Choral Conducting

A Major Qualifying Project Report:

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Abstract

For two academic years (2006-07, 2007-08) I served as the student director of the WPI Men's Glee Club. Under the mentorship of John Delorey, I strived to learn the art of choral conducting. Primarily through a conducting practicum, I learned the processes of organizing a chorus, placing voices, selecting music, and studying musical scores. I learned to plan efficient rehearsals, and had the opportunity to lead the choir through warm-ups, learning new music, rehearsal and performance.

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Introduction

There are many misconceptions in regards to the duties of a choral conductor. Most people think only of the person in front of the choir, waving his hands like a crazy person, attempting to keep the choir together. While choral conducting does involve a large amount of conducting, (which is much more sophisticated and difficult than waving your hands about wildly) there is an immense amount of work that goes into the successful operation of a chorus. Hopefully, this culminates in a wonderful music-making experience. My primary duty was as the student director of the WPI Men's Glee Club. My secondary study, which provided additional depth to my project was a score study project, using major works from different periods in modern musical history.

The WPI Men's Glee Club is the oldest organization on campus, and one of the oldest continually-running Men's Glee Clubs in the United States. It consists of 35-55 men, and performs a wide range of repertoire, ranging from traditional "glees", to folk music, sea shanties, medieval music, and important major works. The Glee Club performs on its own, as well as with the women's chorus, Alden Voices. The two choruses combine to form the Festival Chorus, which performs music for mixed voices. As well as joining with WPI's women, the Glee Club has a long-standing tradition of singing with women's colleges such as Smith College, Mt. Holyoke College, Wellesley College, Regis College, and Wells College. (Wells and Regis have recently gone co-ed.) The Glee Club is also a part of the Worcester Consortium Chorus, which consists of the combined choruses of WPI, Clark University, College of the Holy Cross, Assumption College, and Worcester State College.

As the student director of the Glee Club, I worked alongside the director, John Delorey, the Director of Choral Activities at WPI. From the beginning of the year, I worked through each and every aspect of running a male college chorus. The membership of the group consists primarily of undergraduate students. The club therefore relies on new incoming students each year to replace the graduating seniors. WPI is in a difficult position, as there is not a music department, and

students do not typically chose to attend WPI to study music through the Humanities Department. At schools where music and musical performance are studied, it is often a requirement to perform in one of the musical ensembles on campus. We depend on the recruitment of freshman singers by other means in order to succeed. The activities fair, held during New Student Orientation, is one of our largest recruitment tools, as well as sending out information and recordings of the club to incoming freshmen.

The Glee Club is available to take as a course, with a small amount of academic credit attached to it, but it is more commonly thought of as an extracurricular activity. Because attendance and participation is governed by free will and desire, rather than a grade, it is important to keep morale high, and keep members interested and having fun. With a group such as ours, it is important to make the prospective singers feel welcome, so that they come back for the next rehearsal. The most difficult singers to retain are the freshmen at the very beginning of each year. The director’s job is therefore not only one of selecting and teaching music, but also ensuring that everyone is enjoying themselves.

Methodology

It is not possible to learn an art form by studying formulas. Rather, an art such as conducting is best learned through a combination of mentorship, observation, practice, and critique. Thus, this was the primary methodology of my project.

Throughout the project, I met weekly with my advisor John Delorey, who from the very beginning gave me a large amount of responsibility with the Glee Club. We worked through the entire process of directing a collegiate chorus, including vocal placements, creating a seating chart, selecting music, teaching music, running rehearsals, and conducting the group in performance.

At the beginning of the year, I was responsible for vocal placements. Vocal placements consist of listening to an individual singer's voice, through a set of vocal exercises, in order to gauge their vocal range, timbre, and quality. John had me sit in and observe several sessions which he lead. When I had a good idea about what was involved, I lead several sessions under John's supervision. I ran the remainder of the sessions on my own. I kept track of the voices on a vocal placement sheet, on which I marked vocal range, size, and quality, and singing and sight-reading experience.

With the notes from the vocal placements, John worked with me to create a seating chart for the Glee Club. We discussed several important factors in creating a seating chart for a chorus, and designed a preliminary chart. At the following rehearsal, I asked the men to sit according to the chart, and had an opportunity to listen and adjust the placements if there were specific voices that stood out or didn't work as well as expected in a certain spot.

My research on rehearsal techniques actually began many years ago, as I've been singing in choirs since elementary school. I've sung with many different directors and have had the opportunity to see many very different directing styles, techniques and approaches. When I began this project, I began to pay closer attention to and analyze the rehearsals that I participated in.

John introduced me to rehearsal strategies by having me run warm-ups for the group. Prior to my first rehearsal in front of the group, we discussed what the

purpose of warm-ups were, various strategies for approaching them, and then practiced a series of vocal warm-ups that are appropriate for the Glee Club. My first assignment for the next rehearsal was to plan the warm-ups, and run them in rehearsal. At our next meeting (and each subsequent weekly meeting), we discussed how the previous rehearsal went, and possible ways to improve.

To introduce me to directing in front of the group, John had me conduct a number of pieces in rehearsals that the group was already familiar with. This eased the transition for me, as if I made mistakes, the group wouldn't fall apart. As the year progressed, I was assigned increasingly more responsibility within rehearsals. I became more comfortable in front of the group, and was gradually able to move on to teaching music and critiquing performance.

At various stages I was in charge of running sectionals and running rehearsals. Typically John would observe in order to give critiques and suggestions in our meetings, but he also allowed me time alone with the group. The important discussions at this stage were in regard to rehearsal planning, teaching notes, picking out errors, and listening for the sound that I wanted. Another opportunity to work with singers on a more individual basis was my assignment to run make-up rehearsals for individuals that were unable to attend the regularly scheduled rehearsals.

Recordings of me in rehearsals were important learning tools that I utilized at this stage. I was able to watch the video after a rehearsal, and take note of the issues I faced. Finding problems is much easier in hindsight. I had my rehearsals recorded weekly, and after reviewing them on my own, reviewed them again with John in order to work through any problems.

Recordings of me in rehearsals were also used for critiquing my physical conducting style. In my instruction, beat patterns were noted but not elaborated upon. My conducting style was refined by continual critique of my conducting in rehearsals.

I was fortunate enough to have the opportunity to act as student director of the Glee Club for two academic years (2006-07, 2007-08). The two-year span was beneficial not just because of the added practice, but because I was able to

experience each part of the academic year directing cycle twice. The first year was a time to newly experience the many facets of choral conducting and develop my skills. The second year provided ample opportunity to continue to refine my ability and apply it with the Glee Club.

Score study was another important part of my instruction. I was assigned a major choral work, and was assigned the tasks of researching the composer and the history of the piece, performing a structural analysis of entire piece, and performing an in-depth harmonic and structural analysis of one given movement. I worked with Mozart's *Mass in Cm*, Brahms *Ein Deutches Requiem*, and Verdi's *Requiem*.

Conclusions

Preparations for Rehearsals

The average incoming Glee Club singer is a novice or amateur musician, and overall strength is therefore found in numbers. The Glee Club does not require singers to audition, it hold an open-membership policy. This policy, although it does allow for less competition and higher numbers, has one glaring drawback. Everybody is welcome to participate, even if they are completely tone deaf. Inevitably, there are one or two singers every year who fall into that category.

Vocal Placements

In order to facilitate the poor singers, as well as to shape the sound of the chorus, it is necessary to hear each individual voice and to subsequently place each voice in the chorus with a seating chart. Vocal placements are the means by which the directors (John and I) were able to hear individual voices. It is necessary to maintain a distinction between auditions and vocal placements, especially with new singers. Auditions connote competition, embarrassment, and selectivity, and can scare away potential singers. John ran the first few vocal placements, and had me take notes. He then turned them over to me to carry out for the rest of the singers. The vocal placements were an opportunity for me to talk to the singer and get an idea about his musical background, listen to his voice, gauge his hearing and listening ability, and for some, to gauge their sight-reading ability. During the sessions I ran some basic drills, first playing part of a scale on the piano (1 to 5 to 1, or do-sol-do), having the singer sing along. I would then move the scale up or down, in order to get an idea of the singers range and tonal quality. I would then play a series of notes, and have the singer sing back the sequence. If the singer had sung in choruses in the past, I would have them look over a simple line of written music, and ask them to sing it back.

Seating Chart

Based on the singer’s competency, experience, range, and vocal timbre, it was my responsibility to create a seating chart for the group. There are many factors to

take into consideration with seating assignments, particularly in an amateur chorus. The primary goal is to create a unified and clear sound, without particular voices standing out. Singers typically have a unique vocal timbre that falls within a spectrum from hollow and deep to sharp and pointed. Singers with voices that fall in the middle of the spectrum can be fairly safely placed anywhere within a choir, and be able to blend well. Singers that have voices on the ends of the spectrum need to be considered more carefully. Similar extreme voices placed together will clash with each other, and will stand out within the group. Typically, these voices blend and create a more unified sound when they are spread amongst more moderate voices. If there are truly unique voices that tend to stand out regardless of their position, it is best to try to keep them away from the front and extreme sides of the group. There is no fail-safe system for placing voices. A fairly good chart can be made by hearing individual voices, but because the voice is such a complex instrument, there are often unforeseen problems with certain voices sounding near each other. Once a group is in their preliminary position, it will most likely be necessary to listen to side-by-side pairs and small groups, and make adjustments if there are incompatibilities. A secondary goal of a seating chart, magnified with an amateur chorus, is to provide a good learning environment for each singer. Inexperienced singers who depend largely on others sitting nearby will clearly find better success singing next to a more experienced singer. However, an experienced singer surrounded by inexperienced singers will be quickly frustrated. A careful balance is necessary.

Selecting Music

Music selection is largely a matter of personal preference, but also requires a thorough understanding of the group that will be performing the piece. A variety of factors need to be evaluated. Most basically, the size and experience of the group will affect the quality and range of repertoire that is available for the group. Furthermore, the purpose of the performance and of the group should be taken into account. The purpose of the group may range from educational benefit to high level performance, and the purpose of the particular performance may range from self-

fulfillment to competition. Other factors such as performance space may be taken into consideration. For example, a fast song with intricate and quick rhythms may not be appropriate for a large stone cathedral, where the sound would be muddied and the intricacies would be lost. New and interesting music can be found by attending concerts or choral music reading sessions, by researching music in online resources, and through recommendations from other directors or musicians.

Score Study

Score study is important when deciding whether or not to introduce a new piece to a chorus. I learned score study techniques by analyzing major historical works, including Mozart's *Mass in Cm*, Brahms *Ein Deutches Requiem*, and Verdi's *Requiem*. I performed a structural analysis of each entire piece, and an in-depth harmonic and structural analysis of one given movement. Techniques used for studying major works also apply to smaller pieces. Harmonic structure, themes, major sections, points of tension and release, and cadence points are just some of the many structures that aid in the understanding of a piece. Score study is not just an attempt to understand the notes and harmonic structure, but also an opportunity to explore the life of the composer, history of the piece, why the piece was written, and the intended meaning of the piece. All of this information is important in understanding what the music should communicate to the chorus and the audience.

Rehearsing a Choir

Rehearsing a choir and teaching music is one of the most difficult parts of choral conducting. Much of my study was focused on rehearsal techniques. Before any rehearsal, significant preparation on the part of the director is required. Identically to any other teacher's preparation, a director must draw up an outline, or lesson plan for the rehearsal. In order to plan a rehearsal, the director must first decide what the overall goal of the rehearsal is to be. The goal may be to introduce new pieces, to learn particular parts of pieces, or to refine previously learned pieces. It is likely that most rehearsals will consist of many different goals for songs in different stages of preparation.

Warm-ups

Warm-ups are familiar as the first part of any choral rehearsal. Warm-ups are an opportunity not just to prepare the vocal instrument to function effectively, but also to focus the group and prepare them mentally for the rehearsal. Effective warm-ups depend on an understanding of the human voice and an understanding of the group. An individual voice has the opportunity to function at its highest level when the mind is clear and focused, the body is tensionless, and the vocal cords are clear and healthy. The Glee Club can often be a fairly high-strung group, and benefits from some basic relaxation and focusing exercises in addition to vocal exercises. Physical stretches and even shoulder massages help to relieve physical tension and relax the body. Insisting on quiet participation and following a leader helps to set an attentive tone for the rehearsal, and starts to bring group's focus toward the rehearsal. With a more mature and focused group, this step may not be as necessary.

The goal of vocal warm-ups should be to prepare the vocal cords for sustained singing, as well as to further focus the group on the rehearsal. There are many well known and common vocal warm up exercises. Warm-ups should begin with gentle singing exercises, singing in the middle of the vocal range on a soft vowel, or even humming. Exercises can then expand to include outer limits of the vocal range, and varied to focus on different aspects of singing, such as breath support, unified vowel sounds, matching tone, and singing difficult intervals. Warm-ups should increase in range and difficulty as they progress in order to gradually warm up the vocal cords and bring together focus. It is useful to build a repertoire of common warm-ups so that a choir is familiar with them and can focus on their voice rather than on singing the right notes and rhythms. However, new warm-ups should be introduced regularly to make sure that focus isn't lost and the singers aren't just "going through the motions".

Introducing New Music

After having discovered an interesting piece and having spent the time to study the score, a secondary study is required to determine how to introduce the music. When introducing a piece for the first time, the director should have a

comprehensive understanding of the music. The structure of the song, individual parts, and the meaning and the intention of the piece should be clear and familiar.

When meeting someone for the first time, first impressions can have a lasting impact. The same is true with music, and the way that a new piece is presented must be carefully considered. Often times, a straight read-through is not the best way to introduce a piece. Previous recordings of a piece can be helpful for introducing a new piece, but care must be taken to ensure that the interpretation of the piece in the recording will not conflict with the director's desired interpretation. To begin teaching notes, it is best to first analyze the structure of the song. Find sections of the piece that are similar or that repeat, sections that may be particularly difficult or easy, solo sections or sections with different numbers of voice parts. It may be helpful to introduce a repeated theme first, in order to solidify the tonality and feel of the song, before moving onto more difficult sections. Then, when singing through the piece, the singer is able to recognize and return to the familiar sections, even as they struggle through the more difficult sections.

Rehearsing

Rehearsing a piece is likely the most labor-intensive responsibility of a choral conductor. However, as a piece comes together it can be one of the most rewarding. Coming in to a rehearsal, a director should have a clear plan of which pieces need work, and what specifically within each piece needs work. Music making is the eventual goal, but the business of learning notes usually needs to come first. When analyzing the music beforehand, recalling the previous rehearsal and finding troublesome spots in the music is important. Focusing on the troublesome spots, rather that continually running through a piece, will teach the song most efficiently, and will help keep the choir from becoming bored with the easier and more familiar sections.

Anyone that has sung in a choir before has heard a director say, "Don't just sing the notes, make music!" It is helpful to introduce dynamics, meaning, and feeling into a piece as notes are learned, and to encourage singers to pay attention to the dynamic markings. However, a conductor will only frustrate himself by trying to

invoke musicality while singers have their noses in the music and are fumbling over notes. Once most of the notes and rhythms are familiar, the more creative and artistic side of conducting can be brought forth.

Interpretation

Determining how to interpret a piece requires at least as much thought and preparation as teaching notes. Many factors figure into the communication of music to an audience, such as volume, tempo, dynamic changes, feeling, texture, and emphasis. Different scores have varied amounts of dynamic markings and comments, but they are typically written as a guide. The final artistic decisions are made by the conductor. Before teaching a piece, the conductor needs to have a clear picture of how they wish to perform the piece.

Relaying the artistic decisions, feeling and emotion to the chorus is the primary function of choral conducting. In my experience, the power of talking about how a piece should sound or what it should invoke is limited. Telling a choir when to sing forte, when to crescendo or when to breathe is effective to focus technique, but emotive conducting is much more effective for focusing the feeling in the piece. Words can be powerful, but are also subject to interpretation. The human mind has an incredible ability to understand and comprehend feeling, emotion and meaning through subtle facial and body movements. Learning to harness the body as a tool for portraying, relaying and creating music should be an utmost goal for choral conductors.

Conducting

The physical activity of conducting in performance can range from a very technical and "by the book approach" to a much more free flowing approach. As such, individual preference and style is very important when learning how to conduct. In my instruction, technical conducting was not emphasized as the "proper" approach. Beat patterns are useful, and should be studied, but as I have experienced as a singer, conducting can and should relay much more information that simply which beat to sing. An additional benefit of emotive conducting is the conductor's ability to respond to what the chorus is doing. One of the wonderful

things about choral music in performance is that it is live. Unlike a recording that will always be the same as the previous time it was played, each and every live performance is unique.

Choral conducting is an art that typically isn't fully realized until well into the rehearsing process. There isn't a particular correct way to conduct a piece of music all the time; it is largely dependent on the preparedness of the piece. A choir (particularly an amateur choir) must first learn the notes and rhythms before being fully capable of bringing a piece of music to life. In the early stages, it may be more appropriate to conduct with nothing more than strict beat patterns. As a chorus becomes more familiar with the notes, they are better able to process the meaning of the conductor's movements, and thus the director should provide the guidance that will turn the notes into music.

Once again, preparation is required on the part of the conductor in order to determine which movements and patterns will most effectively relay the desired interpretation to the chorus. Conducting in front of a mirror and recording oneself conducting are two excellent methods for criticizing oneself. I was able to employ both of these methods, with the added benefit of an experienced mentor to help me understand whether or not I was really relaying the concepts that I was attempting to.

