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Winter 1987

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Michael Haydn and Mozart: Two Requiem Settings

by JEFFREY T. POLAND

There was a striking parallel in the musical performances to commemorate Joseph Haydn and his younger brother Michael, the composer whom Mozart and Schubert greatly admired. At Michael's funeral, the music was the Requiem setting that he had left incomplete at his death. It was supplemented on that occasion by material from his C Minor Requiem of 1771. The Requiem was also performed at his brother Joseph's funeral nearly three years later. In subsequent memorial Masses for both famous composers, the music performed was Mozart's Requiem. Whether the same choice was accidental or intended, the coincidence encourages a comparison of Haydn's Requiem in C Minor and Mozart's Requiem.

The linking of these works seemed logical at the time, almost inevitable, because of the close personal and professional relationship between the two Haydns and Mozart. Whereas Mozart's Requiem, despite its enigmatic and confusing history, remains the composer's acknowledged final masterpiece, Haydn's Requiem has been relatively unknown until recently, but during the last twenty years it has attracted attention and the work has become recognized both as an influence on Mozart's Requiem and in its own right.

Considerable emphasis has been given by recent scholarship to Baroque influences in Mozart's sacred compositions, and a number of studies have been devoted to the influence of Salzburg's particular musical tradition upon Mozart's work. His court appointment in Salzburg made him well-versed in the musical requirements imposed by liturgical reform, and his study of the works of Bach and Handel at Baron van Swieten's gatherings in Vienna was a major factor in the stylistic development of his later works — including the Requiem.

In both Salzburg and Vienna, Mozart had become familiar with the works of such Austrian composers as J.J. Fux, Johann Ernst Eberlin, Florian Leopold Gassman, and Johann Georg Reutter (to whose names we must also add that of Mozart's father Leopold, whose works guided the work of the son until his later years). There is no documentation that

Mozart adapted a given model for his Requiem. Because Mozart studied Handel's works so closely (and arranged several of the oratorios for van Swieten), one can be reasonably certain that the theme of the double fugue in the *Kyrie* is consciously modelled after that of Handel's *Messiah* chorus "And with his stripes," but here we are concerned with a melodic formula that was widely used throughout the music of the Baroque. Less certain is Mozart's knowledge of an incomplete Requiem by Gassman that has been cited as a model for the opening theme of Mozart's *Introit.* While it is known that Mozart respected Gassmann as a composer, it is uncertain whether Mozart would have seen this work. Would van Swieten have known it by virtue of his position as court librarian? Or did Mozart discover the work for himself (perhaps in the archives of St. Stephan's Cathedral)? A more likely source of the *Introit* theme, in fact, might have been Handel's *Funeral Anthem for Queen Caroline,* which Mozart did encounter in the van Swieten circle.

In considering Michael Haydn's influence we are dealing with a characteristic fusion of Baroque elements and the musical heritage of Salzburg, both inherent in Haydn's and Mozart's style; and while the ensuing discussion is not directed at a comprehensive stylistic comparison, much understanding can be gained by the specific investigation of similarities between Haydn's Requiem in C Minor and Mozart's Requiem.

There is clear evidence that Mozart not only knew Haydn's Requiem, but was present on the occasion for which it was written. He and his father returned home from their second journey to Italy on December 15, 1771. Shortly after their return, the Prince-Archbishop, Sigismund von Shrattenbach, died. Haydn began at once to compose a Requiem Mass in honor of Salzburg's popular ruler, and he completed the work in just two weeks' time. Both Leopold and Wolfgang Mozart were present for (and probably participated in) the performance of Haydn's *Missa pro defuncto Archiepiscopo Sigismundo* at the memorial service early in 1772.

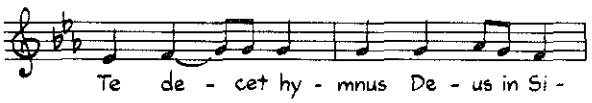
This performance would have been very close to Mozart's sixteenth birthday (January 27, 1772). According to H.C. Robbins Landon, it had a profound psychological effect on the adolescent Mozart — an effect that later was to become a factor in the composition of his own Requiem.[1] Landon's comparison of the two works prompted him to declare that Haydn's Requiem is ". . . indisputably the direct model for Mozart's own Requiem written twenty years later." Yet he did not publish his analytical findings, and the following discussion will attempt to identify some of the similarities to which Landon (as well as other sources) have alluded.

[1]Landon, *Essays on the Viennese Classical Style: Gluck, Haydn, Mozart, Beethoven,* pp. 111–112.

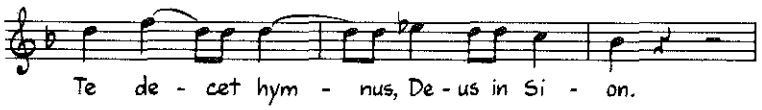
The use of Gregorian themes on the text "Te decet hymnus" is a primary consideration in a comparison of the two works (Example 1). Haydn's setting is based on the plainsong psalm tone for the verse as found in the Mass for the Dead. Mozart derived his theme from the *tonus peregrinus* of Psalm 113, "in exitu Israel de Aegypto," in the Vespers of Sunday.

EXAMPLE 1

Haydn, *Introit,* mm. 26–30.



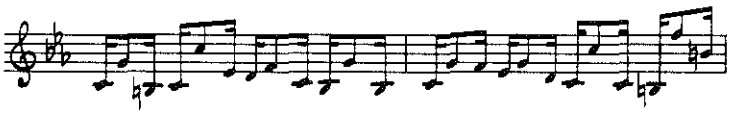
Mozart, *Introit,* mm. 21–26.



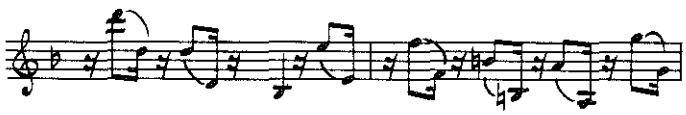
Other similarities of structure include the opening fugato and the setting of the words "et lux perpetua." After an orchestral introduction, the fugato that begins each work is seven measures long with vocal entries in order from lowest to highest voice (BTAS), and an equal distance between entrances. As accompaniment to the vocal counterpoint, the violins play a syncopated figure that is melodically different but rhythmically identical (Example 2).

EXAMPLE 2

Haydn, *Introit,* mm. 11–12.



Mozart, *Introit,* mm. 8–9.

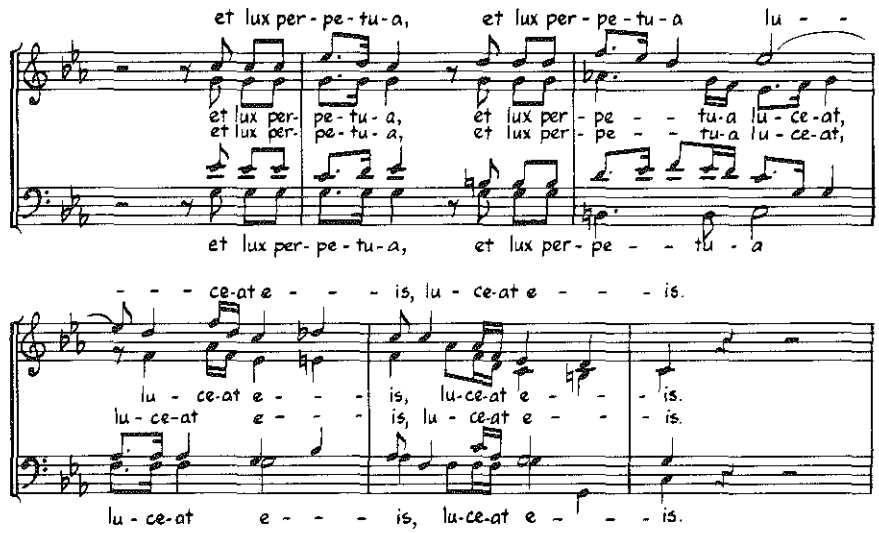


The text "et lux perpetua" is set in a homophonic texture with strict syllabic declamation by Mozart and paired voices by Haydn (Example 3).

