, and a little more than belong to a common professor. He who cherishes the idea that truths are proven more by events than by reason, may only look back on history. Thus, it will be found that an empire always comes into greatest florescence when the sciences, and especially philosophy, mathematics, and music, have best blossomed. Herr von Voltaire places the governments of kings Philip and Alexander the Great in Greece, Augustus Octavianus at Rome, some of the house of Medici, and Louis XIV in France, as [those of] sovereigns who could claim and display the greatest spirits and scholars. If we sufficiently considered the most blissful situation of these kingdoms, as it was left behind by the most reliable writers, so we would always find that such was produced by the florescence of the sciences, and especially of philosophy, mathematics and music. Our beloved Saxon is himself a witness to this truth. And it was evident, and is still evident, how Russia, through the foresight of the great Ann herself, still constantly climbs. Indeed, who is shown [to be] above other scholars except philosophers and mathematicians? What, then, are the members of the famous societies at Paris and London, that it is such a great advantage to be close to these lands, and of such benefit to this country, which is very enthusiastic to obtain it at all costs, except philosophers and mathematicians? On the contrary, the historians are likewise objecting witnesses that to the government and land before their ruin, for the most part, sciences were again lost or completely encroached upon by barbarians. If now the sciences, and especially philosophy and mathematics, are the indirect supporting pillars of the republic, music is indeed a part of these sciences, and [it] has so
many benefits itself; and if it gives so much pleasure, and the wisdom of the Creator, through the diversity of their voices [sic], continually praises it, why would it be placed as inferior? D[octor] Martin Luther knew to judge music better. Much of his thought, which he has shown to be from music, is in his discourses. We will quote only a little. He said, "Music is one of the best of the arts. The notes bring the text to life. It [relieves]\(^4\) the spirit in mourning as seen with King Saul. Music is the best restorative of a grieving man, through which the heart is again freed; it will revive and refreshen. Music is part discipline and taskmistress, so people are made gentle and sweet-tempered, well-behaved and reasonable. Music is a beautiful, splendid gift from God, next to theology. I would, with my humble music, not provide what was grandest. The young should always be instructed in this art, for thus the people will be made skillful."

We would surely reckon the fourth and last of these statements to have great insight into music. And, often it is known how to judge the worth of music, but it is valued as trifling, because so many common people have that in mind, and then generally music becomes common. It is a known folly of mankind that once good is obtained and constantly in possession, especially if it is at the same time one of many things, it is given no more regard; truly, out of stupidity [it is] often no longer held for something good. So it is with many things in the life of man. Remote learned men are more often esteemed, and the true gains, from their known writings are very high; however, as soon as someone

\(^4\)The verb used here, *veriagen*, is obscure. It cannot be *verachten* with a variation in the orthography such as occurs with other words from time to time in other parts of the text. "Relieves" has been chosen, as it is consistent with the rest of the text.
begins to be known, then he also loses the esteem of many who are unreasonable, even as though the gains of such men were thereby to become lessened. The best nourishments that our nature is after often comes from use, and will be despised by some because they are no longer unusual, no longer tener, and as common as others, even though such an influence were their spiritual blessing, and so it is with music.

The Musical Eyeopener, Sixth Issue
1740, pages [80]-81; 83-84.

We now come to the last of which we have to speak in this publication concerning the mistakes of composers. Here, music has shared the same destiny with her sister poetry. Namely, she has had to allow the masses to judge what is beautiful or objectionable. Those who have ventured to allow their beauties to be heard by others have directed themselves toward this taste. So, as in poetry the outer is held before the inner and rhyme, together with poetic meter, before the essence of poetry, so it has gone in music. Various high and low tones are to be heard against one another within a certain length of time, and one has had to play still other notes related to those at the same time. These occur according to certain rules, which these people cannot explain, whether they be true or false. Words are read without it being known in the least what they mean. More frequently, if composers presented something new that had not been heard before, then it was more beautiful. No certain basis was set by which these beauties were to be judged, but the ears would be relied on even more, and one would rather hear it. Briefly: both to composers and to listeners, reason had very little to do with music, while,

An Italian adjective, "tenero," which has the meaning "tender" or "fresh" seems to be what Mizler intended here.
unfortunately, they had no suitable goal in nature, and all delivered only a totally confused fantasy. In poetry, the times have changed. The masters of wooden swords have taken their leave, and must now make their lodging with the tightrope walkers. The rationalists have opposed the corrupt taste of the masses and finally maintain the upper hand. Now, music in Germany also begins to follow after her beloved sister. She will no longer tolerate the Italian adornments prepared with so much trouble. She would rather be resplendent with a natural and spontaneous beauty from now on. As the Petitmaîtres fall after the kind of unchaste sirens that are glossed over with such bad stuff, her beautiful face has only been obstructed up to now. . . . In short, she has taken up with living in conformity with reason in all pieces of music, and to favor her reasonable Liebhabern of a noble and steadfast kind.