Through my experience, active learning, mentorship, and research, I was able to develop a level of understanding and competency with choral conducting that I didn't fully expect when beginning this project. Although I have significantly more to learn, I now feel very comfortable leading the WPI Men's Glee Club. I plan to explore options for continuing and advancing my choral conducting skills throughout my life.

Appendices

Appendix A: Repertoire

Repertoire that I've worked with:

- Mary Sat a Rockin'
  - Greg Gilpin
- Brothers, Sing On
  - Edvard Grieg, Arranged by Howard D. McKinney
- Wake, Freshmen, Wake
  - Unknown, Yale University
- Byker Hill
  - Traditional
- Calling On Song
  - Traditional, Arranged by John Delorey, as performed by Chanticleer
- Sometimes I Feel Like a Motherless Child
  - Traditional, Arranged by Fenno Heath
- Ave Maria
  - Franz Biebl
- Sea Shanties
  - Arranged by John Delorey
- Cindy
  - Traditional, Arranged by Mack Wilberg
- Manly Men
  - Kurt Knecht
- Senior Song
  - J.S. Hamilton
- To My Old Brown Earth
  - Words & Music by Pete Seeger, Arranged by Paul Halley

Appendix B: Sample Score Studies

Mozart, Wolfgang Amadeus

b. Salzburg, 1756; d. Vienna 1791

Contemporaries:
Franz Joseph Haydn (1732 -1809)
Antonio Salieri
Johann Christian Bach
Christoph Willibald Gluck

Operas:
Apollo et Hyacinthus (K38, 1767)
Bastien und Bastienne (K50, 1768)
La finta semplice (K51, 1769)
Mitridate, Rè di Ponto (K87, 1770)
Ascanio in Alba (K111, 1771)
Il sogno di Scipione (K126, 1771)
Lucio Silla (K135, 1772)
La finta giardiniera (K196, 1774)
Il Rè Pastore (K208, 1775)
Zaide (K344, 1779-80)
Thamos, König in Ägypten (K345, 1773, rev. 1776 and 1779-1780)
Idomeneo, Rè di Creta (K366, 1780)
Die Entführung aus dem Serail (K384, 1781-2)
L'Oca del Cairo (K422, 1783)
Lo sposo deluso (K430, 1783)
Der Schauspieldirektor (The Impresario) (K486, 1785-6)
Le nozze di Figaro (K492, 1785-6)
Don Giovanni (K527, 1787)
Cosi fan tutte (K588, 1789)
Die Zauberflöte (The Magic Flute) (K620, 1790-1)
La clemenza di Tito (K621, 1791)

Hundreds of symphonies, concertos, sonatas, chamber works, piano pieces etc…

Possibly most famous: Requiem, commissioned July 1791 by Count F. von Walsegg who wished to pass it off as his own. Mozart died before he could finish it, and it was completed by his pupil Süssmayr.

Started composing at 5 was writing significant major works at 9, 10.

berg in 1951 said that the 3rd act could be spoken, but Scherchen in Berlin had it spoken to mus. taken from Act 1. Most perfs. keep to 2 completed acts. Act 2 contains *Dance Before the Golden Calf*, f.p. Darmstadt 1951.

Moshinsky, Elijah (*b* Shanghai, 1946). Australian director. Studied Melbourne and Oxford Univs. In 1970s and 1980s prod. Shakespeare and the classics for Nat. Th., London, and BBC TV. Operatic career began at CG 1975 with *Peter Grimes*, followed there by *Lohengrin, The Rake's Progress, Samson et Dalila*, Handel's *Samson, Otello, Macbeth, Attila, Simon Boccanegra*, and *Aida*. For ENO prods. incl. Brit. première of Ligeti's *Le Grand Macabre* (1984), *The Mastersingers*, and *The Bartered Bride*. NY Met début 1980 (*Un ballo in maschera*).

Mosonyi, Mihály [Brand, Michael] (*b* Boldogasszonyfalva, Hung., 1815; *d* Pest, 1870). Hung. composer, teacher, and writer. Studied mus. in Pozsony from 1832 while earning living as copyist. From 1835 to 1843 was pf. teacher to aristocratic family and comp. str. qts. and pf. pieces. Moved to Pest 1842 as teacher of pf. and comp. and also played db. in orch. In 1856 became friend of Liszt and in 1859 began to comp. in national style and took Hung. name of Mosonyi. Among his later works are 2 syms., pf. conc., cantatas and operas on Hung. themes. First to use cimbalom in symphonic work. Also admirer and champion of Wagner.

Mosso (It.). Moved, e.g. *più mosso*, More moved, i.e. quicker.

Mossolov, Alexander (Vasilyevich) (*b* Kiev, 1900; *d* Moscow, 1973). Russ. composer. Studied comp. with Gliere in Kiev, and comp. with Myaskovsky and pf. with Prokofiev at Moscow Cons. 1922–5. Early songs had newspaper advertisements as texts. Was among first proponents of 'Soviet realism' under name 'constructivist music', e.g. ballet *The Factory* (1927), which employed metal sheet, shaken in the orch., for realistic effects (perf. also as concert piece under names 'Music of the Machines' or 'Iron foundry'). This was criticised in Russia as 'decadent'. Mossolov was back in favour during 1941–5 war with patriotic works. Wrote 4 operas; 6 syms. (1928–50); 2 pf. concs. (1927, 1932); vc. conc.; vn. conc.; chamber mus.; and songs.

Mosto, Giovanni Battista (*b* Udine, before 1550; *d* Karlsburg, 1596). It. composer. Choirmaster, Padua Cath., 1580–9 and 1595–6. Wrote 6 books of madrigals and church mus.

Moszkowski, Moritz (*b* Breslau, 1854; *d* Paris, 1925). Polish-Ger. pianist and composer. Studied Dresden Cons., Stern Cons., and Berlin Acad. Début Berlin 1873, London 1886. Settled in Paris 1897. Wrote opera, ballet, vn. conc., pf. conc., and many songs, but chiefly known for his lighter pf. pieces, esp. his *Spanish Dances* for pf. duet. Pupils incl. Josef Hofmann, Wanda Landowska, Joaquin Nin, and Joaquin Turina.

Motet. A form of short unaccompanied choral comp. which eventually superseded *conductus, although both were in use from 13th to early 16th cents. In 13th, 14th, and 15th cents. the motet was exclusively sacred and was based on a pre-existing melody and set of words to which other melodies and words were added in counterpoint. *Machaut, *Desprès, *Ockeghem, and others were masters of the motet. *Du Fay introduced secular melodies as the **cantus firmus* of the motet. By the 16th cent., the motet reached its apogee as a sacred comp., with the madrigal as its secular counterpart. Palestrina wrote about 180 motets. Victoria, Morales, Tallis, Byrd, Bull, and Taverner were great composers of motets, sometimes called *Cantiones Sacrae*. J. S. Bach wrote motets (incl. *Singet dem Herren*), 4 of them for 8 vv. Soon the term came to be loosely applied by composers, sometimes to works with acc. and even to works for solo v. and acc. In some cases, e.g. Parry's *Songs of Farewell*, the words are not ecclesiastical. Generally today the term signifies a church choral comp., with Lat. words not fixed in the Liturgy. In 1951–2 Bernard Naylor wrote 9 motets to Eng. texts as a cycle for the 9 major church festivals.

Mother, The (*Matka*). Opera in 10 scenes by A. *Hába to his own lib. Prod. Munich 1931, rev. version Florence 1964. First opera to employ quarter-tones.

Mother Goose (Ravel). See *Ma Mère l'oye*.

Motif (Fr.; Eng. *motive*; Ger. *motiv*). The shortest intelligible and self-existent melodic or rhythmic figure (e.g. the first 4 notes of Beethoven's 5th Sym.). Every 'theme' or 'subject' perhaps has several *motifs*, and almost every mus. passage will be found to be a development of some *motif*. But the word has, in mus. analysis, been used as a synonym for 'theme'; and Wagner's extension of it to **leitmotiv* has further complicated the issue. The adjective 'motivic' is an invention of analytical writers, functional but ugly and better avoided.

Motion. (1) Term which denotes the course upwards or downwards of a melody or melodies. In the combination of any 2 'voices' or 'parts' of a comp., if they proceed in the same direction (notationally considered), they are said to be in *Similar Motion*, if in opposite directions, in *Contrary Motion*. If one part holds (or repeats) a note and the other part moves up or down from it, that is *Oblique Motion*. Similar Motion in which the parts proceed by the same intervals (numerically considered) is *Parallel Motion*.

(2) In the shaping of a single part progress of one note to an adjacent note by step is called *Conjunct Motion* and progress to some other note by leap *Disjunct Motion*.

Moto (It.). Motion. *Con moto*, with motion, i.e. quickly. *Moto perpetuo* (It.). Perpetual motion. See *Perpetuum mobile*.

Motor Rhythm. 20th-cent. term for the type of rhythm which is as though mechanized, i.e. like the sound of an engine. The ugly adjective 'motoric' has, alas, been coined as descriptive of this kind of comp. or passage of comp.

Mottl, Felix (Josef) (*b* Unter-Sankt-Veit, nr. Vienna, 1856; *d* Munich, 1911). Austrian conductor and composer. Studied Vienna Cons. Appointed as one of Wagner's assistants at first Bayreuth Fest., 1876, becoming one of group of young admirers in Wagner's circle. Cond. Karlsruhe Opera 1881–1903, setting high standards. Cond. first complete perf. of *Les Troyens* (on 2 consecutive evenings), Karlsruhe 1890. Cond. Bayreuth Fest. 1886–92 (début *Tristan und Isolde*). Cond. CG 1898–1900, NY Met 1903 (*Die Walküre*). Cond. Munich Opera 1903–11, Vienna PO 1904–7. Comp. 4 operas, str. qt., songs, etc. Ed. vocal scores of all Wagner's works, made reduced orch. score for some of the operas. Orchestrated Wagner's 5 *Wesendonck-Lieder*. Also ed. Berlioz works. Collapsed while conducting *Tristan* and died a few days later.

Motto Theme. A theme which recurs, sometimes transformed, throughout the course of a comp., e.g. in Beethoven's 5th, Tchaikovsky's 4th and 5th, and Elgar's 1st Syms. It is akin to Wagner's *leitmotiv*, Berlioz's *idée fixe*, and Liszt's metamorphosis of themes.

Moule-Evans, David (*b* Ashford, Kent, 1905; *d* 1988). Eng. composer, conductor, and teacher. Studied RCM under Howells and Sargent. Prof. of harmony, counterpoint, and comp., RCM, 1945–74. Works incl. *Concerto for Strings* (1928); ov. *Spirit of London* (1942); *Vienna Rhapsody* (1943); Sym. (1944); chamber mus.; and songs.

Mount of Olives (Beethoven). See *Christus am Ölberge*.

Mouret, Jean Joseph (*b* Avignon, 1682; *d* Charenton, 1738). Fr. composer. Worked in Paris from 1707. Dir., Paris Opéra orch 1714–18. Comp.-dir., Comédie-Italienne 1717–37. Dir., Concert Spirituel 1728–34. Wrote operas, ballets, divertissements, and instr. works.

Moussorgsky, Modest. See *Mussorgsky, Modest*.

Mouth Organ. See *Harmonica*.

Mouthpiece (Fr. *bec* (woodwind); *embouchure* (brass)). Part of a woodwind or brass instr. which is inserted in the player's mouth or to which he applies his lips in order to produce a sound.

Mouton, Jean (*b* Holluigue, *c*.1459; *d* St Quentin, 1522). Fr. composer. Served at courts of Louis XII and François I. Wrote at least 15 masses, over 100 motets, and *chansons*. Teacher of *Willaert. His music has great technical polish, excellent contrapuntal mastery, and flowing polyphony, but perhaps lacks brilliance of Desprès.

Mouvement (Fr., abbreviated to *Mouvt.*). Movement, either in the sense of motion, or a section of a large comp., such as a sym. (see *Movement*). Sometimes (as in Debussy), the word is used to indicate a return to the orig. speed after some tempo deviation. *Mouvement perpétuel* is the Fr. equivalent of **perpetuum mobile*.

Movable-doh. A term applied to that system of sight-singing in which *Doh* is the name applied to the keynote of every major scale, *ray* to the 2nd note, *me* to the 3rd, and so on—as distinct from the **Fixed-doh* system in which C is, in every key in which it occurs, called *doh*, D called *ray*, and so on. (See *Sight-Reading, Tonic Sol-fa*.)

Movement. The primary, self-contained sections of a large comp. (sym., conc., sonata, suite, etc.), so called because each movement of a work usually has a separate tempo indication. Some comps. are in one movement, e.g. Sibelius's 7th Sym., and in many the movements are joined to play continuously. The word sometimes occurs in the title of a work, e.g. Stravinsky's *Symphony in 3 Movements* and his **Movements* for pf. and orch.

Movements. Work in 5 short sections for pf. and orch. by Stravinsky, comp. 1958–9. F.p. NY 1960. Used as mus. for ballet to choreog. by Balanchine, prod. NY, 1963.

Movimento (It.). Motion, as distinct from movement in the structural sense. *Doppio movimento* means 'at double the preceding speed'.

Moyse, Marcel (Joseph) (*b* Saint-Amour, Jura, 1889; *d* Brattleboro, Vermont, 1984). Fr. flautist and teacher. Studied fl. with Taffanel at Paris Cons. to 1906. Prin. fl. in several Paris orchs. Prof. of fl., Paris Cons. 1932–49. Went to USA 1949 and with Rudolf *Serkin and others organized Marlboro Fest. at Brattleboro. Gave master classes in Switz. and Japan. Cond. Mozart and Dvořák in NY at age of 92. Wrote studies for fl. and compiled a manual.

Mozart, (Johann Georg) **Leopold** (*b* Augsburg, 1719; *d* Salzburg, 1787). Ger. composer and violinist. Educated in Augsburg 1727–35. Went to Salzburg Benedictine Univ. 1737. Played in orch. of Prince-Archbishop of Salzburg from 1743, becoming court composer and Vice-Kapellmeister 1762. Father of 2 prodigiously talented children, Wolfgang and Anna, to whose training and exploitation he devoted much time. Comp. many types of mus., incl. famous **Toy Symphony* (simplified and reduced version of a *Cassation* in G) and author of influential vn. method, 1756.

Mozart, Wolfgang Amadeus [baptized Johannes Chrysostomus Wolfgangus Theophilus] (*b* Salzburg, 1756; *d* Vienna, 1791). Austrian composer, keyboard-player, violinist, violist, and conductor. Son of Leopold *Mozart, Vice-Kapellmeister to Prince-Archbishop of Salzburg, Mozart showed exceptional musical precocity, playing the klavier at 3 and composing at 5. His elder sister Maria Anna (1751–1829) was also a brilliant kbd. player and in 1762 Leopold decided to present his

children's talents at various European courts. They first visited Munich and Vienna in 1762. Wolfgang was now able to play the vn. without having had formal teaching. In 1763 a longer journey began, from Munich, Augsburg, Frankfurt, and other cities to Cologne, Brussels, and Paris. They spent a fortnight at Louis XV's court at Versailles. In Apr. 1764 they arrived in London and were received by George III. While in London, Wolfgang studied with *Abel, comp. with J. C. *Bach, and singing with the castrato *Manzuoli. He wrote his first 3 syms. in London. After visits to Holland and Switzerland, the Mozart family returned to Salzburg in Nov. 1766. Further visits to Vienna were made in 1767 and 1768 and Mozart comp. 2 operas, *La finta semplice* and *Bastien und Bastienne*. In Dec. 1769, Leopold took Mozart to It. where the boy's genius was everywhere acclaimed. He was taught by *Martini and met Nardini, *Jommelli, and Burney. In Rome he heard Allegri's *Miserere* and wrote it out from memory. His opera *Mitridate, Rè di Ponto* was successfully prod. in Milan in Dec. 1770. Two further visits to It. speedily followed, but the new prince-archbishop of Salzburg was less well-disposed towards the Mozarts and in 1777 Mozart left on a tour with his mother, Leopold not being well enough to go. They visited Munich, Augsburg, Mannheim (where he heard the famous orch.) and arrived in Paris in 1778. Mozart's mother died there in July of that year. No longer a *Wunderkind*, Mozart had less appeal for the Parisians, who were engrossed in the Gluck-Piccinni controversy. Unable to obtain a court post, Mozart returned to Salzburg where he spent the next 2 years as court and cath. org. amid growing hostility to the archbishop. In 1780 the Elector of Bavaria commissioned an opera from Mozart (*Idomeneo*), prod. in Munich, Jan. 1781. On Mozart's return to Salzburg he had a final confrontation with the archbishop and resigned. He went to Vienna, where he married Constanze Weber in Aug. 1782, a few days after the first perf. of his opera *Die Entführung aus dem Serail*. The last 9 years of his life were a juxtaposition of financial troubles with an astonishing outpouring of masterpieces in almost every genre. In 1785 he frequently played the va. in str. qts. with Dittersdorf and Haydn. To the latter, who regarded Mozart as the greatest composer he knew, Mozart dedicated 6 str. qts. in the autumn of 1785, when he also began work on *Le nozze di Figaro*. He frequently appeared as soloist in his own kbd. concs. Although *Figaro* was rapturously received in Vienna in 1786, it was taken off after 9 perfs., but was the rage of Prague when prod. there in 1787. During his visit to the Bohemian capital, Mozart's Sym. in D (K504, No.38) received its f.p., thereafter being known as the 'Prague Sym'. He was subsequently commissioned to write an opera for Prague for the following autumn. The result was *Don Giovanni*, written in a few months while the 2 str. quintets in C major and G minor and *Eine kleine Nachtmusik* were also composed. In the same year Leopold Mozart died at Salzburg. The new opera was a success in Prague, but initially failed in Vienna, where it was prod. with some extra numbers in May 1788. A month later Mozart began to compose the first of his 3 last syms., completing them between 26 June and 10 Aug. In 1789, under severe financial pressure, he played a conc. in Dresden on the way to Berlin. He visited Leipzig, playing Bach's org. at St Thomas's. In Berlin King Friedrich Wilhelm II, a cellist, commissioned 6 str. qts. of which only 3 were written. In the autumn Emperor Joseph II of Austria commissioned a new comic opera, *Così fan tutte*, which was prod. early in 1790. Joseph died shortly afterwards, but Mozart's hope of being appointed by Leopold II Kapellmeister in place of Salieri was not fulfilled. In 1791 he was approached by the actor-manager Schikaneder with a view to composing a fairy-tale opera on a lib. concocted by Schikaneder. *Die Zauberflöte* was almost completed by July, the month in which Mozart received a commission to compose a *Requiem* for an anonymous patron (Count F. von Walsegg who wished to pass it off as his own). Mozart deferred work on it to compose an adaptation of Metastasio's *La clemenza di Tito* for Leopold II's coronation as King of Bohemia in Prague in Sept. This prod. was supervised by Mozart, who returned to Vienna, wrote the cl. conc., cond. the f.p. of *Die Zauberflöte*, and then resumed work on the *Requiem*. But his health, which had been deteriorating for some time, now became critical and he died on 5 Dec., leaving the *Requiem* to be completed by his pupil Süssmayr. He was buried in accordance with the Emperor Joseph II's regulations, with others who had died at the same time, and the location of his grave remains unknown. The circumstances of Mozart's death have given rise to many sensational theories, none proved, and there is much medical speculation on the cause of death.