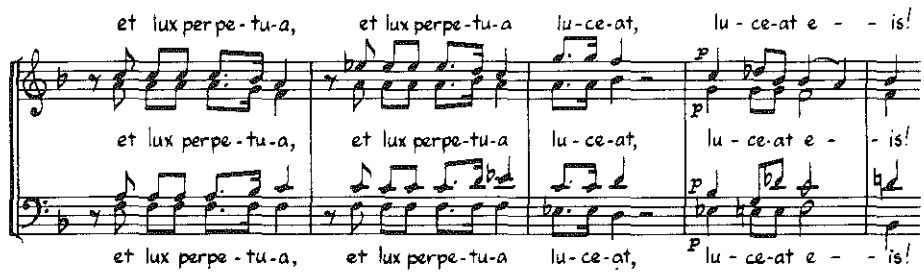
Each of the settings contains five measures with a distinct similarity of rhythm throughout, and a certain correspondence in part writing of the soprano and tenor voices.

EXAMPLE 3

Haydn, *Introit,* mm. 18–23.



Mozart, *Introit,* mm. 15–19.



At the return of the "Requiem aeternam" text, Mozart introduces double fugue texture in foreshadowing the large double fugue of the *Kyrie,* but the opening subject is still the principal one at this point. Haydn, on the other hand, introduces new material by the solo quartet, followed directly by the *Kyrie* which is based on the opening subject, but with redistributed choral entries (ASBT). Both composers close the *Introit* with a half cadence on the dominant.

In the *Kyrie* the structural relationship between the two works breaks down. Haydn's *Kyrie* is essentially a recapitulation of the *Introit* fugato,

whereas Mozart's double fugue forms an independent subdivision of the movement. Nonetheless, it is the similarity of formal design in the *Introit* section of these works that captures one's attention, particularly the incorporation of plainchant.

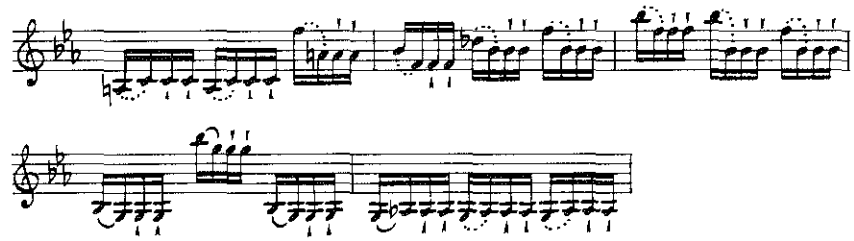
Corresponding features of the *Sequence* movement include the placement of solo voices, the techniques of canonic imitation and voice-pairing, and certain rhythmic and harmonic gestures. The placement of solo voices ranks as the most significant. Both composers use the solo voices in slightly over half of the twenty stanzas that comprise the *Sequence:* eleven stanzas in Haydn's work, and twelve in Mozart's. In what appears to be more than coincidence, nine of these stanzas are the same (four through seven, and eleven through fifteen). The outline below illustrates the similar distribution of text beginning with the fourth stanza, and the corresponding placement of solo voices.

Haydn			**Mozart**
—	v. 3	Tuba mirum	Bass
Soprano	v. 4–5	Mors stupebit	Tenor
Alto	v. 6	Judex ergo	Alto
Alto	v. 7	Quid sum miser	Soprano
—	v. 9–10	Recordare	Quartet
Tenor	v. 11–13	Juste judex	Quartet
Bass	v. 14–15	Preces meae	Quartet
Quartet	v. 17	Oro supplex	—
Quartet	v. 20	Pie Jesu (text repeated)	—

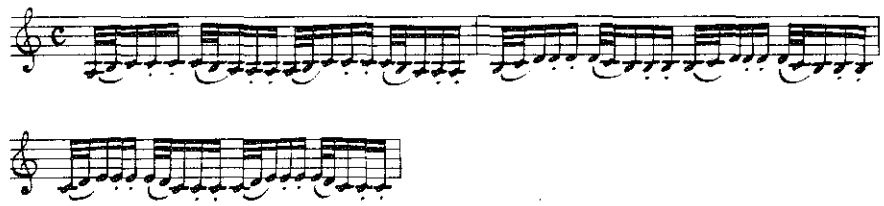
The soloists are introduced one by one and finally in a quartet. It is interesting to note that Mozart reverses Haydn's order of the solo voices, possibly because the *Tuba mirum* was most appropriate for the bass soloist (and solo trombone). More important seems to be the fact that in both works "Judex ergo" is assigned to the alto soloist. In Mozart's *Recordare* movement there are key changes at "Juste judex" and "Preces meae" that correspond with Haydn's similar treatment of the text. The chorus also presents essentially identical lines in each work (stanzas 1–2, 8, 16, and 18–20). In the solo quartet passages both Haydn and Mozart employ canonic imitation, and the technique of voice-pairing also appears at the same point in both works. Further, there is a distinct similarity of rhythmic design and articulation in the string accompaniment of the *Confutatis* (Example 4).

EXAMPLE 4

Haydn, *Sequence,* mm. 174–78.



Mozart, *Confutatis,* mm. 1–3.

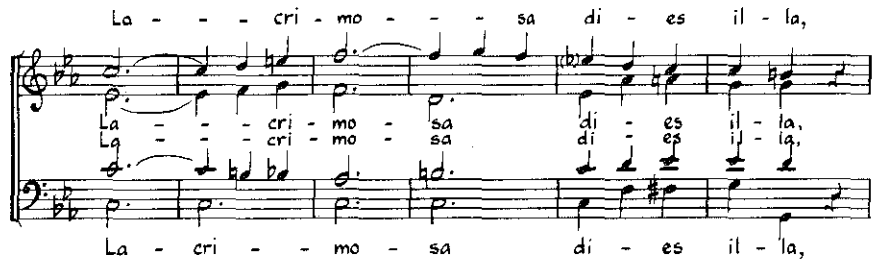


Another rhythmic parallel can be found in the settings of *Lacrimosa.* In Haydn's work the metric unit is the quarter note; in Mozart's work it is the dotted quarter note. Example 5 illustrates the similar phrases. The first violin part in both works contains melodic figures that underline the meaning of the text.