* * *

Philosophers denote nature to be all that is boundless and permanent according to eternal laws that set in motion the cosmic system with its suns and innumerable planets, to which our own planet has the proportion of a gnat. In a narrower sense, all nature is that which we on this earth see brought forth according to the laws of motion that are established by the inner powers of things. The essence of the tree is denoted by the sap that flows through the limbs in spring and, by means of veins and arteries that leave no part without, freshens again and again, so that the best is sent to the outermost boughs, and there will be a bud, juice, and finally fruit, which is warmed by the sun until ripe. And this we call the nature of trees. Thus, one can also form a clear concept of the
nature of men, with their concepts and passions [Leidenschaften], and of the nature of tones, if one takes the trouble to properly examine their essence. He who can bring forth what is similar to natural things is said to imitate nature. And, he who knows how to connect the natural tones, that is the harmonic triad, and therefore to appropriately organize them with words so that they have a resemblance to the passions [Leidenschaften], imitates nature in music. There is nothing in all nature that happens without cause, but the condition of all things is based on a long series of previous actions that have their own purposes. So a composer must not do anything without cause and a reasonable motive, which is to move or to still the passions. As a creature of reason, he must use efficient means to obtain his goal. Thus, he must truly study nature for useful means.


Finally we come to the last and greatest fault of all, which likewise will be encountered very frequently, namely that one is so little troubled about purity of harmony. It is of absolutely no importance that unharmonious relationships, two octaves and fifths, immediately following one another, and other forbidden opposing movements against the purity of harmony are set down. If it only sounds and is heard! It is heard, to be sure, and also sounds, but all the worse. It is known that these amount to weakness, and it is confirmed through prolonged experience that it is contrary to the rules of composition. Nevertheless, one does the contrary, even when a matter can be good or bad at the same time under some circumstances. It is entirely certain
that suitable effort in the preparation of musical works is not given. And, hidden octaves and fifths could absolutely be avoided if sufficient care were taken and the composer possessed the necessary aptitude. Experience also proves that a composition in which the most negligible mistakes against the purity of harmony is not encountered sounds vastly more pleasant, if the melody is also good, as that which in itself is pleasant to ears spoilt by many impure musical pieces. It is well known that many often diligently set a melody impurely, which causes the melody no damage or compels the same. We only ask: is it not possible that a very good melody can be supported with the most pure harmony? Who can deny such? As certain as the sun constantly illuminates our globe, it is certain that many such examples could and will be made, even daily. If now the best can so often be obtained, why is it not always sought to obtain it? Or, is there perhaps a composer without melody and harmony in his power, which will prevent him from choosing the best? This negligence will never allow anything to be made correctly. One wishes the truth, which reigns over all and has the greatest power on earth, and surely does not wish to suppress it.
Appendix to The Musical Eyeopener, which Consists of a Report on Composition and Singing by Herr Riva, Currently Resident of the Prince of Modena of London, Edited by Thomaso-Edlin, 1728, and Translated into German by Lorenz Mizler, Leipzig, 1740 Pages 111-17.

It is without a doubt rather odd that, since I acquired music imperfectly, I venture to throw out the abuses that for many years have given rise, and still give rise to disadvantage in so beautiful an art. Alone, it is healthy reason that has justice; all that human understanding brings forth to examine protects me from mistakes of audacity, so that I do not fear to say publicly my opinion of vocal music, and to lay before your eyes the abuses that have been initiated into composition and singing.

The composition of [a piece of] vocal music must have the right words, and the main concern is that it be a composition that expresses the intellect, so that it is considered united, that it relinquish a good idea that does not come at the right time, and it is content with much restraint, which is skill in the expression of the words in which the action will be brought out. This requires healthy reason, not only so that the music be understood, but also so that the words be given attention.

To give an example, the master who sets a very beautiful and cheerful aria to words of great sadness would be as the painter, according to Horace who, instead of a shipwreck, painted a graceful cyprus tree, of which a reasonable man can say: "This was not the point here,"¹)

¹) Horace. Non erat his locus.
A composer cannot be cheerful alone to have found a choice idea that agrees with the words. It is also necessary to bring forth the realizations themselves, so that the passage itself and the repetitions will not be too long to the listener. It is a great art if the right timing is judged and it is known when to finish, which is the other necessary rule of Horace to be considered by those composers, and which will lead them walking, so to speak, through all the steps of counterpoint and of melody.

The French, who take great trouble in their intention that their music be better than that of the Italians, have altogether banished Passagen, which some of our composers set or, better to say, have the frailty to make in order to please a singer who has no more talent than that his ears are placed on his head, and the French are right in this, if they discard such and play their joke on us. In an opera, where composers have need of custom, with truly about thirty arias to compose, the arrangement of the art permits some Passagen to be brought out to give the parts a certain chiaroscuro, which is a very good effect to create. But a composer always deserves blame if he overloads his music with many superfluous Passagen. Many notes do not determine the moving of the passions; even less do they occur at the right time and at the right place, to be played with art and understanding.