The extent and range of Mozart's genius are so vast and so bewildering that any concise summing-up of his achievement must risk being trite. He took the mus. small-change of his day, learned from childhood in the courts of Europe, and transformed it into a mint of gold. His sense of form and symmetry seems to have been innate and was allied to an infallible craftsmanship which was partly learnt and partly instinctive. In his operas he not only displayed hitherto unequalled dramatic feeling, but widened the boundaries of the singer's art through contact with some of the greatest vv. of his day and, with his amazing insight into human nature, at once perceptive and detached, he created characters on the stage who may be claimed in their context as the equal of Shakespeare's. His music was supranational, combining It., Fr., Austrian, and Ger. elements. Not by revolutionary deliberation but by the natural superiority of the mus. he wrote, he changed the course of the sym., the pf. conc., the str. qt., the sonata, and much more besides. Perhaps the only element missing from his mus. is the worship of Nature which Beethoven and later 19th-cent. composers were to supply. There are brilliance and gaiety on the surface of Mozart's mus., but underneath a dark vein of melancholy which gives his works (*Così fan tutte* in particular) an ambivalence which is continually fascinating and provocative. 'Mozart *is* music', a critic said, and most composers since 1791 have agreed. A selective list of prin. works follows. Some of the dates, which are *Köchel's, are conjectural:

OPERAS: *Apollo et Hyacinthus*, intermezzo (K38, 1767); **Bastien und Bastienne* (K50, 1768); *La *finta semplice* (K51, 1769); **Mitridate, Rè di Ponto* (K87, 1770); *Ascanio in Alba* (K111, 1771); *Il sogno di Scipione* (K126, 1771); **Lucio Silla* (K135, 1772); *La *finta giardiniera* (K196, 1774); *Il *Rè Pastore* (K208, 1775); **Zaide* (K344, 1779–80); **Thamos, König in Ägypten* (K345, 1773, rev. 1776 and 1779–80, incid. music); **Idomeneo, Rè di Creta* (K366, 1780); *Die *Entführung aus dem Serail* (K384, 1781–2); *L'*Oca del Cairo* (K422, 1783); *Lo sposo deluso* (K430, 1783); *Der Schauspieldirektor* (The *Impresario) (K486, 1785–6); *Le *nozze di Figaro* (K492, 1785–6); **Don Giovanni* (K527, 1787); **Così fan tutte* (K588, 1789); *Die *Zauberflöte* (The Magic Flute) (K620, 1790–1); *La *clemenza di Tito* (K621, 1791).

BALLET MUSIC: *Les *Petits Riens* (K app. 10, 1778); for *Idomeneo* (K367, 1780).

SYMPHONIES (numbered according to Breitkopf and Härtel edn.): No.1 in E♭ (K16, 1764); No.4 in D (K19, 1764); No.5 in B♭ (K22, 1765); No.6 in F (K43, 1767); No.7 in D (K45, 1768); No.8 in D (K48, 1768); No.9 in C (K73, 1771); No.10 in G (K74, 1770); No.11 in D (K84, 1770); No.12 in G (K110, 1771); No.13 in F (K112, 1771); No.14 in A (K114, 1771); No.15 in G (K 124, 1772); No.16 in C (K128, 1772); No.17 in G (K129, 1772); No.18 in F (K130, 1772); No. 19 in E♭ (K132, 1772); No.20 in D (K133, 1772); No.21 in A (K134, 1772); No.22 in C (K162, 1773); No.23 in D (K181, 1773); No.24 in B♭ (K182, 1773); No.25 in G minor (K183, 1773); No.26 in E♭, ov. for *Thamos* (K184, 1773); No.27 in G (K199, 1773); No.28 in C (K200, 1773); No.29 in A (K201, 1774); No.30 in D (K202, 1774); No.31 in D (**Paris*, K297, 1778); No.32 in G, probably ov. to *Zaide* (K318, 1779); No.33 in B♭ (K319, 1779); No.34 in C (K338, 1780); No.35 in D (**Haffner*, K385, 1782); No.36 in C (**Linz*, K425, 1783); No.37 in G (only introduction, rest by M. Haydn) (K444, 1783); No.38 in D (**Prague*, K504, 1786); No.39 in E♭ (K543, 1788); No.40 in G minor (K550, 1788); No.41 in C (**Jupiter*, K551, 1788); also various others, some only fragmentary, and some probably of doubtful authenticity.

MISC. ORCH.: *Cassations*: B♭ (K99, 1769); *Kontretänze* (Country Dances): B♭ (K123, 1770), Set of 6 (K462, 1784), *Das Donnerwetter* (K534, 1788), *La Bataille* (K535, 1788), Set of 2 (K565, 1788), *Der Sieg vom Helden Koburg* (K587, 1789), Set of 2 (K603, 1791), E♭ (K607, 1791), Set of 5 (K609, 1791), G major (K610, 1791); *German Dances*: Set of 6 (K509, 1787), Set of 6 (K536, 1788), Set of 6 (K567, 1788), Set of 6 (K571, 1789), Set of 12 (K586, 1789), Set of 6 (K600, 1791), Set of 4 (K602, 1791), Set of 3 (K605, 1791), C major (K611, 1791); **Divertimenti*: No.1 in E♭ (K113, 1771), No.2 in D (K131, 1772), D (K136, 1772), B♭ (K137, 1772), F (K138, 1772), No.3 in E♭ (K166, 1773), No.4 in B♭ (K186, 1773), No.5 in C (K187, ?1773), No.6 in C (K188, 1776), No.7 in D (K205, 1773), No.8 in F (K213, 1775), E♭ (K226, 1775), B♭ (K227, 1775), No.9 in B♭ (K240, 1776), No.10 in F (K247, 1776), No.11 in D (K251, 1776), No.12 in E♭ (K252, 1776), No.13 in F (K253, 1776), No.14 in B♭ (K270, 1777), No.15 in B♭ (K287, 1777), F (K288, 1777), No.16 in E♭ (K289, 1777), No.17 in D (K334), 1779); *Serenades*: G (K63, 1769), No.1 in D (K100, 1769), No.2 in F (*Kontretanz*) (K101, ?1776), No.3 in D (K195, 1773), No.4 in D (K203, 1774), No.5 in D (K204, 1775), **Serenata notturna*, No.6 in D for 2 orch. (K239, 1776), No.7 in D (**Haffner*, K250, 1776), No.8 in D (*Notturno* for 4 orch., K286, 1776–7), No.9 in D (*Posthorn*, K320, 1779), No.10 in B♭ for 13 wind instr. (K361, 1784), No.11 in E♭ for wind (K375, 1781), No.12 in C minor for wind (K388, 1782), No.13 in G for str., *Eine *kleine Nachtmusik* (K525, 1787); **Maurerische Trauermusik* (*Masonic Funeral Music) (K477, 1785); *Ein musikalischer Spass* (A *musical joke) (K522, 1787); *Sinfonia Concertante* in E♭ for ob., cl., bn., hn. (K297b, 1778, considered doubtful attribution by some scholars); also Marches, Minuets, Gavottes.

CONCERTOS: PIANO: No.1 in F (arr. of sonata-movements by Raupach and Honauer, K37, 1767), No.2 in B♭ (arr. of sonata-movements by Raupach and Schobert, K39, 1767), No.3 in D (arr. of sonata-movements by Honauer, Eckart, and ?C. P. E. Bach, K40, 1767), No.4 in G (arr. of sonata-movements by Honauer and Raupach, K41, 1767), No.5 in D (K175, 1773), No.6 in B♭ (K238, 1776), No.7 in F (K242, 1776), No.8 in C (K246, 1776), No.9 in E♭ (K271, 1777), No.10 in E♭ (K365, ?1779), No.11 in F (K413, 1782–3), No.12 in A (K414, 1782), No.13 in C (K415, 1782–3), No.14 in E♭ (K449, 1784), No.15 in B♭ (K450, 1784), No.16 in D (K451, 1784), No.17 in G (K453, 1784), No.18 in B♭ (K456, 1784), No.19 in F (K459, 1784), No.20 in D minor (K466, 1785), No.21 in C (K467, 1785), No.22 in E♭ (K482, 1785), No.23 in A (K488, 1784–6), No.24 in C minor (K491, 1786), No.25 in C (K503, 1786), No.26 in D, **Coronation* (K537, 1787–8), No.27 in B♭ (K595, 1788–90); 2 PIANOS: E♭ (K365, 1779); 3 PIANOS: F major (K242, 1776); Concert Rondo in D (K382, 1782), in A (K386, 1782).

VIOLIN: No.1 in B♭ (K207, 1773), No.2 in D (K211, 1775), No.3 in G (K216, 1775), No.4 in D (K218, 1775), No.5 in A (K219 [illegible], with alternative

Adagio in E, K261, 1776), *Rondo* in C (K373, 1781); 2 VIOLINS: Concertone in C (K190, 1773); VIOLIN & VIOLA: Sinfonia Concertante in E♭ (K364, 1779); BASSOON: B♭ (K191, 1774); CLARINET: A major (K622, 1791); FLUTE: No.1 in G (K313, 1778), No.2 in D transcr. from ob. conc. in C (K314, 1778); *Andante* in C (K315, 1778); FLUTE & HARP: C major (K299, 1778); HORN & STRINGS: No.1 in D (K412, 1791), No.2 in E♭ (K417, 1783), No.3 in E♭ (K447, 1787), No.4 in E♭ (K495, 1786), No.5 in E♭ fragment (K494a, 1786); *Concert Rondo* for hn. and orch. in E♭ (K371, 1791); OBOE: C major (K271k, 1777, transcr. for fl. as conc. No.2 in D).

CHURCH MUSIC: *Kyrie* in F (K33, 1766), *Missa brevis* in G (K49, 1768), in D minor (K65, 1769), in C (K115, 1773), in F (K116, 1771), in F (Mass No.6) (K192, 1774), in D (K194, 1774), in C (Mass No.10) (K220, 1775), in C (K258, 1776), in C (Mass No.13) (K259, 1775 or 1776), in B♭ (K275, 1777); Mass in C, **Dominicus* (K66, 1769), No.4 in C minor, *Waisenhausmesse* (K139, 1768), No.7 in C, *Missa in honorem Sanctissimae Trinitatis* (K167, 1773), in C (K257, 1776), in C, *Missa longa* (K262, 1775), No.16 in C, **Coronation* (K317, 1779), in C major, *Missa solemnis* (K337, 1780), No.18 in C minor, unfinished (K427, 1782–3); *Regina Coeli* (K127, 1772); Motet, **Exsultate, jubilate* for sop., orch., and organ (K165, 1773); *Dixit Dominus* (K193, 1774); *Litaniae Lauretanae* (K195, 1774); *Litaniae de venerabili altaris Sacramento* (K243, 1776); *Vesperae de Dominica* (K321, 1779); *Kyrie* in D minor (K341, 1780–1); **Vesperae solennes de Confessore* (K339, 1780); Motet, *Ave verum corpus* (K618, 1791); *Requiem Mass* in D minor (unfinished) (K626, 1791).

CHORUS & ORCH.: *Die Schuldigkeit des ersten Gebotes*, pt. I of sacred drama (K35, 1767); *Grabmusik*, Passion cantata (K42, 1767); *La Betulia liberata*, oratorio (K118, 1771); **Davidde Penitente*, cantata, mainly based on Mass in C minor, K427 (K469, 1785); *Die Maurerfreude*, cantata (K471, 1785); *Eine kleine Freimaurer-Kantate* (K623, 1791).

UNACC. VOICES: *God is our Refuge*, sacred madrigal (K20, 1765); *5* Riddle Canons (K89a, 1770); numerous *Canons* comp. between 1782 and 1788, also various secular trios, qts., and chs.

SOLO VOICE & ORCH. (mainly concert arias): *Per pietà, bell' idol mio*, sop. (K78, *c*.1766); Scena and aria, *Misera, dove son? Ah, non son'io che parlo*, sop. (K369, 1781); Scena and rondo (extra number for *Idomeneo*) *Non più, tutto ascoltai. Non temer, amato bene*, sop. (K490, 1786); Scena and rondo, *Ch'io mi scordi di te. Non temer amato bene*, sop. with pf. obbl. (K505, 1786); Scena and aria, *Bella mia fiamma. Resta, oh caro*, sop. (K528, 1787); aria, *Un bacio di mano*, for Anfossi's *Le gelosie fortunate*, for bass (K541, 1788); rondo, extra aria for Susanna in *Figaro, Al desio di chi t'adora*, sop. (K577, 1789); *Un moto di gioia*, sop., extra number for Susanna in *Figaro* (K579, 1789); *Schon lacht der holde Frühling*, sop. for *Paisiello's *Il Barbiere di Siviglia* (K580, 1789); *Vado, ma dove?*, sop., for Martin's *Il burbero di buon core* (K583, 1789); *Rivolgete a lui lo sguardo*, bass, orig. for *Così fan tutte* (K584, 1789); *Per questa bella mano*, bass (K612, 1791).

STRING QUARTETS: No.1 in G (K80, 1773–5), No.2 in D (K155, 1772), No.3 in G (K156, 1772), No.4 in C (K157, 1772–3), No.5 in F (K158, 1772–3), No.6 in B♭ (K159, 1773), No.7 in E♭ (K160, 1773), No.8 in F (K168, 1773), No.9 in A (K169, 1773), No.10 in C (K170, 1773), No.11 in E♭ (K171, 1773), No.12 in B♭ (K172, 1773), No.13 in D minor (K173, 1773), Nos. 14–19 'Haydn Quartets': No.14 in G (K387, 1782), No.15 in D minor (K421, 1783), No.16 in E♭ (K428, 1783), No.17 in B♭ (**Hunt*, K458, 1784), No.18 in A (K464, 1785), No.19 in C (**Dissonanzen*, K465, 1785), No.20 in D (*Hoffmeister*, K499, 1786), Nos. 21–23 (**'King of Prussia* Quartets'): No.21 in D (K575, 1789), No.22 in B♭ (K589, 1790), No.23 in F (K590, 1790); *Adagio and Fugue* in C minor, fugue identical with K426 for 2 pf. of 1783 (K546, 1788).

STRING QUINTETS: No.1 in B♭ (K174, 1773), No.2 in C minor, arr. of *Serenade No.12* for wind, K388 (K406, 1786), No.3 in C (K515, 1787), No.4 in G minor (K516, 1787), No.5 in D (K593, 1790), No.6 in E♭ (K614, 1791).

CLARINET QUINTET: A major (K581, 1789); CLARINET TRIO, E♭ for cl., va., pf. (K498, 1786).

FLUTE QUARTETS: No.1 in D (K285, 1777), No.2 in G (K285a, 1777), No.3 in C (K285b, 1777), No.4 in A (K298, 1778); FLUTE (or vn.) SONATAS, with hpd: No.1 in B♭ (K10, 1764), No.2 in G (K11, 1764), No.3 in A (K12, 1764), No.4 in F (K13, 1764), No.5 in C (K14, 1764), No.6 in B♭ (K15, 1764).

HORN QUINTET: E♭ (K407, 1782).

OBOE QUARTET: F major (K370, 1781).

PIANO QUARTETS: No.1 in G minor (K478, 1785), No.2 in E♭ (K493, 1786).

PIANO & WIND QUINTET (pf., ob., cl., hn., bn.): E♭ (K452, 1784).

PIANO TRIOS: No.1 in B♭ (K254, 1776), No.2 in G (K496, 1786), No.3 in B♭ (K502, 1786), No.4 in E (K542, 1788), No.5 in C (K548, 1788), No.6 in G (K564, 1788); in D minor/major, completed by Stadler (K442, 1783).