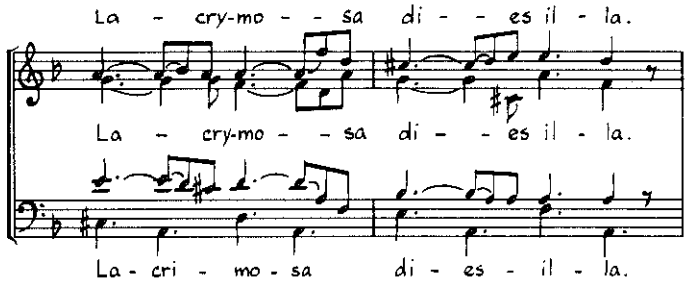
Both composers set the *Rex tremendae* in the key of G minor. Haydn completes the verse on a half cadence (D-major dominant chord), whereas

EXAMPLE 5

Haydn, *Sequence,* mm. 217–222.



Mozart, *Lacrimosa*, mm. 9–10.



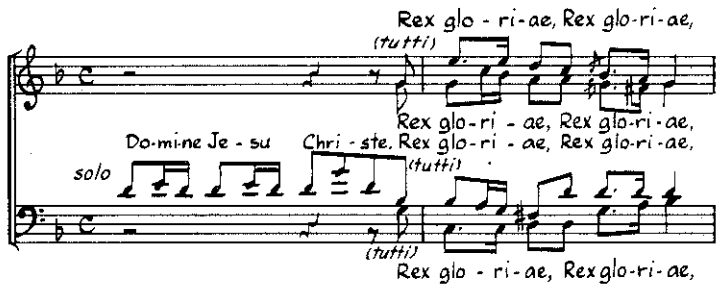
Mozart divides the movement equally between G minor and D minor. Less significant, but worthy of notice, are the settings of "Juste judex" in the key of B-flat. Haydn had already established that key for the previous verse ("Quarens me"), whereas Mozart arrives there rather abruptly after a circle-of-fifths progression and strong cadence in D minor.

It is known from extant sketches of Mozart's work — which had remained incomplete at his death — that his student Süssmayr composed the *Lacrimosa* from measure nine to the conclusion of the movement. The plagal "Amen" cadence, which Süssmayr used as the conclusion of the *Sequence*, though possibly not in conformance with Mozart's intentions, corresponds with Haydn's cadence — a plagal cadence with the *tierce de Picardie* in the alto voice of the final tonic chord.

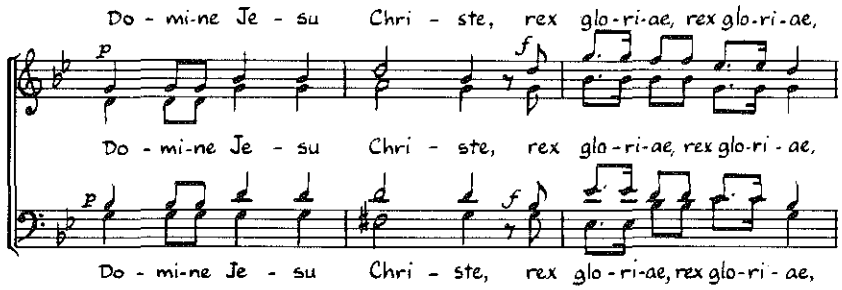
Many aspects of the *Offertory* settings almost duplicate one another. G minor is in both cases the tonic key for the first part, "Domine Jesu Christe." Then, just at the outset of the movement, the rhythm of the words "Rex gloriae" is exactly the same (Example 7), and the words are repeated and delivered as a powerful choral salutation to the Lord in both Requiems.

EXAMPLE 6

Haydn, *Offertory*, mm. 1–2.



Mozart, *Offertory,* mm. 1–3.

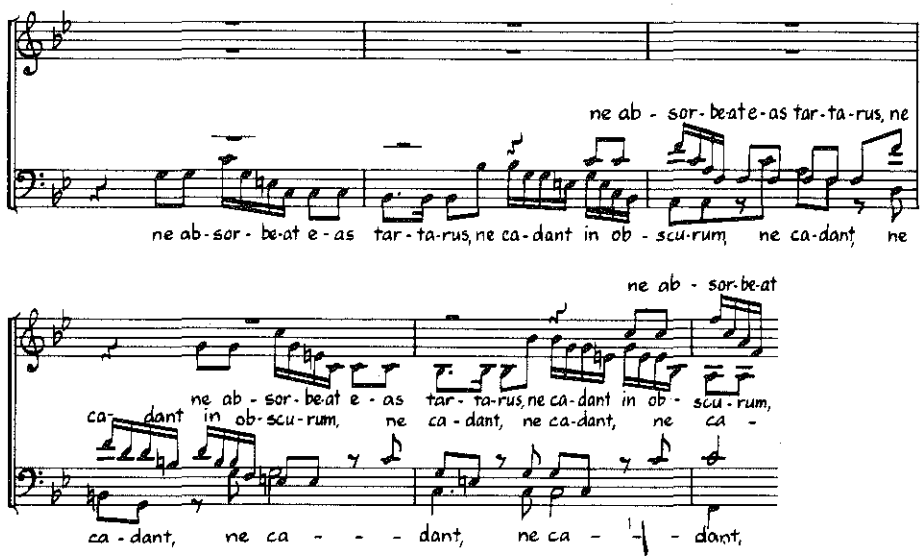


The text "de poenis inferni" is similarly repeated in both works. Haydn and Mozart (Süssmayr) arrive at the key of B-flat major for this section. The choral sopranos take the lead and are answered by the lower three voices. On the words "et de profundo lacu," Haydn's music is more descriptive of the "deep water," but the treatment of dissonance and element of harmonic surprise are comparable in both settings. In the accompaniment, the low strings and organ play even eighth notes; the upper strings rhythm  that occurs in Haydn's measure nine also appears in Mozart's measures eight and ten. The dynamic markings of these phrases in koth cases begin *forte* and end *piano.*

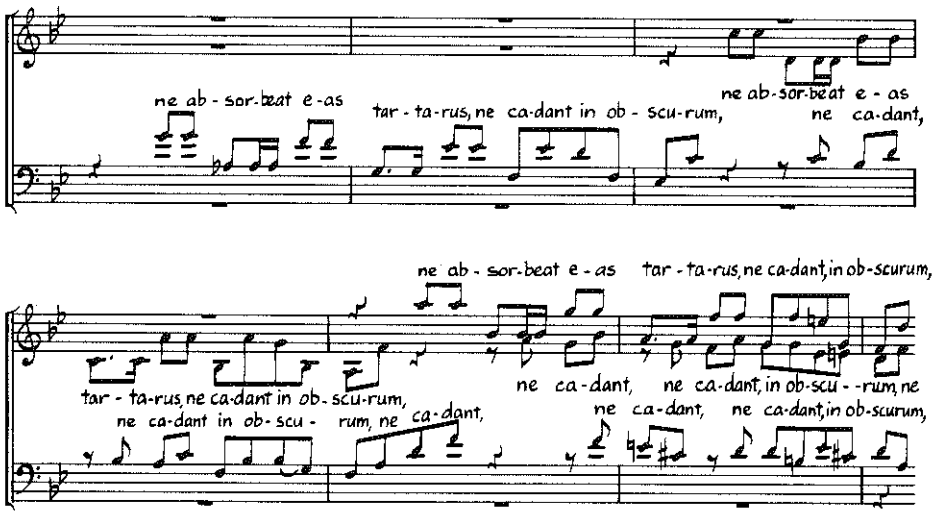
Another remarkable similarity of compositional technique and rhythmic design can be found at "ne absorbeat." The two text phrases of this section are combined in a brief but highly descriptive fugato. The rhythm of Mozart's subject strikes me as an adaptation of Haydn's setting. On the text

EXAMPLE 7

Haydn, *Offertory* mm. 20–32.