Further, it is abuse if the piece to be sung is overloaded with many Sinfonien. This has become strong in the past few years, so that finally the voice must be in conformity with the instruments, and the orchestra maintains the upper hand over the singer. There is no doubt that the

2) Horace. Sunt certi denique fines quos ultra citraque nescit consistere rectum.
interludes of instruments in arias do not have a good result, especially if the composer knows nature itself and is addicted to counterpoint, in which case he must take great care that no confusion is created, and that he has the necessary instruction of Terentius before his eye: not too much. An unskilled composer can fall into another error if he allows the instruments to accompany a tender and loving passion in a warlike fashion, so to speak, or to bring about a slow and emphatic accompaniment to words that indicate fury and desperation. The prelude and the interludes of the instruments must be taken from the nature of the voice, so that the voice and the instruments bring out a homogeneous change.

It is also a totally unbearable abuse if a composer begins an aria with a certain theme that, however, is relinquished in the continuation by such flourished variation that it causes nothing but confusion and only makes one forget the first idea contained in the beginning. 3)

It has not been known for a great long time, in ignorance of such I believe, how to make harmonic melody of the unisons that accompany the voice. Since their origin, they have been used by such composers who have no good basis [for doing so] and who stand in fear of making mistakes. 4) The unisoni can be used in many arias in an opera even more than for the little virtuosity of singers that constrains the composers themselves. He must, however, use such economy, and take care so that he will not commit an error.

3) Horace. . . servetui ad imum qualis ab in coepto processerit, & sibi constet.

4) Horace. Serpit humi tutus nimium timidusque procellae.
The last of my observations on the composition of an opera is essentially to direct attention to whether it can already and generally be appropriate to music. Thus, I venture now to bring to light the purpose that a good master must have concerning the proper use of diligence [Fleis] in the composition of a good opera.

If a composer has set a drama in music, in which I freely assume that the execution of writing and poetry is good, then he must do as a good painter who paints a history or a fable. This is put forward by the continuity of the entire action. Subsequently he indicates such on the canvas, and finally paints it with colors, and decorates when he now brings something closer, now puts something in the background, and by the continuation of this work gives his picture the appropriate perfection. After that, the main figures of the action are put in the right place, and the subject is expressed. There will also be a certain chiaroscuro, which makes the eyes receive the harmony, and the understanding achieves satisfaction.

Counterpoint must be a guide to the master so that there is no deterioration into errors that are forbidden in composition. However, sufficient strength of judgment, which one learns through much experience, must bind together the various ideas so that they will help one another and present the whole as perfect.

This economic arrangement is so necessary that a capable composer can produce an unusual result with a mediocre aria, if he skillfully fits it into the right place and also elevates it with a strong passion. The composer of an opera can also put to good use the beautiful rule of Horace here. 5)

5) Horace. Utiam non dicat, iam nunc debentia dici pleraque disserat & praesens in tempus omittat.
We come now to the misuses of singers and distinguish the good from the bad, without letting the outward appearance deceive us. A beautiful voice, an excellent taste, a perfect intonation, and good hearing are gifts of nature and constitute, with the help of study, this science for the singer, who must possess many other qualities that he must equally perfect.

Such things are observation of the time, the clarity and good pronunciation of the words, the support of the voice, the easy understanding of the composer's intention, the runs to give character with which composition is adorned, and still other things of lesser importance. However, if these beautiful qualities are not brought into order through good judgment, which has dominion over all gifts of nature and art, then the best will be mediocre, the good will be bad, and the mediocre will be very bad. This strength of judgment must guide the voice and the taste, which gives the proper liveliness or slowness to the song as the composer requires. The intonation and the time, however, must always be constant, and at no time can they be left at whatever place at the will of the singer. The slurring and staccato of the voice are likewise excellent graces, if one is opposite the other, but the singer learns when to do this at the right time, that is, according to the nature of the composition. He must also take heed that he makes no runs or cadenzas that digress from the right way, which has as its goal none other than resonance, and that are worthless trifles. If friendly nature has given a singer excellent taste but not a good voice, and if he does not acquire the above-mentioned qualities out of obligation to his gifts, but is content purely and rightly, and
without excess, to sing, he will cause the listener no repugnance. A heavy plowhorse does not conform so well as any Spanish horse in a riding school. It is a great gift to know one's self. Only narcissism, which only too often blinds and turns a totally good face to others and seeks the approval of the mob, corrupts the judgment of singers, so that they flatter themselves to be something they are not, and believe that they have merited the acclaim given them, either by virtue of obstanancy or because the cause and good taste are not understood.

Petrarca

Io parlo per ver dire,
non per odio d'altrui ne per disprezzo.
[I speak to say the truth,
not from hate of anyone nor from contempt.]
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