MISC. CHAMBER WORKS: *Adagio and Rondo* in C minor for glass armonica, fl., ob., va., vc. (K617, 1791); *Adagio* for cor anglais and str. (K580a, 1789); *Adagio in Canon* in F for 2 basset hn. and bn. (K410, 1783); *Adagio in F* for 2 cl. and 3 basset hns: (K411, 1783); *12 Duets* for 2 basset hns. (K487, 1786); *Duo* for vn. and va., No.1 in G (K423, 1783), No.2 in B♭ (K424, 1783); *5 Divertimenti* for 2 cl. and bn. (K229, 1783); *Minuet* in D, 2 vn., 2 hn., bass (K64, 1769); *7 Minuets with Trio*, 2 vn. and bass (K65a, 1769); *Adagio* in C for glass armonica (K356, 1791).

SONATAS: BASSOON & CELLO: B♭ (K292, 1775); PIANO: No.1 in C, No.2 in F, No.3 in B♭, No.4 in E♭, No.5 in G, No.6 in D (K279–284, 1774, No.6, 1775), No.7 in C (K309, 1777), No.8 in A minor (K310, 1778), No.9 in D (K311, 1778), No.10 in C, No.11 in A, No.12 in F, No.13 in B♭ (K330–333, 1778), No.14 in C minor (K457, 1784), No.15 in C (K545, 1788), No.16 in B♭ (K570, 1789), No.17 in D (K576, 1789); VIOLIN & PIANO FORTE: No.1 in C (K6, 1762–4), No.2 in D (K7, 1763–4), No.3 in B♭ (K8, 1763–4), No.4 in G (K9, 1764), Nos. 5–10, K10–15 (see *flute sonatas*), No.11 in E♭, No.12 in G, No.13 in C, No.14 in D, No.15 in F, No.16 in B♭ (K26–31, 1766), No.17 in C (K296, 1778), No.18 in G, No.19 in E♭, No.20 in C, No.21 in E minor, No.22 in A, No.23 in D (K301–306, 1778), No.24 in F (K376, 1781), No.25 in F (K377, 1781), No.26 in B♭ (K378, 1779), No.27 in G major/minor (K379, 1781), No.28 in E♭ (K380, 1781), No.29 in A (K402, 1782, completed by Stadler), No.30 in C (K403, 1782, unfinished), No.31 in C (K404, 1782, unfinished), No.32 in B♭ (K454, 1784), No.33 in E♭ (K481, 1785), No.34 in A (K526, 1787), No.35 in F (K547, 1788). Also sonata movt. in C minor (K396, 1782, completed by Stadler).

STRING TRIOS: B♭, 2 vn. and bass, (K266, 1777), *Divertimento* in E♭, vn., va., vc. (K563, 1788). Also *6 Fugue* arrs. from J. S. and W. F. Bach, with orig. introductions (K404A, 1782).

PIANO (4 HANDS): sonatas: in B♭ (k358, 1774), d (k381, 1772), f (k497, 1786), c (k521, 1787); *fugue* in G minor (K401, 1782); *Andante and Variations* (K501, 1786).

2 PIANOS: *Fugue* in C minor (K426, 1783, arr. for str., with short *Adagio* as preface, 1788), Sonata in D (K448, 1781).

SOLO PIANO (except Sonatas): *Minuet and Trio* in G, *Minuet* in F, *Allegro* in B♭, *Minuet* in F, *Minuet* in F (K1–5, 1761–2), 8 *Variations on 'Laat ons juichen'* (air by C. E. Graaff) in G (K24, 1766), 7 *Variations on 'Wilhelmus van Nassouwe'* (K25, 1766), 12 *Variations on a Minuet by Fischer* (K179, 1774), *Andantino* in E♭ (K236, 1790), 9 *Variations on 'Lison dormait'* from Dezède's *Julie* (K264, 1778), 12 *Variations on 'Ah, vous dirai-je, maman'* (K265, 1778), 8 *Variations on a March in Grétry's 'Mariages Samnites'* (K352, 1781), 12 *Variations on 'La Belle Françoise'* (K353, 1778), 12 *Variations on 'Je suis Lindor' in Beaumarchais's 'Le Barbier de Séville'* (K354, 1778), *Minuet* in D (K355, *c*.1786), *Fantasia and Fugue* in C (K394, 1782), *Capriccio* in C (K395, 1778), *Fantasia* in D minor (K397, 1782), 6 *Variations on Paisiello's 'Salve tu, Domine'* (K398, 1783), *Suite* in C (K399, 1782), 1st movement of Sonata in B♭ (K400, 1782), *Kleiner Trauermarsch* in C minor (K453a, 1784), 10 *Variations on Unser dummer Pöbel meint* from Gluck's *La rencontre imprévue* (K455, 1784), *Fantasia* in C minor (K475, 1785), *Rondo* in D (K485, 1786), *Rondo* in F (K.494, 1786), 12 *Variations on an Allegretto* in B♭ (K500, 1786), *Rondo* in A minor (K511, 1787), *Allegro* and *Andante* (K533, 1788, often used with *Rondo*, K494, as finale to make 'Sonata No.18'), *Adagio* in B minor (K540, 1788), 9 *Variations on a Minuet by Duport* (K573, 1789), *Gigue* in G (K574, 1789), 8 *Variations on Schack's 'Ein Weib ist das herrlichste Ding'* (K613, 1791).

ORGAN: Sonatas with orch: C major (K263, 1776), C major (K278, 1777), C major (K329, 1779); 14 Sonatas for org. and str., comp. between 1767 and 1780.

MECHANICAL ORGAN: *Adagio and Allegro* in F minor (K594, 1790), *Fantasia* in F minor (K608, 1791), *Andante* in F (K616, 1791).

SONGS (v. and pf.): Mozart wrote about 40 solo songs and *Lieder*, of which the best known are: *Die Zufriedenheit* (K349, 1780), *Ah, spiegarti, O Dio* (K178, 1772), *Oiseaux, si tous les ans* (K307, 1777), *Komm, liebe Zither* (with mandolin) (K351, 1780), *An die Hoffnung* (K390, 1782), *Gesellenreise* (K468, 1785), *Der Zauberer* (K472, 1785), *Die betrogene Welt* (K474, 1785), *Das Veilchen* (K476, 1785), *Lied der Freiheit* (K506, 1786), *Die Alte* (K517, 1787), *Die Verschweigung* (K518, 1787), *Das Lied der Trennung* (K519, 1787), *Als Luise* (K520, 1787), *Abendempfindung* (K523, 1787), *An Chloe* (K524, 1787), *Des kleinen Freidrichs Geburtstag* (K529, 1787), *Das Traumbild* (K530, 1787), *Die kleine Spinnerin* (K531, 1787), *Sehnsucht nach dem Frühlinge* (K596, 1791), *Das Kinderspiel* (K598, 1791), *Eine kleine deutsche Kantate, 'Die ihr des unermesslichen Weltalls'* (K619, 1791).

ADDITIONAL ACCOMPANIMENTS TO WORKS BY HANDEL: *Acis and Galatea* (K566, 1788), *Messiah* (K572, 1789), *Alexander's Feast* (K591, 1790), *Ode for St Cecilia's Day* (K592, 1791).

See *Masonic Music by Mozart*.

Mozart and Salieri (*Motsart i Sal'yeri*). Opera in 1 act by Rimsky-Korsakov to his own lib. based on Pushkin's poem (1830). Prod. Moscow 1898, London (concert) 1927, Forest Park, Penn., 1933.

Mozartiana. Sub-title of Tchaikovsky's Suite No.4 for Orch. comp. 1887, the 4 movements consisting of arrs. of Mozart's (1) *Gigue* for pf. (K574), (2) *Minuet* for pf. (K355), (3) *Ave verum corpus* (K618) in orch. arr. by Liszt, (4) *Variations* for pf. on *Unser dummer Pöbel meint* from Gluck's *La rencontre imprévue* (K455).

mp. *Mezzo piano*, half-soft.

Mravinsky, Evgeny (Alexandrovich) (*b* St Petersburg, 1906; *d* Leningrad, 1988). Russ. conductor. Studied biology at St Petersburg Univ. Studied mus. at Leningrad Cons. 1924–31. Had tuition in cond. from *Malko. Cond., Leningrad Th. of Opera and Ballet 1932–8. Prin. cond., Leningrad PO from 1938 to his death. Prof., Leningrad Cons. Cond. f.ps. of Shostakovich's 5th, 6th, 8th, 9th, and 10th Syms. and other works.

M.S. *Mano sinistra* (It.), left hand.

Muck, Karl (*b* Darmstadt, 1859; *d* Stuttgart, 1940). Ger. conductor and pianist. Studied Leipzig Cons. Chorus master Zurich, then posts as opera cond. at Salzburg, Brno, and Graz. Cond., Deutsches Landestheater, Prague, 1886. Cond. first Moscow and St Petersburg perfs. of *The Ring*, 1889. Cond.

Mozart's farewell to the liturgical Mass setting, is a compact and cohesively structured masterpiece. The orchestra is handled with a freedom and independence which surpasses even the "Coronation" Mass.

The slow, solemn Kyrie is for choir only. The dark modulations and the gripping opening of the short orchestral prelude lay bare an intimate religiosity which would conventionally have been avoided. The Gloria and Credo are compactly built, in obedience to the rules, but what a wealth of detail is unfolded here in the interaction of voices and orchestra, what natural unity is achieved through the interconnection of the thematic material. The "Et incarnatus" for solo soprano with obbligato woodwind and the expressive "Crucifixus," with its dark opening for unison choir, are exceedingly beautiful. Mozart set the Credo twice, first marking it "Tempo di ciaconna," then breaking off and beginning all over again. The short Sanctus, with its octave choral interpolations, follows the most revolutionary movement, a Benedictus in the form of a sombre choral fugue in A minor, which has no counterpart in the Salzburg Masses. The Agnus Dei contains an arioso soprano solo with obbligato wind and organ, a beautiful piece of sacred chamber music, after which the "Dona nobis pacem" closes the Mass in the usual brisk manner of a finale.

In spite of its succinct form, this Mass, with its subtlety of detail and wealth of fantasy, is the finest of the Salzburg Masses. Mozart had good reason to ask his father to send him the score of this work, as well as the scores of K. 275 and K. 317, when he was in Munich in November 1780 for a performance of "Idomeneo." We do not know whether he performed the Mass there, but we can be certain that he wished to attract the Elector's notice as a composer of sacred music, with a view to winning a post. His efforts, however, were without success.

The two Viennese masterworks

Missa solemnis in C minor, K. 427 (417a)
"Great" Mass

On 4 January 1783 Mozart wrote from Vienna to his father about "half of a Mass . . . which is still lying there hopefully." This can only have been the C minor Mass, which was begun in the summer of 1782, following a vow Mozart had made when his bride Constanze fell ill. That this vow should have been Mozart's sole motivation in writing a monumental work, which went far beyond all his other Mass compositions, is extremely unlikely. It is far more likely to have been born of Mozart's struggle with the work of J.S. Bach, which he discovered that year through Baron van Swieten and which induced in him a creative crisis. When at the end of July 1783 Mozart finally set out on the repeatedly postponed journey to Salzburg to introduce his wife to his father and sister, he apparently brought the completed parts of the Mass with him. And here begins the still unsolved riddle of this work and its first performance.

According to the latest research, as it is set forth in the foreword to the C minor Mass in the "Neue Mozart-Ausgabe," that much-cited performance in St. Peter's, Salzburg, took place not on 25 August, as was earlier supposed, but on 26 October. Mozart would then have had plenty of time to complete the work during the months of his stay in Salzburg. Why did he not do so, particularly since he had no other commissions to fulfill? If, as emerges from a letter of Constanze to the publisher André on 31 May 1800, the C minor Mass really was performed in St. Peter's, how did Mozart fill out the skeleton? It is unlikely that Constanze was mistaken, since she herself had sung the soprano solo, which was far more demanding than his previous Masses. These questions will probably never be answered conclusively.

Mozart completed the Kyrie and the Gloria, the Credo as fas as the words "Et incarnatus," and the great solo quartet of the Benedictus. In the "Et incarnatus" coloratura aria only the voice part, the three obbligato woodwind parts, the two orchestral ritornellos, and the basso continuo were written out; the filling in of the harmonies by the strings is missing. The Sanctus and Hosanna are in only five parts, although actually conceived for eight-part double chorus, a fact first established by Alois Schmitt at the turn of the century. The close of the Credo and the Agnus Dei are missing completely. Alois Schmitt, H.C. Robbins Landon and, more recently, Franz Beyer have supplied the missing parts for the soprano aria, the Sanctus and the Hosanna, where the differences are of little importance in performance practice. In this completed form the work is usually performed today.

Even in the sombre, monumental Kyrie, with its imitative counterpoint and its choral writing supported by the trombones, it is already clear how far Mozart has moved from his earlier Masses. In the "Christe eleison" the comforting lyricism of the soprano solo is supported by interjections from the choir, before the sombreness of the opening returns with the second "Kyrie." The brisk *Allegro vivace* of the "Gloria" chorus is followed by the "Laudamus te" aria for soprano, accompanied by strings, oboes and horns, a jubilant piece of exultant coloratura. Then the monumental five-part chorus "Gratias agimus" bursts in, a homophonic movement of solemn block chords in A minor. The "Domine Deus" duet for two sopranos in D minor, a stirring, imitative piece, is accompanied by strings only. The "Qui tollis" which follows is the expressive climax of the work as it stands. A powerful double chorus in G minor accompanied by jagged, dotted string figures and full wind transforms the request for mercy into a succinct cry of entreaty. Here the influence of Bach and Handel is unmistakable. Even in the Requiem Mozart would write nothing on a larger scale than this. The *Allegro* trio in E minor for two sopranos and tenor, "Quoniam," is followed by an *Adagio* choral interjection on "Jesu Christe," of only six bars. This ends on the dominant seventh of C major, which leads immediately into "Cum sancto spiritu," an *alla breve* fugue in C major, with a compact theme pressing onward in crotchets, passing gradually into

agitated quavers which produce a rich texture of imitative counterpoint. This expansive fugue-finale is a masterpiece of the strict style based on the great Baroque masters. The Credo is through-composed as a strict *allegro maestoso* chorus in five part homophony. The expansive "Et incarnatus" aria which follows is a showpiece of great coloratura sopranos, ending in a virtuoso cadenza in the form of a duet for solo voice and solo flute. It is sometimes regarded as "operatic," and therefore out of the ordinary, sometimes as naive and pious Christmas music. This piece, with its soloistic flute, oboe and bassoon parts, has great musical charm, although it is stylistically inconsistent with the monumental expressiveness and retrospective style of the work as a whole. The reconstructions begin with the Sanctus for double chorus and the Osanna, but these are largely corroborated by the trombone parts which Mozart himself wrote. The stirringly expressive Benedictus quartet is followed by a condensed repeat of the Osanna double chorus.

Why did Mozart revert to the Neapolitan cantata Mass, which was already out-moded, and was despised in Vienna? Perhaps here too the influences of the music of Bach and Handel were decisive. It is understandable that he did not complete the work later in Vienna and "rescued" part of it for the oratorio "Davide penitente," since the church music reforms of Emperor Joseph II denied any opportunity for the performance of such a Mass.

Requiem in D minor, K. 626

In July 1791 Mozart was commissioned to write a Requiem by a representative of Count Franz von Walsegg-Stuppach. Posterity, with the help of the widowed Constanze, was to weave around this incident the well-known legend of the unknown "messenger in grey" and the mysterious patron. In fact Mozart knew it was Walsegg who had commissioned the work, as a memorial to his young wife who had died. According to his contemporaries, Count Walsegg did in fact follow a peculiar practice of commissioning compositions which he would then copy out and pass off as his own at private musical gatherings. So it was thought that in the case of the Requiem too he had asked for the composer's discretion. Taken up with the composition of "Die Zauberflöte" and "La clemenza di Tito," Mozart was able to begin work on the Requiem only after some delay; too late, as we now know, for him to be able to complete the work. When he died on 5 December, the Introit and the Kyrie were fully written out. He had written the choral and solo voices with basso continuo from the "Dies irae" of the Sequence up to and including the "Hostias" of the Offertory, but for the rest he had only indicated the scoring. After the eighth bar of the last verse of the "Lacrymosa" section the work is broken off. Of the Offertory movements "Domine Jesu Christe" and "Hostias," only the vocal parts are in Mozart's hand. The Sanctus, Benedictus and Agnus Dei, as well as the Communio "Lux aeterna" are completely missing, not even sketches having been left by Mozart, as is often supposed to be the case with the beautiful Benedictus quartet.

Constanze, who did not want to lose the fee, looked around for someone to complete the work. She first commissioned the composer Joseph Eybler. He began the work, then handed it over to Mozart's pupil, Franz Xaver Süssmayr. Having had contact with Mozart until the end, Süssmayr no doubt knew better than anyone else what the composer had intended. In recent years his version has been much criticised. It is true that the scoring is sometimes awkward, that the Sanctus is weak, and that Mozart may have had a different ending in mind for the "Lacrymosa." But Süssmayr's version of Mozart's opus ultimum has won its place as a pinnacle in the repertoire of great sacred choral music, regardless of recent corrections of details by Franz Beyer and others. It remains as deeply moving as ever.