Mozart, *Offertory*, mm. 21–32.



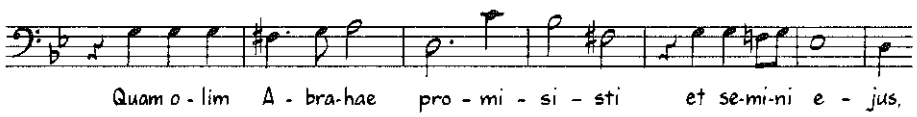
"ne cadant," the after-beat rhythms correspond and the triadic outlines are closely related (Example 7).

For the text "sed signifer sanctus Michael" Haydn employs the soprano soloist. Mozart also sets this text as a solo section, but he uses the four soloists together. With the soprano voice leading the way, Mozart's setting shows canonic imitation at the fifth below after two measures. At the final statement of "lucem sanctam," both Haydn and Mozart employ the same half cadence in G minor. This cadence leads directly to the "Quam olim Abrahae" fugue.

Since fugal procedure is customary at this point in the Requiem text, it is not so remarkable to find large-scale fugues in both works. However, it is significant that the fugue subjects are derived from the same source (Example 8), even though this subject had been commonly used in imitative counterpoint for nearly a century before Haydn's adaptation.[2]

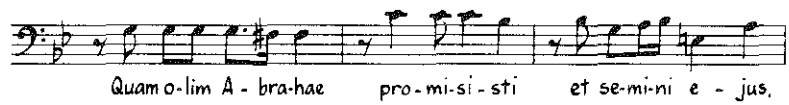
EXAMPLE 8

Haydn, "Quam olim Abrahae" fugue subject



[2]For example, the Salzburg Kapellmeister Heinrich Biber (1644–1704) used a similar point of imitation in his *Requiem in F Minor*. See *Denkmäler der Tonkunst in Österreich*, Vol. 59, pp. 57–58.

Mozart, "Quam olim Abrahae" fugue subject

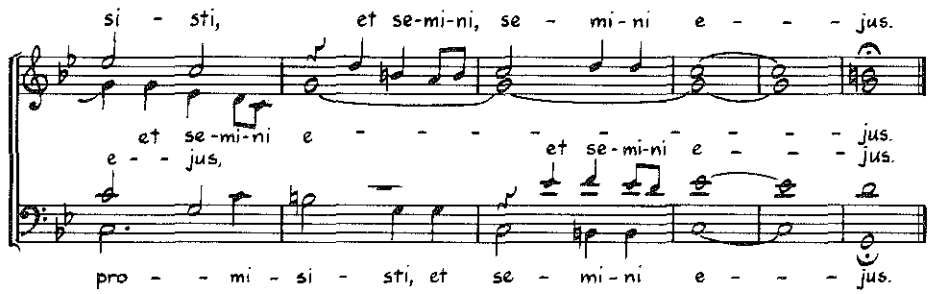


Mozart includes an independent accompaniment in the strings with doubling of the voice parts by the winds only (bassett horns and trombones). Haydn's orchestral forces are used strictly to double the voice parts, except for a brief violin passage at the beginning of the repeated fugue (after *Hostias*) — it is again tempting to conclude that Mozart's string accompaniment is an elaboration derived from Haydn's work.

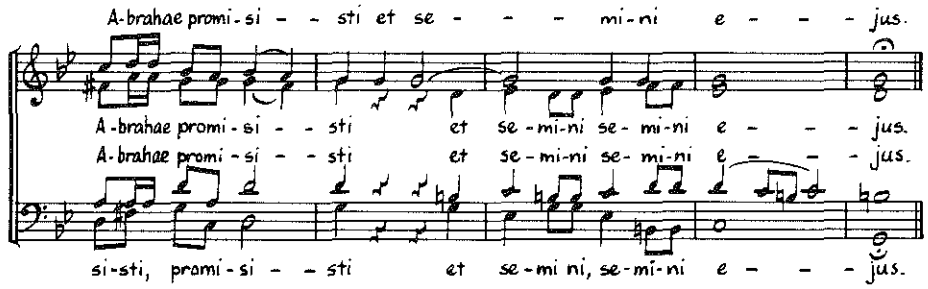
The final parallel to be drawn between the two *Offertory* settings involves the final cadence of the fugue. Mozart's closing measures are clearly influenced by Haydn, particularly in the harmonic progression, long note values, and plagal cadence on the tonic chord in the major mode (Example 9). In both Requiems the fugue is repeated in the second section of the *Offertory (Hostias)*.

EXAMPLE 9

Haydn, "Quam olim Abrahae," mm. 98–103.



Mozart, "Quam olim Abrahae," mm. 74–78.



The *Sanctus* movements suggest Haydn's influence on Mozart in several details: similar chord progression; the repetitions of the word "Sanctus," which are separated by one beat (quarter rest); the words "pleni

sunt" being given to a single leading voice, and the words "gloria tua" being treated in similar manner.

Nearly every phrase contains some resemblance. The similarities come to an end, however, with the "Osanna" text. Mozart (Süssmayr) observes tradition with a brief fugue at that point, but Haydn breaks tradition with a lyric melody and homophonic accompaniment.

The *Benedictus* movements have nothing in common except for the fact that they are both given to the solo quartet which, however, was customary in Mass settings of the era.

But in the *Agnus Dei* the similarity of tonal design deserves mention. Both works begin in their respective tonic keys, and in both there is a change of key within each of the three statements of the text.

In both works a half-cadence marks a division of the movement before the Communion text, "Lux aeterna." It is well known that Süssmayr completed the movement, beginning at "Lux aeterna," with music from the *Introit.* Most authorities suggest that Mozart would not have completed the movement (and the Requiem) in the same way. On the other hand, Süssmayr might have acted on Mozart's verbal instructions to use the *Introit* music as an expedient for completion of the Mass. Haydn also used brief segments of the *Introit* for his Communion music. His "Lux aeterna" begins with a soprano solo and the phrase is completed by the solo quartet using music from the *Introit.* The formal structure of the Communion section, however, is quite different in the two works in spite of the fact that both return to portions of the first movement and the focus of comparison in the final movement remains limited to this aspect.

One cannot help wondering about the fact that the strong points of similarity between these two works are diminished when Süssmayr assumes control of Mozart's composition. In the latter half of the *Sanctus,* in the *Benedictus,* and in the *Agnus Dei* (all composed by Süssmayr), the similarities are few or indeed disappear. On the other hand, the movements that were composed or sketched by Mozart all contain clearly identifiable parallels to Haydn's Requiem.

Nevertheless, to say that Haydn's Requiem is the direct model for Mozart's work would require evidence other than what we have been able to quote. Haydn's Requiem shares an abundance of elements with Mozart's Requiem: details of instrumentation, choral textures and textures of orchestral accompaniment, placement of solo sections, specific features of style and technique, movement structure, tonal design and cadential progressions, rhythmic patterns of text setting, eloquent text description in the *Sequence* and *Offertory,* and, finally, the heritage of the Baroque and of

Salzburg's liturgical practices. And here we need to be reminded that both Haydn and Mozart were especially fond of the Salzburg Archbishop whose death inspired Haydn's composition, and that Mozart witnessed its performance.