The dark tonal background is ensured even by the instrumentation. As well as the usual strings, two basset horns, two bassoons, three trombones, two trumpets and timpani are used. The chorus of the introit, interrupted only by the short soprano solo, "Te decet hymnus," builds up towards the end to a stirring urgency, in the style of a contrapuntal motet passing into insistent semiquaver movement. The fugal Kyrie follows, immediately setting the compact main theme, with the falling seventh typical of the Baroque fugue, against a countersubject in rushing semiquavers. Recent research claims that even in this movement someone other than Mozart has interfered with the scoring. The closing chord without the third has a sombre, archaic quality. With the "Dies irae" the problems begin, especially concerning instrumentation. The dramatic, sweeping "Dies irae" chorus is followed by the solo quartet "Tuba mirum," which opens menacingly in B flat major, as a bass solo, but closes in tranquility. The trombone solo at the opening has been the subject of much argument, because it is regarded as being too long. In the G minor chorus "Rex tremendae," with its falling dotted figures in the strings, its three-fold cry of "Rex," and its taut syncopated dotted figures in the choral parts, the call on the Judge of Mankind is transformed at the close into the beseeching plea of "Salva me." The expansive solo quartet "Recordare," in the comforting key of F major, with its lyrical, sanguine eloquence is perhaps the musical highlight of the work, in terms of the expressive part writing as well as the beauty of the string parts, of which Mozart sketched at least the opening motive, a sequence of descending phrases. The dramatic "Confutatis" chorus in A minor, with its threatening, rumbling string figures that evoke the horrors of Hell, the jagged, dotted cries of the male voices, and the imploring "Voca me" of the female voices, is followed without interruption by the "Lacrymosa," which Mozart broke off after the great climax at "Homo reus." Süssmayr's continuation may be regarded as being too short, but its comforting D major "Amen" is nonetheless convincing. The "Domine Jesu Christe" of the Offertory is like a motet, with a solo quartet inserted. The fugue "Quam olim Abrahae" is again archaic in character; it is repeated after the lyrically reverent "Hostias." The rest is Süssmayr: a concise, conventional Sanctus, with a fugato "Hosanna" section which is too short, a very beautiful Benedictus quartet, and a simple

thing, given the current enthusiasm for not only liturgical and concert presentations but theatrical representations of Bach's major works.

MATTHEW DIRST

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Wolfgang Amadeus Mozart, *Mass in C minor (K.427/417a)*, ed. Philip Wilby. (Novello, London, 2004, £9.95. ISBN 1-84449-086-6.)

Wolfgang Amadeus Mozart, *Mass in C minor KV 427*, completed and ed. by Robert D. Levin (Carus, Stuttgart, 2005, €29.80.)

Mozart's incomplete Mass in C minor has been the subject of much debate since its composition in 1782–3. It was planned as a wedding present and tribute to the composer's wife Constanze—Mozart wrote to his father on 4 January 1783 to say that he had vowed to write the work in her honour. The premiere, and the only liturgical performance involving the Mozarts, took place in Salzburg Cathedral on 26 October 1783, with Constanze singing the solo soprano part. By then, Mozart had completed the Kyrie, Gloria, Sanctus, Osanna, and Benedictus. On his return to Vienna, he went further, sketching out part of the Credo (up to the end of the 'Et incarnatus') and the Agnus Dei, but, without a powerful incentive, he soon laid the work aside.

Most scholars have assumed that it was lack of time that prevented Mozart from composing all six movements of the standard Missa solemnis. But the editor of the recent Novello edition, Philip Wilby and his colleague, the liturgist Fr. Peter Allan CR, disagree. As they write in their preface, '[this incomplete score] may be explained by the liturgical practice in Mozart's day. It was not usual to sing the Agnus Dei at a choral mass with orchestra, nor the Credo, except on Sundays and certain major festivals . . . We may assume then that Mozart had provided all the material required at the mass's first performance.'

For Robert D. Levin, editor of the newly published Carus score, there are essentially four topics to be addressed:

1. *Did Mozart's intended scoring for the two surviving movements of the Credo include instruments not present in the draft scores?* Both editors conclude that trumpets and timpani should be added to the Credo, since in all his mass settings Mozart used the same scoring for this section as he did for the Kyrie and Gloria.
2. *How many additional movements did Mozart intend for the rest of the Credo?* The two editors agree that five more sections are needed.
3. *Did Mozart sketch material for those movements or the Agnus Dei?* Here opinions diverge. Wilby derives the music for the missing movements from the oratorio *Davidde penitente* K. 469 of 1785, which Mozart constructed partly from material in the C minor Mass. Levin's approach is more radical. He argues that sketches from around the time of composition of the mass might yield some valuable pointers. Those that date from 1783 are mixed with items relating to the opera *L'oca del Cairo*, the only other music Mozart was writing in that period. There are two sketches for a 'Dona nobis pacem' and the first subject for an eight-part double fugue in D minor which Levin believes fits the 'Crucifixus' text convincingly. He uses this material as the basis of his reconstruction of these two movements.
4. *Does the four-part setting of the Sanctus–Osanna in Matthäus Fischer's score faithfully reflect what was in the Salzburg parts?* Fischer was choirmaster of a church in Augsburg to which Mozart's sister Nannerl gave the set of parts used in the Salzburg premiere. At some time before 1802 he assembled from these a short score, which remains an important source. Mozart used a double chorus in the 'Qui tollis' of the Gloria, and there is good evidence that he intended the same scoring for the Osanna. Fischer's extant four-part setting is clearly a compromise, which both editors try to restore for two choirs.

Progress towards a satisfactory edition of Mozart's masterpiece has been complex. The primary sources of this work consist of a holograph score of the Kyrie and Gloria and two movements of the Credo, but these are not complete. There is also some autograph material relating to the Sanctus, Osanna, and Benedictus, but the most important evidence is contained in Fischer's short score.

The first published editon was by J. A. André in 1840, based on the autograph and a copy 'from a Bavarian monastery'—better known as the Fischer score. Philipp Spitta derived from André his text of 1882 for the first edition of Mozart's works. Nineteen years later Alois Schmitt prepared a fresh edition for Breitkopf & Härtel, which used movements from earlier church works by Mozart to supply the missing sections of the mass. In 1956 H. C. Robbins Landon completed the first critical edition for Eulenburg. His aim was to produce a performing edition of all that Mozart wrote. This meant ending at the Osanna. For the most part Landon followed Schmitt's version of the vocal parts in the Sanctus and Osanna, as well as reworking the orchestration of the Credo and the 'Et incarnatus'. In 1989–90 Richard Maunder produced in both full and vocal score an edition for Oxford University Press that again took the mass text only as far as Mozart had set it (for a review of this edition see *Music & Letters*, 72 (1991), 332–4).

Scholarly editions of choral music have only recently become available in any quantity. As

recently as the beginning of the millennium, Novello & Co., who had been the major supplier of music to British choral societies for many years, still seemed content to rest on their laurels. Their editions began with those of their founder, Vincent Novello, who established the firm in 1811. Latterly the company has suffered several changes of ownership, and this may explain the half-hearted attempts to modernize the look of their catalogue in recent years. In the 1970s, perhaps under pres-

TABLE
Music for the missing movements

LEVIN	WILBY
Crucifixus	
An 8-voice double fugue for four-part chorus and orchestra in D minor, composed by the editor and based on a 1783 sketch	The 1st section of the soprano aria in C minor 'Tra l'oscure ombre' from *Davidde penitente* is recast for 4-part chorus
Et resurrexit	
4-part chorus composed by the editor using a motif from 'Credo in unum Deum' and a 1783 sketch	Uses the 2nd section of the same aria in C major (see above)
Et in spiritum	
A tenor aria, transcribed from the main section of the soprano aria 'Tra l'oscure ombre' from *Davidde penitente*	Part of the tenor aria 'A te, fra tanti affanni' from *Davidde penitente*, recast for solo quartet
Et unam sanctam	
A 4-part chorus derived from a 1783 sketch	Derived from the Attwood Sketchbook, freely adapted and expanded for 4-part chorus
Et vitam venturi	
A 4-voice fugue composed on the countersubject of the Kyrie using imitations and strettos not exploited there by Mozart	As above
Sanctus–Hosanna	
The double choir is restored, using 'strict philological criteria'	From Fischer's MS incomplete score of which only Mozart's wind and brass parts survive
Agnus Dei	
Introduction of 'Tra l'oscure ombre' arranged for soprano and chorus	Uses part of the 'Christe eleison', a contrapuntal reworking of the 'Dona nobis pacem' sketch, and the final movement of *Davidde penitente*
Dona nobis pacem	
Completion for 4-part choir based on a 1783 sketch	As above

sure from OUP and others, some cosmetic alterations, such as a new plain blue and black cover for the vocal scores, were introduced, but the content was not revised, and this did the publishers little credit in an increasingly competitive market.

Happily, the company has recently changed its policy. Under the guidance of Michael Pilkington, almost fifty of their most popular scores have appeared during the past ten years in the New Novello Choral Edition. As well as an eye-catching livery of red and white, these latest editions are well produced and use modern type on good paper. The editorial approach is more scholarly, and even provides some helpful advice to performers. Among the most recent of their new publications is this performing edition by Philip Wilby. In contrast to Novello's long history, the German publisher Carus-Verlag was founded in 1972, with the specific purpose of publishing sacred music. Based in Stuttgart, its mission has been to produce critical performing editions of works from the whole repertory. Robert D. Levin is one of a number of distinguished musicians whose work they publish.

Both the new Carus and Novello scores offer a complete realization of the Ordinary of the Mass and suggest different music for the missing movements. These are the 'Crucifixus', 'Et resurrexit', 'Et in Spiritum', 'Et unam sanctam', and 'Et vitam venturi' from the Credo, as well as the Sanctus–Osanna and Agnus Dei–Dona nobis pacem. For clarity, the solutions offered by the two editors are shown in tabular form (see Table).

A glance at this information shows that Wilby's edition is the more traditional. He relies on Mozart's *Davidde penitente* for almost all the missing material. The one exception is 'Et unam sanctam', which is derived from the Attwood Sketchbook. This volume, a fascinating record of Thomas Attwood's studies with Mozart in Vienna in the mid-1780s, is illuminating in many ways, but I find its conventional musical language sits rather awkwardly with the other material. The editor also includes a helpful appendix, 'Mozart and the Liturgy', where Fr. Allan outlines three ways in which this score might be used for worship.

Levin's edition is altogether more adventurous. He, too, relies on *Davidde penitente* as a source, but to a much lesser extent. Interestingly, the two editors make different uses of the same music from it. The aria 'Tra l'oscure ombre' is used by Wilby for the 'Crucifixus' and 'Et resurrexit', and by Levin for the 'Et in spiritum' and the Agnus Dei. Generally, Levin relies much more on sketch material and on his own skills as a talented composer of pastiche. His completions of individual movements are accomplished and almost always longer than Wilby's. His version of the 'Et resurrexit', for instance, is more than twice as long. Levin appears to relish the task of recomposition. His completion of the Credo takes the form of a four-part fugue of his own based on the countersubject of the Kyrie. It runs to some 128 bars and introduces imitation and strettos unexplored by Mozart in the original context, as well as supplying a constant flow of quavers so characteristic of Baroque textures. The tonality is shifted from C minor to C major and the tempo indication changed from *Andante moderato* to *Alla breve*.

In conclusion, it may be useful to consider the purpose of these two publications. At its premiere, the mass was performed incomplete. Subsequently, the early editors were able to extend the score by using Fischer's copy and some good guesswork. Today, by providing music for the entire text of the Catholic Mass, both these publishers have made it possible to hear a full evening's music based on this composition. In effect, these are therefore dual-purpose editions. They can be used to perform either the music that Mozart completed or a whole mass. Levin's version of the latter last about eighty-five minutes, Wilby's rather less.

Denis McCaldin

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Adalbert Gyrowetz, *Three String Quartets Op. 44*, ed. W. Dean Sutcliffe. The Early String Quartet. (Steglein, Ann Arbor, 2004, $60. ISBN 0-9719854-2-1, ISSN 1539-879X.)

Three years ago, a new series of editions, The Early String Quartet, was inaugurated with a volume devoted to Giovanni Battista Viotti's Op. 1 string quartets. As stated in the preface, the purpose of the series is to make available 'critical editions of selected quartets composed during the second half of the eighteenth century and the early decades of the nineteenth' (p. vi of the volume under review). The quality of that volume, edited by Cliff Eisen, who is the general editor of the series, established a lofty benchmark, making the series a welcome addition to the growing number of critical readings of the music of this period. Three further volumes have appeared: Luigi Boccherini's Op. 32 (ed. Mark Knoll), Ignaz Pleyel's Op. 1 (ed. Simon P. Keefe), and Adalbert Gyrowetz's Op. 44, reviewed here.

As with the other volumes, W. Dean Sutcliffe's edition of Gyrowetz's three string quartets in G, B flat, and A flat, published by Artaria in Vienna as his Op. 44 in 1804, are made available in a full score with performance parts. Prepared with care for historical accuracy, the edition is thus designed to serve the needs of performers as well

Salzburg Recollections

Sylvia Loeb

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Mozart: (3) Wolfgang Amadeus Mozart, §4: The break with Salzburg, the early Viennese years

(3) (Johann Chrysostom) Wolfgang Amadeus Mozart

4. The break with Salzburg and the early Viennese years, 1780–83.

In the summer of 1780, Mozart received a commission to compose a serious opera for Munich, and the Salzburg cleric Giovanni Battista Varesco was engaged to prepare a libretto based on Danchet's *Idomenée*. The plot concerns King Idomeneus of Crete, who promises Neptune that if spared from a shipwreck he will sacrifice the first person he sees and is met on landing by his son Idamantes. Mozart began to set the text in Salzburg; he already knew several of the singers, from Mannheim, and could draft some of the arias in advance.

Mozart arrived in Munich on 6 November 1780. Both the performing score of the opera (not taken into consideration by the Neue Mozart-Ausgabe; see Münster, J1982) and Mozart's letters to his father, who was in close touch with Varesco, offer insights into the genesis of the work and its modification during rehearsal. The matters that chiefly occupied Mozart were, first, the need to prune an overlong text; secondly, the need to make the action more natural; and third, the need to accommodate the strengths and weaknesses of the singers. Several cuts were made in December, during rehearsals, and Mozart continued to trim the score even after the libretto was sent to the printer at the beginning of January; a second libretto was printed to show the final text (although in the event still more adjustments were made, as the performing score makes clear). Much of the *secco* and accompanied recitative was cut, as well as sections of the ceremonial choral scenes and probably three arias in the last act. In a letter of 15 November to his father, Mozart described his concerns for both dramatic credibility and the singers' capabilities:

> [Raaff] was with me yesterday. I ran through his first aria for him and he was very well pleased with it. Well – the man is old and can no longer show off in such an aria as that in Act 2 – 'Fuor del mar ho un mar nel seno'. So, as he has no aria in Act 3 and as his aria in Act 1, owing to the expression of the words, cannot be as cantabile as he would like, he wishes to have a pretty one to sing (instead of the quartet) after his last speech, 'O Creta fortunata! O me felice!' Thus too a useless piece will be got rid of – and Act 3 will be far more effective. In the last scene of Act 2 Idomeneo has an aria or rather a sort of cavatina between the choruses. Here it will be *better* to have a mere recitative, well supported by the instruments. For in this scene which will be the finest in the whole opera … there will be so much noise and confusion on the stage that an aria at this particular point would cut a poor figure – and moreover there is the thunderstorm, which is not likely to subside during Herr Raaff's aria, is it?

The opera was first given on 29 January 1781, with considerable success. Both Leopold and Nannerl, who had travelled from Salzburg, were in attendance, and the family remained in Munich until mid-March. During this time Mozart composed the recitative and aria *Misera! dove son … Ah! non son' io che parlo* K369, the Oboe Quartet K370 and possibly three piano sonatas (K330–32 although these many equally date from his first month in Vienna).

On 12 March Mozart was summoned to Vienna, where Archbishop Colloredo and his retinue were temporarily in residence for the celebrations of the accession of Emperor Joseph II; he arrived on 16 March, lodging with the archbishop's entourage. Fresh from his triumphs in Munich, Mozart was offended at being treated like a servant, and the letters that he wrote home over the next three months reflect not only increasing irritation and resentment – on 8 April the archbishop refused to allow him to perform for the emperor at Countess Thun's and

thereby earn the equivalent of half his annual Salzburg salary – but also a growing enthusiasm for the possibility of earning his living, at least temporarily, as a freelance in Vienna. Matters came to a head on 9 May: at a stormy interview with Colloredo, Mozart asked for his discharge. At first he was refused, but at a meeting with the chief steward, Count Arco, on 8 June, he was finally and decisively released from Salzburg service, 'with a kick on my arse … by order of our worthy Prince Archbishop' (letter of 9 June 1781).

About this time Mozart moved to the house of the Webers, his former Mannheim friends, who had moved to Vienna after Aloysia's marriage to the court actor Joseph Lange, although in order to scotch rumours linking him with the third daughter, Constanze, he moved again in late August to a room in the Graben. He made a modest living at first, teaching three or four pupils, among them Josepha von Auernhammer (for whom he wrote the Sonata for two pianos K448) and Marie Karoline, Countess Thiennes de Rumbeke, cousin of Count Johann Phillipp von Cobenzl, the court vice-chancellor and chancellor of state (whom Mozart had met in Brussels in autumn 1763). He also participated in, or had works performed at, various concerts: the Tonkünstler-Societät gave one of his symphonies on 3 April (Mozart later applied for membership in the society, which provided pensions and benefits for the widows and orphans of Viennese musicians, but he failed to provide a birth certificate and his application was never approved); and on 23 November he played at a concert sponsored by Johann Michael von Auernhammer. Later Mozart participated in a series of Augarten concerts promoted by Philipp Jakob Martin. At the first of these, on 26 May 1782, he played a two-piano concerto with Josepha von Auernhammer (the programme also included a symphony by him). Mozart's own first public concert took place on 3 March 1782, possibly at the Burgtheater. The programme included the concertos K175 (with the newly composed finale K382) and K415, numbers from *Lucio Silla* and *Idomeneo*, and a free fantasy; on 23 March Mozart wrote to his father that the new concerto finale was 'making … a furore in Vienna'. During this period he also played regularly at the home of Baron Gottfried van Swieten, where Handel and Bach were staples of the repertory.

By the end of 1781, Mozart had established himself as the finest keyboard player in Vienna; although he was not without competitors, few could match his pianistic feats. The most serious challenge, perhaps, came from Clementi, with whom Mozart played in an informal contest at Emperor Joseph II's instigation on 24 December. Clearly Mozart was perturbed by the event: although he was judged to have won, and Clementi later spoke generously of his playing, Mozart in his letters repeatedly disparaged the Italian pianist. It is likely that Clementi's skill took Mozart by surprise; the emperor must have been impressed as well, for he continued to speak of the contest for more than a year. That same month saw the appearance of Mozart's first Viennese publication, a set of six keyboard and violin sonatas (K296 and 376–80, of which two, K296 and 378 had been composed earlier). They were well received; a review in C.F. Cramer's *Magazin der Musik* (4 April 1783) described them as 'unique of their kind. Rich in new ideas and traces of their author's great musical genius'.

The most important composition of this period, however, was *Die Entführung aus dem Serail*, the libretto of which was given to Mozart at the end of July 1781. Originally planned for September, the première was postponed until the following summer (Mozart had completed the first act in August 1781). The opera was a great success: Gluck requested an extra performance, Schikaneder's troupe mounted an independent production in September 1784 (although the aria 'Martern aller Arten' was replaced because the orchestra was incapable of performing the obbligato solos), and productions were soon mounted in cities throughout German-speaking Europe. The earliest lengthy obituary of Mozart, in the

Musikalische Korrespondenz der Teutschen Filarmonischen Gesellschaft of 4 January 1792, described the work as 'the pedestal upon which his fame was erected'.

In his letters to Leopold, Mozart described in detail several of his decisions in composing the opera. He wrote on 26 September 1781:

> in the original libretto Osmin has only [one] short song and nothing else to sing, except in the trio and the finale; so he has been given an aria in Act 1, and he is to have another in Act 2. I have explained to Stephanie the words I require for the aria ['Solche hergelaufne Laffen'] – indeed, I had finished composing most of the music for it before Stephanie knew anything whatever about it. I am enclosing only the beginning and the end, which is bound to have a good effect. Osmin's rage is rendered comical by the use of the Turkish music. In working out the aria I have ... allowed Fischer's beautiful deep notes to glow. The passage 'Drum beim Barte des Propheten' is indeed in the same tempo, but with quick notes; and as Osmin's rage gradually increases, there comes (just when the aria seems to be at an end) the Allegro assai, which is in a totally different metre and in a different key; this is bound to be very effective. For just as a man in such a towering rage oversteps all the bounds of order, moderation and propriety and completely forgets himself, so must the music too forget itself. But since passions, whether violent or not, must never be expressed to the point of exciting disgust, and as music, even in the most terrible situation, must never offend the ear, but must please the listener, or in other words must never cease to be *music*, so I have not chosen a key foreign to F (in which the aria is written) but one related to it – not the nearest, D minor, but the more remote A minor. Let me now turn to Belmonte's aria in A major, 'O wie ängstlich, o wie feurig'. Would you like to know how I have expressed it – and even indicated his throbbing heart? By the two violins playing in octaves. This is the favourite aria of all who have heard it, and it is mine also. I wrote it expressly to suit Adamberger's voice. You see the trembling, the faltering, you see how his throbbing breast begins to swell; this I have expressed by a crescendo. You hear the whispering and the sighing – which I have indicated by the first violins with mutes and a flute playing in unison.

Mozart had already described his concern for naturalness, in both composition and performance, in a letter written in Paris on 12 June 1778:

> Meis[s]ner, as you know, has the bad habit of making his voice tremble at times, turning a note that should be sustained into distinct crotchets, or even quavers – and this I never could endure in him. And really it is a detestable habit and one that is quite contrary to nature. The human voice trembles naturally – but in its own way – and only to such a degree that the effect is beautiful. Such is the nature of the voice; and people imitate it not only on wind instruments, but on string instruments too and even on the keyboard. But the moment the proper limit is overstepped, it is no longer beautiful – because it is contrary to nature.

Shortly after the première of *Die Entführung*, on 16 July, Mozart decided to go forward with his marriage to Constanze Weber, which he had first mooted to his father the previous December. Events gave him little choice: probably through his future mother-in-law's scheming, he was placed in a position where because of his alleged intimacy with Constanze he was required to agree to marry her or to compensate her. Mozart wrote to his father on 31 July 1782, asking for his approval, on 2 August the couple took communion together, on 3 August the contract was signed, and on 4 August they were married at the Stephansdom. Leopold's grudging consent did not arrive until the next day. The marriage appears to have been a happy one. Although Mozart described Constanze as lacking wit, he also credited her with 'plenty of common sense and the kindest heart in the world', and his letters to her, especially those written when he was on tour in 1789 and when she was taking the cure at Baden in 1791, are full of affection. There is little reason to imagine that she was solely, or even primarily, to blame for their chronic financial troubles, which surfaced only weeks after their marriage; the truth probably lies somewhere nearer Nannerl's statement, in 1792, that Mozart was incapable of managing his own financial affairs and that

Constanze was unable to help him.

Mozart's departure from Salzburg, and his wedding to Constanze, triggered another acrimonious exchange with Leopold (whose letters from this period are lost, but their contents can be inferred from Mozart's). Leopold accused Wolfgang of concealing his affair with Constanze and, worse, of being a dupe, while Wolfgang, for his part, became increasingly anxious to defend his honour against reproaches of improper behaviour and his alleged failure to attend to his religious observations; he chastised his father for withholding consent to his marriage and for his lukewarm reaction to the success of *Die Entführung*. Mozart had reason to be upset: not only had Leopold repeatedly pressed him to return home, but in his dealings with Colloredo Mozart had been told by Count Arco that he could not leave his post without his father's permission. Despite his numerous successes in Vienna, he felt thwarted in his attempt to achieve a well-earned independence.

Presumably in order to heal the rift with his family, Mozart determined to take Constanze to Salzburg to meet his father and sister, although to Leopold's irritation the visit was several times postponed. The success of *Die Entführung* had catapulted Mozart to prominence: the opera was performed at the Burgtheater on 8 October, in the presence of the visiting Russian Grand Duke Paul Petrovich (Mozart directed from the keyboard, as he explained in a letter of 19 October 1782, 'partly to rouse the orchestra, who had gone to sleep a little, partly ... in order to appear before the royal guests as the father of my child'); and between November and March 1783 he played at concerts sponsored by Auernhammer (at the Kärntnertortheater), the Russian Prince Dmitry Golitsïn, Countess Maria Thun, Philipp Jakob Martin (at the casino 'Zur Mehlgrube'), his sister-in-law Aloysia Lange (at the Burgtheater; according to Mozart's letter of 12 March, Gluck, who attended, 'could not praise the symphony and aria too much'), Count Esterházy and the singer Therese Teyber. On 23 March Mozart gave his own academy at the Burgtheater, in the presence of the emperor. The programme may have included the Haffner Symphony K385 (composed in July 1782 to celebrate the ennoblement in Salzburg of Siegmund Haffner) and improvised variations on an aria from Gluck's *La rencontre imprévue*.

Mozart composed several new works for these occasions, including the piano concertos K413–15, later published by Artaria (although Mozart may not have conceived them as a set, the autographs show that some time in the spring of 1783 he thoroughly revised all three together), and three arias, K418–20, intended for a production of Pasquale Anfossi's *Il curioso indiscreto* at the Burgtheater on 30 June 1783. He also began work on the so-called 'Haydn' quartets. The first, K387, was completed in December 1782; the second, K421, was finished in June 1783, while Constanze was giving birth to their first child, Raimund Leopold, born on 17 June. (Mozart and Constanze had six children, four of whom died in infancy: Raimund Leopold (1783), (5) Karl Thomas, Johann Thomas Leopold (1786), Theresia (1787–8), Anna Maria (1789) and (6) Franz Xaver Wolfgang.)

Mozart and Constanze eventually set out in July (Raimund Leopold, who was left behind, died on 9 August); they remained in Salzburg for about three months. Later correspondence suggests that the visit was not entirely happy – Mozart was anxious about the success of the visit and about his father's reaction to Constanze – but details are lacking. While there, he probably composed his two violin-viola duos for Michael Haydn, who was behindhand with a commission from the archbishop, and parts of the Mass in C minor (K427, never completed) had their first hearing, possibly with Constanze singing, at St Peter's on 26 October. On the return journey to Vienna, Mozart paused at Linz, where he composed a symphony (K425) for

a concert; the Piano Sonata K333 may also date from this time.

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CLIFF EISEN (1), EVA RIEGER (2), CLIFF EISEN, STANLEY SADIE (3), RUDOLPH ANGERMÜLLER (4 with C.B. OLDMAN/WILLIAM STAFFORD, 5, 6): 'Mozart: (3) Wolfgang Amadeus Mozart, §4: The break with Salzburg, the early Viennese years', *Grove Music Online* (Accessed 04 April 2007), <http://www.grovemusic.com/shared/views/article.html?section=music.40258.3.4>

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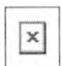
Mozart: (3) Wolfgang Amadeus Mozart, §9: Works, 1781–8

(3) (Johann Chrysostom) Wolfgang Amadeus Mozart

9. Works, 1781–8.

Possibly as a result of the natural development of Mozart's style, or through a wish to accommodate his changed circumstances, the extravagance of Mozart's 'late Salzburg' works gave way, after his permanent move to Vienna, to leaner, more transparent textures and a less ornamental manner. This is true particularly of the six accompanied sonatas published in December 1781 (although only four of them, K376–7, 379 and 380, were composed there; K296 was written at Mannheim, and K378 at Salzburg in 1779 or 1780). At the same time, however, they are broader in conception than the earlier sonatas, with greater forward thrust and, in K380, a deepened sense of rhetorical contrast between full chords and rapid passage-work. Above all, they display a new relationship between the instruments. Although they remain piano sonatas with accompaniment, and contain passages where the violin part could be omitted without damaging the sense of the music, the violin nevertheless increasingly carries essential material, melodic or contrapuntal, and engages in dialogue with the keyboard. The violin part has even greater prominence in K454, composed for Regina Strinasacchi, while in K526, arguably the finest of Mozart's accompanied sonatas, the two instruments are equal in importance. The same trend is evident in the piano trios K496, 502, 542 and 548.

This new equality of partnership is best reflected in the string quartets and quintets of the early to mid-1780s, including the six string quartets dedicated to Haydn, which Mozart described in his dedication of 1 September 1785 as 'the fruits of a long and laborious endeavour', a claim borne out by the relatively large number of quartet fragments from this time as well by numerous corrections and changes in the autographs (fig.14; the thorny question of the textual relationship between Mozart's autograph and the first edition, published by Artaria in 1785, is described in Seiffert, N1997). That Mozart sought to emulate Haydn's quartets op.33, but not to imitate them slavishly, can hardly be doubted: like Haydn's, Mozart's quartets are characterized by textures conceived not merely in four-part harmony, but as four-part discourse, with the actual musical ideas linked to a freshly integrated treatment of the medium. Later critics described them as prime examples, together with those of Haydn and Beethoven, of the 'classical' quartet, as opposed to the *quartor concertant* or *quatuor brillant*. According to Koch, they were the finest works of their kind.



Counterpoint in particular takes on a new aspect in the quartets. In the first movements of K421 and 464, each of the principal themes is subjected to imitative treatment; the Andante of K428 follows a similar procedure, supported by increased chromaticism (which is characteristic of the quartet as a whole). The coda of the first movement of the 'Hunt' Quartet K458, like the coda of the earlier A major Symphony K201, draws on the latent imitative potential of the movement's main thematic material, while the famous introduction to the 'Dissonance' Quartet K465 represents an extreme of both free counterpoint and chromaticism. Similar effects can be observed in the C major and G minor quintets of 1787,

K515 and 516.

The finale of K387 represents a different use of counterpoint, which is treated not so much as a texture in and of itself, but as a structural topic. Here the main, stable thematic material is represented first and foremost by fugatos, while transitional and cadential material is generally composed in a melody-and-accompaniment *buffo* style. This procedure is reversed in the final movement of the Piano Concerto K459, where fugato represents transition and is explosively elaborated in the double fugue of the central episode. The hidden, but inherently contrapuntal nature of Mozart's material in general is already adumbrated in the C minor Fugue K426 for two pianos and its later version for strings K546, where the seemingly commonplace Baroque subject erupts at the end of the movement in the previously unimaginable guise of a melody accompanied by aggressive sawing-away in the upper parts. No doubt Mozart had conceived this possibility as early as 1782 while arranging for string quartet several fugues by Bach and Handel: a similar procedure is found at the conclusion of his version of the D♯ minor fugue from book 2 of Bach's *Das wohltemperirte Clavier*.

The wind music, including the three substantial serenades K361, 375 and 388, shows Mozart's interest in texture in different ways, including the use of novel combinations of instruments (Peter Shaffer, in his play *Amadeus*, puts into Salieri's mouth an evocative description of the opening bars of the Adagio from the Serenade for 13 instruments, K361). The C minor Mass K427, meanwhile, includes grave choruses (some in eight parts, as well as the customary four), among which the 'Qui tollis' is built on an ostinato bass of the Baroque descending tetrachord pattern. Several solo items, such as the 'Domine Deus' duet and the 'Quoniam' trio, are almost Handelian in their counterpoint, figuration and bare continuo textures. The Trio for clarinet, viola and piano K498 and the Quintet for piano and wind K452 are both uniquely scored.

Mozart's deliberate attention to even the smallest details of texture, scoring, rhythm and articulation as elements of both affect and style is evident from the numerous erasures, changes and revisions in his autographs. At bar 106 of the first movement of the D minor Piano Concerto K466, for example, he originally wrote the upper string parts as alternating quaver rests and quavers, continuing the pattern of the previous two bars, but he changed these to straight quavers in anticipation of the approaching imperfect cadence. The second movement was initially conceived to begin with the orchestra (as an erased *piano* marking in the first violin part shows) and to include trumpets and drums, and in a possibly related correction, trumpets and drums were omitted from the two final bars of the first movement. In the final movement, at bar 181, Mozart for the first time writes slurs in the accompanying second violin, viola, cello and double bass parts, possibly because their figure here ascends where previously it had descended.

That texture is also a matter of formal significance for Mozart is especially clear in the case of the piano concertos. The structures of the first movements have been related to sonata form, Baroque ritornello forms and aria forms. Although varied in their structural details, they nevertheless follow a broadly consistent outline, consisting of seven large units: (1) an opening ritornello including a first theme, a more lyrical group and a concluding group; (2) the first solo, reiterating the first theme and then modulating to the dominant for a secondary group and a coda; (3) a medial ritornello, usually based on the opening ritornello; (4) a development-like section, representing the first part of the second solo; (5) a recapitulation, representing the second part of the second solo and largely following the first solo (but

omitting the modulation); and (6) a concluding ritornello, using material from the medial ritornello and interrupted by (7) a cadenza. The second and third movements are more varied. The former include *romances*, binary movements, rondos and variations; the finales, although mostly sonata rondos, also include variations and sonata forms.

Viewed chronologically, the piano concertos make increasing use of dialogue between the soloist and the orchestra (both as a whole and in its individual sections); the solo keyboard writing, meanwhile, becomes increasingly varied and demanding. A new feature is the use of a soloistic continuo part in the orchestral outbursts that interrupt the large solo sections. (For a fuller discussion of structural aspects of the concertos, *see* Concerto, II.)

While the model of the early operatic aria is at least partly relevant to Mozart's Viennese concertos, it does not apply to *Die Entführung* or the three Da Ponte operas, *Le nozze di Figaro*, *Don Giovanni* and *Così fan tutte*: by the 1780s Mozart had more or less left earlier aria forms behind (Webster, M1996). Several different formal types can nevertheless be identified, including binary forms (*Die Entführung*, 'Traurigkeit'), ABA forms (*Don Giovanni*, 'Dalla sua pace', *Così*, Un 'aura amorosa'), complex two-part forms (*Figaro*, 'Aprite un po' quegl'occhi' and *Don Giovanni*, 'Vedrai, carino'), one-part undivided forms (*Die Entführung*, 'Im Mohrenland'), rondo (in the modern sense; *Così*, 'Donne mie') and rondò (*Figaro*, 'Dove sono'; see Webster, J1991). In every instance, however, a formal scheme is designed to express the text. The solo arias, rather than representing action, simultaneously portray a variety of complementary or conflicting emotions, one of which usually gains the upper hand. 'Non più andrai' is not so much about Cherubino's implied growth from adolescence to manhood as about Figaro's overwhelming need to gloat; the conflict between achieving peace of mind and inflicting punishment on Belmonte is resolved, in 'O, wie will ich triumphieren', in favour of strangulation; and Don Giovanni's rampant sexual desires overwhelm 'Fin ch'han dal vino', as the final phrase spins, like him, nearly out of control, unable to cadence. Otherwise, the arias often reflect differences in the standing of the various characters – Bartolo's 'La vendetta' is blustery and parodistic, the Count's 'Vedrò, mentre io sospiro', menacing – or express social tension: Figaro's 'Se vuol ballare' is a good example (Allanbrook, J1982).