In the end, Michael Haydn's Requiem in C Minor has unquestionable bearing on Mozart's Requiem. It should be more widely known both for its own merits and for the honored place it claims as a source of inspiration for Mozart's great work.

Choral Conductors Forum

THE SHOW CHOIR

A CONDUCTOR'S CHALLENGE AND DEFENSE

"It's exciting." "It's good for recruitment." "It gives our institution a more showy, contemporary image." These were some of the arguments with which David Itkin, a doctoral candidate in orchestral and choral conducting at Indiana University, was faced in one of his early teaching assignments. The project proposed was the establishment of a "Show Choir," and, emanating from the interest of both administration and students of a college, the pressure was considerable.

Having had excellent training as a singer and conductor as well as a measure of pedagogical experience, Itkin recognized the full extent of the issue and decided to get to the bottom of it. He wrote out a thorough exposé of the alleged advantages and threatening disadvantages and placed the matter before the public. In the April, 1986, edition of the MENC Journal, the official publication of the Music Educators National Conference, appeared, with an intriguing picture of four handsome youngsters in lively gymnastic poses, his article entitled "Dissolving the Myths of the Show Choir."

The article makes fascinating reading because, though it is guided by passionate conviction, its points are entirely objective. What is investigated at the outset is the origin of the new genre. It arose, like a "phoenix from the ashes" of the men's, women's, and mixed-voice glee clubs of the 1950's and 1960's; and its fare, rather than generally well-arranged versions of folk, spiritual, and contemporary ballad selections, it what is "seen" (as Itkin points out the change of performance orientation) in night clubs, amplified by television: The ensembles acquired back-up bands, sophisticated lighting, and the sets and costumes of the traveling rock show with its elaborate sound equipment. At the same time the nature of the former "come and sing" ensemble grew into a "high-pressure" and "high-anxiety" organization, membership in which was obtained only through intensive auditioning that tested prospective members for charisma rather than musical ability.

This curious change from time-honored amateur to seemingly professional status is unmasked in Itkin's article as precariously deceptive. We are dealing with amateurism of a hazardous variety, and its dangers are spelled out through a detailed examination of the four "myths" on which the novel institution of the Show Choir is founded.

The Myth of Public Relations and Accruing Benefits

Itkin quickly dismisses the idea of any material enrollment gain through a public image based on entertainment that is obviously not the "musical cornerstone of the institution." He probes a little more deeply into the financial side of the argument since the collegiate Show Choir *is* apt to take in more than it spends. The model of collegiate athletic programs, however, proves not to be applicable. While the latter may be a critical source of income — whatever reservations may have to be considered — the former nets "trace amounts," and against the wholesome aspects of the one stand what Itkin describes as the destructive tendencies of the other.

The Myth of Training

Every profession has its own needs of training. It stands to reason that the college can contribute to the training of show musicians only if its music curriculum were to devote a significant portion to this purpose — as Itkin describes it, an "expensive undertaking of questionable merit." Instead of offering genuine instruction, the Show Choir, as he argues, encourages students to "ruin their voices with harsh, chesty vocal techniques," its repertoire being "poorly arranged" and "completely inappropriate to the SATB ensemble." Any values of training patently disintegrate in the process.

The Myth of Broadway

The article makes it clear that a confusion of two types of entertainment is, more or less, intended. The combination of music and dance, characteristic of musical comedy, is counted among the positive attributes of the Show Choir — as its name implies. But once again, the confusion entails a confusion of professional standards. The Broadway show, though appropriated by the high school stage as eagerly as, in former days, D'Oyly Carte's productions of the Gilbert and Sullivan operettas, represents professional theater, in which "musical, choreographic, and dramatic concerns are set side by side, and each is dealt with in a way that enhances the others." Conversely, Show Choir choreography rather "inhibits healthy vocalizing," and whereas Broadway choreography combines "the finest elements of ballet, jazz, and modern dance," its counterpart offers no more than the "improvised gyrations" of the teen-age prom — not derived but divergent from the techniques of the Broadway musical.

The Myth of Variety

Discerning, finally, is Itkin's answer to the charge that the academic musical community must widen its view of acceptable performance styles

and practices. "Often, the rationale is given that because the popular arts are so much part of our everyday lives, they cannot be ignored; educators are duty-bound to give them equal time. Unquestionably, the influence of the popular arts cannot be ignored — so why should we strengthen it further?"

While at times polemic in tone, these are not the words of an aging purist but of a practitioner of the choral art whose warning is doubly valid because he grew up in the era to which his discussion refers. Mr. Itkin is to be commended for his stand and its articulate defense.

— A.M.

Choral Performances

Report from England

London — The late Sir Herbert Howells (1892–1983) is best known in America for his massive *Hymnus Paradisi* (1938) and perhaps more so through its reputation than actual performance. The sad history of the work, a Requiem composed in memory of his son Michael, who died of spinal meningitis in 1935 at the age of nine, is familiar to many, as is the fact that for twelve years after its completion the work remained "a personal, almost secret document" until in 1950 Vaughan Williams prevailed upon the composer to release it for performance. What has not been generally known is that in 1936 Howells composed a *Requiem* for unaccompanied choir that was written concurrently with *Hymnus Paradisi* and not released until 1980, when Joan Littlejohn at the Royal College of Music helped Howells to reassemble the manuscript and prepare it for publication. Now that this has been done (the work having been copyrighted by Novello in 1981 and apparently released after Howells's death in 1983), some of the first performances in nearly half a century have been given in Great Britain by the London Oriana Choir, conducted by Leon Lovett.

The most striking aspect of this work, as one would expect, given its extraordinary history, is its close relation — musical as well as spiritual — to the *Hymnus Paradisi,* for which it is less a rough draft or early version than an emotional and textual study. Composed on a much smaller scale, for double choir and four soloists *a cappella,* it seems to gain in intimacy of expression what the *Hymnus* for all its grandeur loses — dare I, an ardent admirer of Howells, say? — to its occasional pretensions. One finds, too, in parts of the *Requiem* a language very different from the *Hymnus* — the Howells of *Master Tallis's Testament,* which reminds one of Vaughan Williams's declaration that Howells the composer was a reincarnation of "one of the lesser Tudor luminaries."

In six movements, the *Requiem* turns from remote, static simplicity at the outset to rich, sweet, and — one might say — masochistic, dissonant textures in the later movements, as though in the process of composition the composer had travelled from grief-stricken suppression of personality to what he called "release and consolation" from a "loss essentially profound

and, in its very nature, beyond argument." The six movements are:

I. Salvator mundi (O Saviour of the world)

II. The Lord is my shepherd (Psalm 23)

III. Requiem aeternam (1)

IV. I will lift up mine eyes unto the hills (Psalm 121)

V. Requiem aeternam (2)

VI. I heard a voice from heaven

Immediately one sees a progression of emotional thought. The Sarum text of invocation (the traditional text of the Salisbury rite set in English) ties this work into the long tradition of Continental masses from Dufay onwards, and it is set by Howells to the simplest of neo-Tudor music; the two psalm settings, featuring solo voices, are of sparse choral textures, as though the composer were trying to recapture the spirit of the ancient author's simplicity and artlessness. The two *Requiem* movements are more complex in their harmonic language (the first borrows extensively from *Hymnus Paradisi* — or is it the other way round?), and the concluding "I heard a voice from heaven" is related to these with its dense textures, clashing seconds, and cross-relations.

To make something of the brief (twenty minutes), highly charged work on one hearing, one is faced with sorting out a plethora of influences and relationships, to other works of Howells, and to the many other composers whose work he must have had in mind at the time. Like the (traditional) "Requiem aeternam" text (here repeated in interior movements), the Sarum text "Salvator mundi" goes back to very ancient usage, as does the concluding text from St. John; Tallis's setting is known to everyone and it is, to my mind, a further "tie-in" with earlier epochs. We are dealing with a masterly presentation of traditional material in a new and personal light — which is typical of the entire success of twentieth-century music in Britain, from Elgar to Maxwell Davies. The music of the *Requiem,* especially at the opening, reminds one instantly of Vaughan Williams (the *Mass in G Minor*); they both employ the same key and double chorus, and the work of Vaughan Williams would, even in 1936, have been well known. Delius also seems present — the *Mass of Life* often looms over much of the *Requiem;* but the *ppp,* spreading out into a magical bitonal wall of sound at "et lux perpetua" (Requiem 1) could be identified with no one but Howells. These influences have been expertly absorbed into a personal expression which, presented in the best way, should help to illuminate Howells's later work. In its overall musical structure there may seem to be some disjointedness, given the variety of texts and choices of musical settings: we are reminded that the movements were conceived for performance at different parts of a memorial service. Indeed, the composer indicated that movements I, II, III,

and VI could be performed separately (why only those, one wonders?); and this may possibly have been due to a musical, as opposed to the overriding personal, concern of Howells that led him to suppress the work for so long. Nonetheless, the appearance of the *Requiem* should be greeted as an important event, above all in choral circles.

The London Oriana Choir, formed by Lovett in 1973, has taken the work to the Aix-en-Provence Festival, having been its resident choir several years ago. Among its many distinctions, which include having sung at all the major London concert halls and under many distinguished conductors, is the policy of accepting only members under the age of thirty-five. A projected American tour is to be anticipated with great interest.

— David Francis Urrows

Report from Italy

Rome — The name of Giovanni Battista Pergolesi will usually bring to mind two famous masterpieces, *La Serva Padrona* and the *Stabat Mater.* Few musicians or scholars these days can think of more than one or two other works written by him — authentic works, that is, since of the three hundred and thirty compositions ascribed to him, he has actually written about thirty-five. And of the twenty-two manuscripts that are designated as autographs in the libraries of the world, only twelve are genuine. And only two of the fifteen or sixteen known portraits of the composer were drawn from life (by Pierleone Ghezzi) while the more than a dozen others are imaginary likenesses, romanticized concoctions by late eighteenth- and nineteenth-century artists.

These facts have become clear only in the last few years, mainly through the efforts of the scholars from seven countries involved in the Pergolesi Research Center of the Graduate School of the City University of New York. Formerly, the music of and the literature about Pergolesi had been confused and befuddled by misattributions and misconceptions. The *Opera Omnia,* the supposed complete works edition published *ca.* 1940, contained more false works than genuine ones. But the year 1986 marked the two hundred and fiftieth anniversary of the death of Pergolesi (1710–1736), and things are changing for the better.

In celebration of the anniversary, a most extraordinary sacred vocal concert took place on the 28th of June, 1986. Undoubtedly for the first time in history, there was a concert of sacred works all by Pergolesi; two of the three works performed included chorus and were unknown. The program included the psalm setting *Confitebor tibi, Domine* for soprano and alto solo, five-voice chorus, orchestra, and continuo; the *Salva Regina* in C Minor, an

antiphon for soprano, strings, and continuo; and most important, the *Mass in F Major* for many soloists, four choruses, two orchestras, and continuo. The concert was given in the church for which this Mass, in its four-chorus version, was originally written (251 years ago), San Lorenzo in Lucina. It was one of the most exciting sacred vocal concerts this (prejudiced) writer has heard in a decade. Marcello Panni conducted the Orchestra Sinfonica di Roma della RAI Radiotelevisione Italiana, the Coro di Roma della RAI (directed by Gianni Lazzari), and its Coro da Camera (directed by Sergio Siminovich); the principal soloists were Cecilia Gasdia (soprano) and Bernadette Manca di Nissa (contralto). The concert was part of the Grandi Feste nella Roma Barocca.

The Mass, written when Pergolesi was about twenty-five, is a powerful piece with overwhelming choral numbers contrasting with the poignant lyricism of the arias. The autograph of the four-chorus version of this Mass was unknown for over two centuries. It is now housed in the Morgan Library in New York City. The edition used in the Rome performance was prepared by Professor Francesco Degrada, one of the general editors of the Giovanni Battista Pergolesi Complete Works edition, now in the process of publication under the auspices of the Pergolesi Research Center and the city of Jesi (Pergolesi's birthplace) under the imprint of Pendragon Press of Stuyvesant, New York, and G. Ricordi of Milan. Devotees of choral music should be advised that Pergolesi's oeuvres include several other unknown masterpieces crying to be heard.

— Barry S. Brook

Report from Japan

Nagano — While athletes from many countries competed vigorously against each other at the Olympic games in Los Angeles, a different group of young people from thirteen countries were working together in Japan to prepare performances of such pieces as Mozart's *Coronation Mass* and Takekuni Hirayoshi's *Dream*. The contrast between the two events in the level of international brotherhood and understanding was conspicuous.

Asia Cantat, the first major international choral festival to take place in Asia under the co-sponsorship of the Nippon International Choral Federation and the International Federation for Choral Music, set no world records for speed or distance; but it did send 2,500 singers home with a very warm sense of friendship for each other and for the experiences they had had in Nagano. Countries as diverse as Australia, Belgium, Holland, Hong Kong, Iceland, Japan, Korea, the Philippines, Switzerland, Taiwan, the United States, and West Germany were represented at the festival. Following the model of the Europa Cantat, which is held in Europe every

three years, the choirs sang a number of "Petit Concerts," both for each other and for the people of nearby towns and cities. Most groups had prepared at least one program of choral music from the international mainstream (with a rather low percentage of twentieth-century music); and usually each had also prepared a concert of the folk music or concert repertoire of its own country.

In addition, for two hours every day the nationalities were thoroughly mixed into five massed choirs, or "ateliers," under distinguished conductors from different countries, to prepare five major evening performances. The repertoire for these concerts consisted of: a program of European madrigals conducted by Andrea Veneracion of the Philippines; Mendelssohn's *The Conversion of St. Paul* with Charles Hirt of the United States conducting; a program of shorter pieces for children's choir, including Japanese folk songs, directed by Saeko Hasegawa of Japan; a concert of primarily Belgian contemporary works under Jos Van den Borre of Belgium; as well as the Mozart Mass and Hirayoshi cantata mentioned above, which were conducted by Willi Gohl of Switzerland and Yoichiro Fukunaga of Japan, respectively.

Each day began with an hour of community singing, during which everyone present sang from an especially published book of songs from many countries. These "Open Sings" provided a common repertoire that surfaced whenever four or more singers from the choirs met on a street corner or in a café.

Added to such musical events were many recreational activities, receptions, and social gatherings, including a huge musical picnic preceded by a "choral parade" through the main street of Nagano with thousands of the local citizens joining in. Since many of the singers stayed in private homes, small international parties too numerous to mention in detail also became an integral part of the singers' experiences. The Cantat ended with a well-attended outdoor concert given by all the choirs on the outskirts of Tokyo, seventy-five miles away.