The ensembles sometimes carry more complex kinds of expression: the Letter Duet in *Figaro* is a dramatic tour de force, the music representing the dictation of a letter, with phrases realistically repeated and a condensed recapitulation serving for the reading-back of the text. But it is the finales in particular that, following *opera buffa* tradition, carry the action forward: changes in tempo, metre, tonality and orchestration resolve existing tensions while creating new ones, always closely allied to the action. Whether they represent meaningful or intentional tonal structures, however, is uncertain. By the same token, the notion that the operas exhibit large-scale tonal planning from start to finish has recently come under attack; many of the key successions cited as evidence of high-level organization are fairly common among Viennese *opere buffe* in general (Platoff, J1997). In at least parts of some individual operas, however, tonal planning appears to be deliberate. The Act 2 finale to *Don Giovanni*, for example, mirrors almost exactly the tonal action of the opera's overture and *Introduzione*. Both begin in D (minor–major in the overture, major in the finale) and then proceed by way of F (Leporello, Don Giovanni's dance band) to B♭ (Don Giovanni is chased from Anna's bedroom and confronts her father, Elvira confronts Don Giovanni) before returning abruptly to D. The similarity is reinforced by the virtual avoidance of a strong A major in both sections, while the conclusion of the action and the final sextet reverse the minor–major progression of the overture. Strikingly enough, it is the two outer sections of the opera that

correspond to the traditional Don Giovanni story; the action 'inside' this frame is the unique contribution of Da Ponte and Mozart.

Shortly after the completion of *Figaro*, and hard on the heels of K503, the last of the concertos composed between 1784 and 1786, came the first of Mozart's 'late' symphonies, the Prague K504. While preserving much of the traditional D major brilliance, this work depends more on the arrangement and development of motifs than on thematic material; its surface is more varied, and more complex, than that of any previous orchestral work by him. The first movement in particular has a structure of great originality. The second-group idea starts as a chromatically inflected variant of the first, with a contrapuntal and sequential continuation, before a distinctive lyrical theme appears, while the development includes contrapuntal workings of various of these motifs and elides with the recapitulation, which fuses the two groups in unexpected ways. The variety of topics and figures alluded to, the integration of learned and *galant* counterpoint, and the rhetorical strategies of the Prague all make it a 'difficult' work, both conceptually and in terms of performance (Sisman, L1997). No less difficult are the final three symphonies, K543, 550 and 551, composed in the summer of 1788. K543, like the Prague, includes a long and at times sharply dissonant, tonally wayward introduction, the very sound of which – including clarinets but not oboes – is unprecedented for the time. This was, probably, the most hastily written of the three: the autograph is among Mozart's most careless, showing numerous mistakes of an elementary sort (instrumental lines are misidentified, necessary clefs and accidentals are omitted, and many parts are written on the wrong staves). More than the G minor or the 'Jupiter', the E♭ major Symphony relies on instrumental doublings, although this, too, contributes to its weighty effect. No less remarkable is the enharmonic writing in the A♭ major Andante con moto, where E♭ is reinterpreted (in bars 92–3) as D♯, leading to an outburst in B minor. Similar enharmonic and chromatic writing is found in the development of the first movement of the G minor Symphony, which begins with the first-group material in F♯ minor; in the finale, the development begins with a tonally disorientating flourish before embarking on a four-part contrapuntal working-out of the material, ending in the remote key of C♯ minor, where the music pauses before being wrenched back to the tonic for the recapitulation. It is the finale of the 'Jupiter', however, that is best known, although its supposedly 'fugal' writing does not strictly merit that description; rather, it represents an example of *musica combinatoria*, for the various independent motifs heard earlier in the movement are brought together in the coda to create a fugato in five-part invertible counterpoint. In all three of these works, as well as the Prague, the disposition and handling of the orchestra are unique. Building on his experience with concerto and opera, Mozart brought to the symphony orchestra a new understanding of its possibilities both as a corporate body and as a collection of individuals. The textures and gestures range from the most grandiose and 'symphonic' to the most intimate and chamber music-like; the obbligato orchestral ensemble achieves its first perfection in these works.

Mozart's return to the symphony, no doubt related to the increasing prestige of the genre in the mid-1780s, may reflect a fundamental change in his persona as a composer and his ideas of self-presentation. The final triptych forms a natural conclusion, both stylistically and biographically, to this period. But it is also fair to identify a similarly fundamental change in the works composed from 1784 onwards: beginning with the Concerto K450, Mozart's music is significantly more complex, more expansive, larger in scale and more difficult than previously (that Mozart himself may have been in some way aware of this is documented perhaps by the thematic catalogue of his works that he began at this time; fig.6). This change is apparent from a comparison between the earlier three of the six quartets

dedicated to Haydn, written in 1782–3, and the later three, written in 1784–5. Similarly, the Concerto K449, completed in February 1784 but, as the autograph shows, probably begun over a year earlier, is stylistically more akin to the less ambitious early Viennese concertos (K413–15) than to its successors.

During the 19th century, this division of Mozart's works into two stylistic phases, the first up to the end of 1783, the second from 1784 onwards (a division tacitly recognized by theorists, who almost exclusively cite the later works), fused with then current biographical views of the composer as a divinely inspired genius – by implication a paragon of balance, regularity, symmetry and logic – to endorse a view of the 'Classical style', and Mozart's relationship to it, that has persisted in writings on the composer until the end of the 20th century. As a result, several anomalous works, chief among them the final three symphonies and the C minor Concerto K491, are sometimes seen as representing a social rebellion, a 'critical world view', or Mozart's disillusionment with the Viennese musical public (see McClary, M1986, Kerman, M1991, and Subotnik, J1984, but in light of Powers, H1995). It is just as valid, however, to see these works as assertions of self-awareness. Mozart's plays of wit and his elaborate musical sophistication are not restricted to a handful of works: the abrupt shift from B♭ major to B minor in the central episode of the finale of the Concerto K456 or the precipitous modulation from B♭ to F♯ minor in the first movement of the Trio K563, the introduction of new themes in the development sections of the quartets K458 and 464, the three simultaneous dances in the Act 1 finale of *Don Giovanni* and the over-elaborate, almost decadent, ornamentation in the slow movement of the Concerto K450 all testify to a style that in general is concerned less with thematic unity and regularity than with disjunction and surprise. The final apotheosis of the 'Jupiter' does not represent a revelation of the symphony's teleological goal, nor is it a comment on the social 'norms' implied by that formulation. Rather, it signifies a self-realization of 'the intellectual force that activates the structure of the work ... that side-steps the coherence of form' (Chua, L1999). In this respect, it is not wayward, but typical of Mozart's music of the mid-1780s.

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Mozart: (3) Wolfgang Amadeus Mozart, §11: Aftermath: reception and scholarship

(3) (Johann Chrysostom) Wolfgang Amadeus Mozart

11. Aftermath: reception and scholarship.

To judge by the more than normally laudatory tone of the obituaries and other tributes, Mozart's reputation stood high at the time of his death; although his music was frequently criticized as too audacious and complex, it was understood that he was an artist far out of the ordinary. In 1795, the *Teutschlands Annalen des Jahres 1794* reported that 'In this year … nothing can or may be sung or played, and nothing heard with approbation, but that it bears on its brow the all-powerful and magic name of Mozart', and by the end of the century his music held centre stage across Europe. Many of the mature works were already well known during the 1780s: the six quartets dedicated to Haydn, published by Artaria in September 1785, were available in Paris as early as December of that year, and some piano concertos were performed regularly in London from January 1786 onwards. It was *Die Entführung*, however, that first established Mozart's fame and influence throughout German-speaking Europe. The opera had been given in more than 20 cities by 1786, and Goethe, in his *Italienische Reise* of 1787, wrote that 'All our endeavours … to confine ourselves to what is simple and limited were lost when Mozart appeared. *Die Entführung aus dem Serail* conquered all.' Most of the other mature operas were similarly well received. Both *Figaro* and *Don Giovanni* were widely performed, especially in German, while *Così* had received numerous performances by 1793; *Die Zauberflöte* was universally popular. *La clemenza di Tito*, on the other hand, was slower to gain public acceptance (except in England, where it remained the favoured Mozart opera until the second decade of the 19th century).

No doubt interest in Mozart's music was fuelled by his premature death and by stories concerning the Requiem that began circulating shortly afterwards. The earliest known account, published in the *Salzburger Intelligenzblatt* for 7 January 1792, already adumbrated what is by now a familiar tale:

> Some months before his death he received an unsigned letter, asking him to write a requiem and to ask for it what he wanted. Because this work did not at all appeal to him, he thought, I will ask for so much that the patron will certainly leave me alone. A servant came the next day for his answer. Mozart informed the unknown patron that he could not write it for less than 60 ducats and then not before two or three months. The servant returned immediately with 30 ducats and said that he would ask again in three months and that if the mass were ready, he would immediately hand over the other half of the money. So Mozart had to write it, which he did, often with tears in his eyes, constantly saying: I fear that I am writing a requiem for myself.

This anecdote neatly summarizes the Romantic image of Mozart that was prevalent throughout the 19th century and much of the 20th, although numerous documented facts and other evidence contradict it. Mozart may have fallen ill as early as his visit to Prague in September 1791, but there is no sign of any protracted bad health that could have given rise to increasingly dark thoughts about his mortality and the work he was engaged on. Nor did the Requiem exclusively occupy his time: both the Clarinet Concerto K622 and the masonic cantata *Laut verkünde unsre Freude* K623 were completed in the autumn. Circumstantial evidence suggests that Mozart probably knew more about the commission than has generally been supposed.

In view of the specific details of the anecdote, which are of a sort unlikely to have been known to the general public so soon after Mozart's death, it may have originated with Mozart's inner circle: from the beginning, apparently, someone was determined to cast Mozart's life in a particular, and not entirely truthful, light (although see Clarke, I1996). It was only a small step from this first fabrication to a web of stories intended to promote various myths about the composer: that he was an 'eternal child', a social rebel, a libertine, a misunderstood genius, a helpless victim of professional conspiracies, or even an idiot savant who cared for nothing but his music (for a good summary, see Stafford, G1991). Much of the Mozart myth, including his alleged poverty and neglect in Vienna, as well as the jealousy of rival composers, was in place by 1800, when Thomas Busby wrote in the *Monthly Magazine* (London, December 1798):

> Had not the almost uniform practice of courts long explained to mankind the principle on which they act, how difficult would it be to conceive, that that of Vienna could so little appreciate the merit of this extraordinary man, who looked to it for an asylum, and passed in its vicinity the last ten years of his life! the dispensers of royal favours, whose ears imbibe with such avidity the flattery that meanness offers, can neglect that genius which nobly refuses the tale of adulation; can stifle it with poverty, and even follow it with persecution.

Contradictory as the numerous biographical tropes surrounding the composer's life may at first seem, they nevertheless add up to a remarkably consistent picture of Mozart as an artist and personality distinctly outside the 'norm'. And it was this notion of Mozart's lack of connection to the real world that set a course for Mozart scholarship – whether biographical, analytical or editorial – up to the end of the 20th century.

Even the earliest biographies took sides in the struggle to present an 'authentic' version of Mozart's life: Nannerl's account, dealing mostly with the Salzburg years, is included in the obituary of Friedrich Schlichtegroll (F1793), while Constanze's position was first put forward by Niemetschek (F1798); it is worth noting that Constanze bought up and destroyed the entire edition of the publication containing Schlichtegroll's obituary, apparently disliking its portrayal of her. A more substantial presentation of this side of the story is the biography by Georg Nikolaus Nissen, Constanze's second husband (F1828), which served as the main source for many later accounts, including those of Oulibicheff (Ulïbïshev) (F1843) and Holmes (F1845) (the year after the publication of Nissen's biography Vincent and Mary Novello met Constanze and Nannerl, both of whom talked about Mozart; see Medici and Hughes, G1955). The first important scholarly biography, embodying fresh research, appeared in the centenary year, 1856 – Otto Jahn's *W.A. Mozart* (F1856). Ludwig von Köchel's chronological thematic catalogue of Mozart's works, ahead of its time in scholarly method, appeared six years later.

In the early decades of the 20th century, Mozart scholarship was dominated by Wyzewa and Saint-Foix's highly schematic analytical and stylistic study of the works (F1912–46); Alfred Einstein, in particular, took over many of their conclusions in his edition, the third, of the Köchel catalogue (1937). Similarly important are Dent's pioneering study of the operas (J1913), Schiedermair's presentation of the letters (A1914) and Hermann Abert's revision of Jahn (F1919–21). Emily Anderson's edition of the letters, with revised editions appearing in 1966 and 1985, was published in 1938 (Anderson, A1938); although it remains the fullest English translation available, it has been superseded by the complete German edition of W.A. Bauer, O.E. Deutsch and J.H. Eibl (A1962–75). The sixth edition of the Köchel catalogue, published in 1964, included substantial new information but by the late 1990s was badly out of date; a more reliable guide to the authenticity, chronology, history and

sources for Mozart's works is found in the prefaces and critical reports to the Neue Mozart-Ausgabe (1955–91). The known documents relating to Mozart's life and works are collected in Deutsch's *Mozart: die Dokumente seines Lebens* (A1961, with supplements in 1978, 1991 and 1997).

Despite the dramatic increase in Mozart research in the late 20th century, and the renewed availability of numerous sources since the recovery in Poland of autographs lost during World War II, modern scholarship continues to rely on a limited range of material. This is especially evident in editions of Mozart's works, which are based almost exclusively on the autographs, for the most part ignoring, or at least undervaluing, contemporaneous manuscript copies and printed editions. This editorial stance has as much to do with past perceptions of Mozart as with modern notions of textual scholarship: the idea that his works were in some way 'perfect', and that transmission inevitably involves corruption, resulted in a misunderstanding of the essential nature of autographs as representing performance as well as the dismissal of some sources that were considered less important, including even Mozart's own performing copies. By the same token, the study of the autographs themselves was for many years limited by a Mozart-centred outlook. Between 1800, when the Offenbach publisher J.A. André purchased the bulk of Mozart's estate from Constanze, and the 1960s and 70s, when Wolfgang Plath published his important articles on *Schriftchronologie*, interest in these documents centred chiefly on the identification and chronological development of Mozart's handwriting. It was only in the 1970s that the watermarks began to be taken into account, in Alan Tyson's systematic and pioneering study, which gave rise to substantial revisions in the dating of Mozart's works. Since then, source studies have broadened in scope to include not only contemporaneous copies, but also Mozart's sketches (Konrad, E1992) and first editions of his works (Haberkamp, A1986). Nevertheless, much remains to be done.

Analytical studies in the 1980s and 90s also departed from traditional formal and Schenkerian models (although these have remained vital). Contextual, topical, rhetorical and genre- and gender-based studies have become prominent, not only in the operas but also in Mozart's instrumental music, chiefly the symphonies and concertos. These two orchestral genres in particular lie at the heart of performing practice studies, an important element of Mozart scholarship from the 1970s onwards. Biography, finally, has continued to command attention, displaying a wide range of concerns from the psychological (Hildesheimer, F1977, and Solomon, F1995, but see also Head, F1999) to the increasingly important contextual (Braunbehrens, F1986, Halliwell, F1998).

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Composition: Mass in Cm **Composer:** Mozart **Movement:** Kyrie **Date/Other:**

SECTION

Bar number: 1 - 8

Form: Instrumental + Polyphonic choral intro

Text: Kyrie eleison

Keys: Cm violins introduce theme

17 bars ☆

Sop. introduces theme A

Alto entrance, then Tenor entrance mirror theme A

Builds to cadence into Dmaj

7 bars Back to intro theme in strings, relative homophony

Soprano starts to take lead line

SECTION

Bar number: 17 bars

Form: homophonic "background vocals" behind sop solo

Text:

Keys: E^{b} maj? false cadence into minor

8 bars

emotive, large breaks, overly dramatic

Sop solo

13 bars

More cheerful, springy

Sop Solo - mirrored in strings, mirrored in background vocals

SECTION

Bar number: 15 Bars

Form: Transitions from theme A (major) into original minor key -

Text: moves back to form ☆, more dramatic, introduces timpani hits, Brass

Keys: Cm

Back to somber theme A, except entrance together w/ all parts, Fades down into fin

9 Bars

Brahms, Johannes

b. Hamburg, 1833; d. Vienna 1897

Contemporaries:
Franz Liszt
Robert Schumann
Richard Wagner

Brahms was a German composer and pianist. First major success was Ein Deutsches Requiem. Conducted the Vienna Singakademie for 1863-64 season, and in 1872 succeeded Rubinstein as artistic director of Gesellschaft der Musikfreunde, holding post until 1875. He excelled in all forms of composition, except for opera, which he never attempted.

"German composer. The successor to Beethoven and Schubert in the larger forms of chamber and orchestral music, to Schubert and Schumann in the miniature forms of piano pieces and songs, and to the Renaissance and Baroque polyphonists in choral music, Brahms creatively synthesized the practices of three centuries with folk and dance idioms and with the language of mid- and late 19th-century art music. His works of controlled passion, deemed reactionary and epigonal by some, progressive by others, became well accepted in his lifetime."