The festival's co-sponsor, the International Federation for Choral Music, was founded in Namur, Belgium, in 1982 by six major national and international choral organizations: All Japan Chorus League; American Choral Directors Association; Arbeitsgemeinschaft Europäischer Chorverbände; Asociacion Interamericana de Directores de Coro; Europa Cantat, Fédération Européenne des Jeunes Chorales; and Nordiska Körkommittén (now known as SAMNAM). The Federation's purposes, as stated in its Statutes, are: "1. To strengthen cooperation between national and international organizations and individuals interested in all aspects of choral music. 2. To encourage the formation of choral organizations in countries and regions where none exist. 3. To foster and promote international exchange

programs for choirs, conductors, composers, and students of choral music. 4. To promote, coordinate, and encourage choral festivals, seminars, competitions, and meetings organized by its members. 5. To facilitate the dissemination of choral repertoire, research, recordings, and other appropriate materials. 6. To encourage the inclusion of choral music in general education and to promote the exchange of information on pedagogy and training."

In the few years since the founding of the Federation, these goals have led to the publication of a quarterly journal called the *International Choral Bulletin,* attendance at major festivals and workshops by choirs and conductors from other countries, and the co-sponsorship of Asia Cantat. Under the leadership of Past-President Paul Wehrle of West Germany and President Royce Saltzman of the United States, plans are under way for an active program of stimulating and assisting choral music in the Third World, co-sponsorship of Europa Cantat events, and the first world symposium on choral music to be held August 11–18, 1987, in Vienna Austria. With nearly ten million singers represented, the Federation is already by far the largest member of the International Music Council.

For information about joining the IFCM and receiving the *International Choral Bulletin,* write to the IFCM Secretary-General at: University of Colorado, Box 301, Boulder, Colorado 80309-0301, U.S.A.

— Walter S. Collins

Madrigal Awards

The current issue of the Newsletter published by the Alumni Association of the Curtis Institute of Music contains an inquiry from Gian Carlo Menotti that raises anew the interesting question of the American madrigal tradition. Menotti announced a forthcoming Documentary Study of the life and works of Samuel Barber, his fellow-student at the Curtis Institute and lifelong friend. The author, Barbara B. Heyman, is at present compiling source material and biographical information, and her special interest, the notice stated, is in details concerning the madrigal group that Barber conducted at the Curtis Institute from 1939 to 1942. The period happens to overlap with my own student years at the Institute, and I was a member of the group.

The Institute's faculty included the greatest names: Rudolf Serkin headed the piano department, and the string department was represented by Efrem Zimbalist, William Primrose, and Emanuel Feuermann. But choral music was the curriculum's stepchild; organized choral training, in fact, did not exist. The challenge was taken up by Randall Thompson when he assumed the Institute's directorship in 1939. He established an Institute Chorus, consisting of *all* Curtis students, and he invited Samuel Barber, then a new member of the faculty, to direct a madrigal group. Both organizations were short-lived.

It was a curious experience to attend rehearsals of the chorus, which were held by the Institute's director himself. The hall was filled with professional musicians of the highest talent; but suddenly, everyone seemed an amateur. Ensemble, diction, tone production were totally unfamiliar tasks to be faced. At the outset, Randall Thompson, an experienced choral conductor in his own right, had made two wise decisions. The work he chose was Handel's magnificent *Utrecht Jubilate* — which no one knew — and the performance was to be under Fritz Reiner, who taught conducting at the Institute and directed the Curtis Orchestra. Unforgettable is the awe that befell the inexperienced chorus at Reiner's first appearance — none of the members had sung under one of the great masters of the baton before — but the project, though brilliant, remained the chorus's only one.

Samuel Barber's madrigal group suffered a somewhat similar fate. The first work chosen was Monteverdi's monumental morning vision *Ecco*

mormorar l'onde. There was no printed edition; the ensemble sang from hand-copied scores. These were the days of Nadia Boulanger's classical Monteverdi recording — the first recording ever made of the composer's work — and the intricate texture of Monteverdi's madrigal was far beyond the grasp of a student group unskilled in vocal ensemble. Barber himself was an accomplished singer; I had heard his own recording of *Dover Beach.* But his remained the interest of the composer, not of the choral instructor.

The second project — and, so far as I remember, the last of the group — was a studio recording of his settings of poems by Stephen Spender for

The Madrigal Singers
Vivien Cook, Director

male voices. Its moderately dissonant, exquisite part writing threatened to falter in the first rehearsal, and the composer's judgment was guided back to time-honored performance practice — which no one realized at the time, for when he added bassoons to strengthen the vocal lines, this was deemed a subterfuge to be handled with some discretion. But voices and instruments blended well indeed. In the back of the auditorium was Rosario Scalero, the aged teacher of Barber and Menotti, attending the rehearsal. "Si sente troppo i fagotti?" (Are the bassoons too loud?), called Barber over his

shoulder, as he was conducting. But the maestro shook his head, then nodded approvingly. The singers in the group, not having absorbed enough Italian in their diction classes to know what was going on, probably thought the bassoons were called for in the score and had just missed the first rehearsal.

These reminiscences remarkably confirm the prevailing schism of vocal ensemble art and professional performance standards that ruled American musical practice of a by-gone age essentially unfamiliar with Renaissance performance and literature. Seen against this background, the projects funded by the Louise Goucher Memorial program, administered by the American Choral Foundation during the last eight years, seem doubly rewarding. In 1945 Louise Goucher founded her group of Madrigal Singers in Short Hills, New Jersey, a group that has remained active for almost half-a-century. The occasion was a concert of Christmas music for which no piano was available. What resulted was a program of madrigals and motets, interspersed with readings, that emulated the old Christmas *Historia.* Carried out year after year, at first under rather adverse conditions, it became a tradition that was honored in 1979 when Elizabeth Goucher established a Memorial Fund in memory of her mother. Awards have gone to madrigal groups throughout the United States and Canada (see reports in the *American Choral Review,* January and October, 1980; October, 1982; January, 1986). To mark a new phase, in which the award program will be enlarged, the award was given last year to the original group — now conducted by Vivien Cook, a long-time member of the ensemble — for a program devoted to a work that stands as the prototype of its presentations, Schütz's Christmas *Historia.*

Applications for the award should be made by letter submitted in triplicate and addressed to the Louise Goucher Memorial Fund, The American Choral Foundation, Inc., administered by the Association of Professional Vocal Ensembles, 251 South 18th Street, Philadelphia, Pa. 19103. Announcements of awards are regularly made in the *American Choral Review.*

— A.M.

Recent Scores

Musik Alter Meister, Hellmut Federhofer, ed., Akademische Druck- und Verlagsanstalt, Graz, Vol. 47, 1979.

Danziger Kirchen-Musik, Franz Kessler, ed., Hänssler-Verlag, Neuhausen-Stuttgart, 1973.

The classical *Denkmäler* editions — Monuments of Music — began in 1892 with the *Denkmäler Deutscher Tonkunst* and were followed shortly by a set of Austrian Monuments (begun in 1894) and Bavarian Monuments (begun in 1900). In the twentieth century the various series were continued as *Das Erbe Deutscher Musik* — the Legacy of German Music — which consisted of two principal sections, the first dealing with a choice of wider general scope and the second with works of more regional significance. The latter statement, however, needs immediate qualification, for a brief glance at the list shows such names as Nikolaus Bruhns, Christoph Demantius, and Johann Wolfgang Franck.

It is of great benefit to the choral singer and conductor that modern sequels to these series have been issued in a format suited for practical performance, while the editorial principles that guide their publication stand for the same high standards of scholarship that have marked the Monument volumes.

One of the collections that has recently come to our attention deals, under the title *Musik Alter Meister,* with the musical heritage of Central Austria concentrated at the Archducal court of Graz. What lends special interest to this center of European music is the fact that Archduke Ferdinand was elected German Emperor in 1619, so that the musical establishment in Graz rose to the stature of Viennese court chapel, ushering in the august chapters of Viennese musical history whose impact has stayed alive until our century.

General Editor of the series is Hellmut Federhofer, Professor Emeritus at the University of Mainz and himself a native of Graz. With admirable thoroughness, Professor Federhofer, under whose direction the series will remain through its fiftieth issue, has presented a picture of music in central Austria from the sixteenth through the eighteenth centuries. Names such as Ludwig Senfl, Jacobus Vaet, Matthaeus Le Maistre, Matthias Georg Monn, and Johann Christoph Wagenseil attest to its intriguing variety.

The latest volume, No. 47, is edited by a young American scholar, Michael Fink. It contains Latin motets by Francesco Rovigo, Simon Gatti, and Annibale Perini. The names of all three composers bear witness to the strong Italian influence at the court chapel — an influence which, as the editor points out, was specifically Venetian: we are dealing with superb examples of the Venetian polychoral style. It was not only the geographic proximity to Venice that caused this flourishing of Venetian ornate double chorus texture in the court music of Graz, but direct interconnections, which are of historical interest, for they help to explain the supremacy of Venetian practice in the North. Archduke Karl II, under whom the composers served, had himself travelled to Venice, and one of Andrea Gabrieli's madrigals was dedicated to him. Perini was a nephew (or grandson) of Annibale Padovano, organist at St. Mark's in Venice, and Rovigo had studied with Claudio Merulo, Padovano's successor.

The three works give proof of the multiformity of Venetian antiphonal writing. Gatto's motet is the most conservative in orientation (and the easiest to perform). It places two equal four-part choirs in direct response to one another in short but highly expressive phrases. In Perini's work, the same technique is applied to a high and a low chorus (S I and II, A I, T I — A II, T II, B I and II), and greater variety is also obtained through the inclusion of a lively section in triple meter — the influence of Giovanni Gabrieli's developed canzona form is felt. Rovigo's eight-part writing exhibits greater sophistication; here two equal choirs overlap, rather than appearing in alternation, and free exchange of sections in triple and even meter intensifies all the brilliant shades of eight-part polyphony. The small volume is a veritable compendium of the glories of antiphonal sound.

A fascinating counterpart to the publications of Central Austrian church music is formed by the large volume *Danziger Kirchen-Musik* edited by Dr. Franz Kessler of the University of Erlangen. Lavishly adorned with facsimile reproductions and exquisite pictorial material, this edition is a heroic achievement whose story is reported in the preface.

Danzig, once the largest German port on the Baltic Sea, looks back on a turbulent history during which it was variously under German, Polish, Russian, and even French rule. In 1245 the city joined the Hanseatic League, and its principal church, St. Mary's, was established in 1343 by the Crusading Knights. After the Reformation, Danzig developed an impressive tradition of church music that mirrors those of its sister cities Hamburg and Lübeck. Most of its fifteen churches could boast of a *Hauptorgel* and *Kleinorgel* (the specifications for all of which are given in the volume — at St. Mary's the number of instruments rose to four). The twenty-seven

works contained in the collection, by nineteen different composers ranging from the sixteenth to the eighteenth centuries, give a cross-section of a rich heritage that has been preserved essentially through the single-handed efforts of the editor.

In 1938, having assumed the office of Organist and Cantor at St. Mary's, Dr. Kessler initiated a weekly series of *Abendmusiken* — comparable to those that go back to Buxtehude's vesper services at St. Mary's in Lübeck — for which he began to prepare practical editions of choral music from the archives of the church. From intended individual publications grew the project of a major collection to be issued within the editions of *Das Erbe Deutscher Musik*. The Second World War brought all these plans to a halt, and it was not until Danzig had become the modern Gdansk, that, through the cooperation of Polish and German authorities, its treasures of choral music could be rescued from oblivion. The principal organ at St. Mary's, once described in the *Syntagma Musicum* of Michael Praetorius but destroyed in the War, was reconstructed in 1985. A number of the sources for St. Mary's illustrious musical past also fell victim to the flames, and the works survive only in this edition.

The first few names of composers are still given in Latin, and their writing varies from chant notation to four-part Christmas motets and chorale settings. One of the later Danzig masters, Johann Jeremias (Jean) du Grain, a student of Telemann in Hamburg, was obviously a French immigrant; his Nativity Cantata for trumpets, oboes, strings, and four-part chorus reflects all the brilliance of court music in the High Baroque. But the majority of names guide us to an orbit of North German Protestant art in which the contemporaries of Schütz — Christoph Werner, Paul Siefert, and Johann Valentin Meder — stand out as composers of high rank.

With its Passion, Easter, and Ascension motets the volume offers much new material that is eminently usable. Such works as "Preise, Jerusalem, den Herrn," a chorus from a New Year's Cantata by Friedrich Christian Mohrheim (b. 1718) recall not only the title of Bach works but also the splendor of their scoring, whereas a solo setting of the Magnificat by J.B.C. Freisslich (b. 1687), Mohrheim's predecessor, suggests both the intimacy and vocal virtuosity of the more modestly scored sacred concerto. What the great variety offered in the volume shows above all is the remarkable activity maintained in this center of Northern church music throughout entirely different circumstances. The church records of St. Mary's for the year 1572 mention that in cases of need even the rector of the church school was drafted into service "whenever the choir has to sing in five or more parts and he can be spared without interference with his teaching duties."

— A.M.

Reprint Series

With its publication of special issues, begun twenty years ago, the American Choral Foundation established a series of monographs which have remained in widening demand. Such special issues as Paul Henry Lang, *The Symphonic Mass;* Wilhelm Ehmann, *Performance Practice of Bach's Motets;* Elliot Forbes, *The Choral Music of Beethoven;* and Jens Peter Larsen, *Handel Studies,* have entered the classroom as textbooks in Choral Literature courses and, with resulting orders of additional copies, have gone out of print. In response to the requests received from our readers, the Foundation, with its current publication year, will begin the issue of second, enlarged and revised editions in which substantial supplements to the existing texts will be variously incorporated. The Reprint Series will be published within the regular schedule of the *American Choral Review* which, with this volume, reverts to its original pattern of Winter, Spring, Summer, and Fall issues. Subscribers will be advised of the appearance of reprints by announcement a season ahead of actual publication so that printing figures can be adjusted to demand.

The Editors

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Through its fifty-two state and seven divisional organizations, as well as on the national level, the Association sponsors workshops, conventions, and festivals where ideas are shared and explored, problems discussed, and music is heard. Its publications program includes monographs on various specialized subjects of interest to choral directors, state and division newsletters, and the monthly *Choral Journal,* which contains articles, reviews of books, recordings, and music, as well as notices of choral activities throughout the nation.

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