GEORGE S. BOZARTH: Brahms, Johannes, *Grove Music Online* ed. L. Macy (Accessed 12 April, 2007), <http://www.grovemusic.com>

Brahms wrote symphonies, concertos, chamber music, songs, for chorus and orchestra, piano, and organ.

Author of words was Fr. actor then in Brussels, named Jenneval, and composer was François van *Campenhout. Name comes from 'Brabant'.

'Braccio' and 'Gamba'. All *viols were held downwards and to them was given the general name of *Viole da gamba*, i.e. 'leg-viols', a description afterwards restricted to latest survivor of the family, bass viol. The smaller members of the vn. family were held on the shoulder, and, by analogy, all members of this family (incl. even those which from their size had to be held downwards) came to be called *Viole da braccio*, i.e. 'arm-viols'. Later this term became limited to the alto vn., i.e. the va. (still in Ger. called *Bratsche*).

Brace. Perpendicular line, with bracket, joining the staves in scores, and indicating that mus. on these staves should be played simultaneously.

Bradbury, Ernest (*b* Leeds, 1919). Eng. critic and lecturer. Studied with *Bairstow. Chief mus. critic *Yorkshire Post* 1947–84.

Brade, William (*b* 1560; *d* Hamburg, 1630). Eng. composer and violinist who lived mainly on continent, working at Brandenburg 1590–4 and 1596–9; at Danish court 1594–6, 1599–1606, and 1620–2; and intermittently in Hamburg, Berlin, and elsewhere. Comps. incl. suites, dances, and ovs.

Bradshaw, Susan (*b* Monmouth, 1931). Eng. pianist and critic. Studied RCM and in Paris with *Boulez. Specialist in contemporary works.

Braga, (Antônio) **Francisco** (*b* Rio de Janeiro, 1868; *d* Rio, 1945). Brazilian composer, cond., and teacher. Studied at Paris Cons. with Massenet 1890–4. Settled in Ger. 1896–1900. Prof. of comp., Brazil Nat. Inst. of Mus. 1902–38. Cond. sym. concerts in Rio 1908–33. Comp. operas *Jupira* (Rio 1900) and *Anita Garibaldi* (1901, unfinished), symphonic poems, etc.

Braga, Gaetano (*b* Giulianova, Abruzzi, 1829; *d* Milan, 1907). It. cellist and composer. Studied Naples Cons. 1841–52. After touring widely, lived mainly in Paris and London. Comp. 9 operas, 2 vc. concs., 2 syms., and a very popular song, 'Angel's Serenade'. Also wrote vc. method.

Braga-Santos, (José-Manuel) **Joly** (*b* Lisbon, 1924). Portuguese composer and cond. Studied Lisbon Cons. 1934–43, Venice Cons. 1948 (cond. with H. *Scherchen). Studied elec. mus. in Switzerland 1957–8. Cond., Oporto Radio SO, 1955–9. Comps., some of them atonal, incl. 6 syms., 3 operas, va. conc., double conc. (vn. and vc.), *Requiem for Pedro de Freitas-Branco* (1964).

Braham [Abraham], **John** (*b* London, 1774; *d* London, 1856). Eng. tenor, pupil of Leoni in London. Début aged 13 at CG. Became pf. teacher until 1794 when he took up singing again at Bath with Rauzzini. Engaged by *Storace for Drury Lane 1796. Sang in oratorios and at Three Choirs Fests. Sang in Fr. and It. with Nancy (Anna) Storace. Reappeared CG 1801. Following custom of time, wrote mus. of his own part in several operas in which he appeared. For Lyceum opera *The Americans* (1811), comp. *The Death of Nelson*, which remained most popular item in his repertory. Sang Max in f. Brit. p. *Der Freischütz*, London 1824, and created role of Sir Huon in *Oberon*, 1826. His v., regarded as unequalled in It. opera and in Handel, deepened in the 1830s and he sang bar. roles of William Tell at Drury Lane in 1838 and Don Giovanni a year later. Toured America unsuccessfully in 1840. Last appearance was in London, Mar. 1852, when he was 78.

Brahms, Johannes (*b* Hamburg, 1833; *d* Vienna, 1897). Ger. composer and pianist. Son of db. player in Hamburg State Th. In childhood was taught vn. by father, pf. by Otto Cossel, and comp. by Eduard Marxsen. Public début as pianist, Hamburg, September 1848. Earned living from age of 13 by teaching and by playing at theatres, for dances, and in taverns frequented by prostitutes. In 1853 engaged to acc. Hung. vn. virtuoso *Reményi on a concert tour. While in Hanover met *Joachim, who was impressed by youth's comps. and gave him letters of introduction to Liszt and Schumann. Latter hailed him as genius in an article entitled *Neue Bahnen* (New Paths) in the *Neue Zeitschrift für Musik* of 28 Oct. 1853. After Schumann's death in 1856, Brahms became pf. teacher to Princess Friederike and choral cond. at little court of Lippe-Detmold 1857–60, unexacting duties which left him time for comp. In 1860 signed famous manifesto opposing 'new music' methods adopted by Liszt and his followers and thereafter was regarded as the polar opposite to Wagnerian sch. in Ger. mus. His first pf. conc. had been a failure at its f.p. in Leipzig on 27 Jan. 1859 and it was not until nearly 10 years later, with *Ein Deutsches Requiem*, that he achieved a major success. In 1862 first visited Vienna, where he lived for most of next 35 years. Cond. Vienna Singakademie for 1863–4 season, and in 1872 succeeded Rubinstein as art. dir. of Gesellschaft der Musikfreunde, holding post until 1875. Thereafter his life was uneventful except for comp. of major works and tours as pianist.

Brahms was a master in every form of comp. except opera, which he never attempted. He eschewed programme-mus. and wrote in the classical forms, yet his nature was essentially romantic. His 4 syms. are superb examples of his devotion to classical mus. architecture within which he introduced many novel thematic developments. In the chamber mus. practically every work is a masterpiece; his 4 concs. are indispensable features of concert life, and his songs, numbering nearly 200, are closely based on Ger. folk-songs but are polished and refined to a highly sophisticated degree. His prin. comps. are:

SYMPHONIES: No.1 in C minor, Op.68 (1855–76; f.p. Karlsruhe, 6 Nov. 1876, cond. Dessoff); No.2 in D major, Op.73 (1877; f.p. Vienna, 30 Dec. 1877, cond. Richter); No.3 in F major, Op.90 (1883; f.p. Vienna, 2 Dec. 1883, cond. Richter); No.4 in E minor, Op.98 (1884–5; f.p. Meiningen, 25 Oct. 1885, cond. Bülow).

CONCERTOS: Pf., No.1 in D minor, Op.15 (1854–8; f.p. Leipzig, 27 Jan. 1859, Brahms soloist); No.2 in B♭ major, Op.83 (1878–81; f.p. Budapest, 9 Nov. 1881, Brahms soloist); Vn., in D major, Op.77 (1878; f.p. Leipzig, 1 Jan. 1879, cond. Brahms, Joachim soloist); Vn. and Vc. in A minor, Op.102 (1887; f.p. Cologne, 15 Oct. 1887, soloists Joachim (vn.), R. Hausmann (vc.), cond. Brahms).

CHAMBER MUSIC: Str. Sextets No.1, B♭ major, Op.18 (1858–60), No.2 in G major, Op.36 (1864–5); Str. Qts., Op.51, No.1 in C minor, No.2 in A minor (1859–73), No.3 in B♭ major, Op.67 (1876); Str. Quintets, No.1 in F major, Op.88 (1882), No.2 in G major, Op.111 (1890); Cl. Quintet in B minor, Op.115 (1891); Pf. Qts., No.1 in G minor, Op.25 (1861), No.2 in A major, Op.26 (1861–2), No.3 in C minor, Op.60 (1855–75); Pf. Quintet in F minor, Op.34 (1864); Pf. Trios, No.1 in B major, Op.8 (1853–4, rev. version 1889), No.2 in C major, Op.87 (1880–2), No.3 in C minor, Op.101 (1886); Hn. Trio in E♭ major, Op.40 (1865); Vc. Sonatas, No.1 in E minor, Op.38 (1862–5), No.2 in F major, Op.99 (1886); Vn. Sonatas, No.1 in G major, Op.78 (1878–9), No.2 in A major, Op.100 (1886), No.3 in D minor, Op.108 (1886–8); Cl. (or Va.) Trio in A minor, Op.114 (1891); Cl. (or Va.) Sonatas, Op.120, No.1 in F minor, No.2 in E♭ major (both 1894); Scherzo in C minor, vn., pf. (1853).

MISC. ORCH.: *Serenades*, No.1 in D, Op.11 (1857–8), No.2 in A, Op.16 (1858–9, rev. 1875); 3 **Hungarian Dances* (1873); **Variations on a Theme by Haydn*, Op.56a (1873); **Akademische Festouvertüre*, Op.80 (1880); **Tragic* Ov., Op.81 (1880, rev. 1881).

CHORUS & ORCH.: *Ein *Deutsches Requiem*, sop., bar., ch., and orch., Op.45 (1857–68); **Rinaldo*, ten., male ch., and orch., Op.50 (1863–8); *Rhapsody* for cont., male ch., and orch., Op.53 (1869); **Schicksalslied*, ch. and orch., Op.54 (1871); **Triumphlied*, ch. and orch., Op.55 (1870–1); **Nänie*, ch. and orch., Op.82 (1880–1); **Gesang der Parzen*, ch. and orch., Op.89 (1882).

PIANO: Sonatas, No.1 in C major, Op.1 (1852–3), No.2 in F♯ minor, Op.2 (1852), No.3 in F minor, Op.5 (1853); Scherzo in E♭ minor, Op.4 (1851); *Variations on a Theme by R. Schumann*, in F♯ minor, Op.9 (1854); 4 *Ballades* (No.1 in D minor, No.2 in D, No.3 in B minor, No.4 in B), Op.10 (1854); *Variations on a Theme by R. Schumann*, in E♭, Op.23, pf. duet (1861); *Variations and Fugue on a Theme by Handel*, Op.24 (1861);**Hungarian Dances* (21 pf. duets) (1852–69); *Variations on a Theme by Paganini*, Op.35 (1862–3); 16 *Waltzes*, Op.39, pf. duet (1865, arr. for solo pf. 1867); *Variations on a Theme by Haydn*, Op.56b (2 pf.) (1873); **Liebeslieder Waltzes*, Op.52, 18 waltzes for SATB and pf. 4 hands (1868–9); Op.52a (without vocal parts) (1874); *Neue Liebeslieder Waltzes*, Op.65, 15 waltzes for SATB and pf. 4 hands (1874); Op.65a, without vocal parts (1875); Pf. Quintet in F minor, Op.34, arr. for 2 pf. as Op.34a; rhapsodies, intermezzos, and studies.

ORGAN: 11 Choral Preludes, Op.122 (pubd. 1896 in 2 books) Bk. I: 1, *Mein Jesu, der du mich*. 2, *Herzliebster Jesu*. 3, *O Welt, ich muss dich lassen*. 4, *Herzlich tut mich erfreuen*. Bk. II: 5, *Schmücke dich, O liebe Seele*. 6, *O wie selig seid ihr doch, ihr Frommen*. 7, *O Gott, du frommer Gott*. 8, *Es ist ein Ros' entsprungen*. 9, *Herzlich tut mich verlangen*. 10, *O Welt, ich muss dich lassen* (II); *Fugue* in A♭ minor (1856); *Prelude and Fugue* in A minor (1856); *Prelude and Fugue* in G minor (1857).

PART-SONGS etc.: 4 Part-Songs, Op.17, women's vv., 2 hns., harp (1860); 7 *Marienlieder*, Op.22, mixed ch.; Ps. XIII, Op.27, women's vv., pf. (1859); 2 *Motets*, Op.29, unacc. ch. (1860); *Geistliches Lied* (*Lass dich nur nichts dauern*), Op.30, ch., org. or pf. (1856); 3 *Quartets*, Op.31, solo vv., pf. (1859–63); 3 *Sacred Ch.*, Op.37, unacc. women's vv. (1859–63); 5 *Soldatenlieder*, Op.41, unacc. male ch. (1861–2); 3 *Lieder* (incl. *Abendständchen*), Op.42, unacc. mixed ch. (1859–61); 12 *Lieder und Romanzen*, Op.44, unacc. women's vv. (1859–63); 7 *Lieder*, Op.62, unacc. (1874); 3 *Quartets*, Op.63, 4 solo vv., pf. (1862–74); 2 *Motets*, Op.74, unacc. (1863–77); 4 *Quartets*, Op.92, solo vv., pf. (1877–84); 6 *Lieder und Romanzen*, Op.93a, unacc. (1883–4); *Tagelied*, Op.93b, unacc. (1884); 11 **Zigeunerlieder*, Op.103, 4 vv., pf. (1887); 5 *Lieder*, Op.104, unacc. (1888); *Deutsche Fest—und Gedenksprüche*, Op.109, unacc. double ch. (1886–8); 3 *Motets*, Op.110, unacc. (1889); 6 *Vocal Quartets*, Op.112, unacc. (1889–91); 13 *Canons*, Op.113, women's vv., pf. (1863–90); also 14 *Ger. Folksongs*, unacc. (1864); 14 *Volks-Kinderlieder*, vv., pf. (pubd. 1858).

SONG-CYCLES: *Die schöne *Magelone*, Op.33, v. and pf., 15 *Romanzen* from *Magelone* (L. Tieck, 1773–1853): 1, *Keinen hat es noch gereut*. 2, *Traun! Bogen und Pfeil*. 3, *Sind es Schmerzen, sind es Freuden*. 4, *Liebe kam aus fernen Landen*. 5, *So willst du des Armen*. 6, *Wie soll ich die Freude*. 7, *War es dir?* 8, *Wir müssen uns trennen*. 9, *Ruhe, Süssliebchen*. 10, *So tönet denn*. 11, *Wie schnell verschwindet*. 12, *Muss es eine Trennung geben*. 13, *Geliebter, wo zaudert dein irrender Fuss*. 14, *Wie froh und frisch*. 15, *Treue Liebe dauert lange*. (1861–8); **Vier ernste Gesänge*, Op.121, low v., pf. (orch. by Sargent) (1896).

SONGS: Brahms published over 200 songs, from his Op.3 (1852–3) to his Op.107 (1886). Among the best known, with poets' names, are: *Abenddämmerung* (Schack), Op.49, No.5 (1868); *Am Sonntag Morgen* (Heyse), Op.49, No.1 (1868); *An eine Aeolsharfe* (Mörike), Op.19, No.5 (1859); *Auf dem Kirchhofe* (Liliencron), Op.105, No.4 (1886); *Blinde Kuh* (Kopisch), Op.58, No.1 (1871);

Botschaft (Daumer), Op.47, No.1 (*c.*1860); *Dein blaues Auge* (Groth), Op.59, No.8 (1873); *Es liebt sich so lieblich* (Heine), Op.71, No.1 (1877); *Feldeinsamkeit* (Allmers), Op.86, No.2 (1877–8); *Geistliches Wiegenlied* (Geibel), with va. obb., Op.91, No.2 (1884); *Gestillte Sehnsucht* (Rückert), with va. obb., Op.91, No.1 (1884); *Immer leise* (Ling), Op.105, No.2 (1886); *Der Jäger* (Halm), Op.95, No.4 (1884); *Kein Haus, keine Heimat* (Halm), Op.94, No.5 (1884); *Komm bald* (Groth), Op.97, No.5 (1884); *Der Kranz* (Schmidt), Op.84, No.2 (1881); *Lerchengesang* (Candidus), Op.70, No.2 (1877); *Liebestreu* (Reinick), Op.3, No.1 (1853); *Das Mädchen spricht* (Gruppe), Op.107, No.3 (1886); *Die Mainacht* (Hölty), Op.43, No.2 (1868); *Mein Herz ist schwer* (Geibel), Op.94, No.3 (1884); *Mit vierzig Jahren* (Rückert), Op.94, No.1 (1884); *Die Nachtigall* (Reinhold), Op.97, No.1 (1884); *Nachtigallen schwingen* (Fallersleben), Op.6, No.6 (1853); *O kühler Wald* (Brentano), Op.72, No.3 (1876–7); *Salome* (Keller), Op.69, No.8 (1877); *Sapphische Ode* (Schmidt), Op.94, No.4 (1884); *Sonntag* (Uhland), Op.47, No.3 (*c.*1865); *Ständchen* (Kugler), Op.106, No.1 (1886); *Steig auf, geliebter Schatten* (Halm), Op.94, No.2 (1884); *Therese* (Keller), Op.86, No.1 (1877); *Vergebliches Ständchen* (trad.), Op.84, No.4 (1881); *Verzagen* (Lemcke), Op.72, No.4 (1877); also several duets and 7 vols. containing 49 Ger. folk-song settings.

Braille, Louis (*b* Coupvray, Paris, 1809; *d* Coupvray, 1852). Fr. inventor of 'Braille'. Blind from age of 3, developed Braille system of mus. notation for blind, perfecting it by 1834. Attempts to standardize method for int. use began at Cologne in 1888 but were not finally agreed until 1929.

Brailowsky, Alexander (*b* Kiev, 1896; *d* NY, 1976). Amer. pianist of Russ. birth, pupil in Vienna of *Leschetizky, 1911, and later of Busoni. Début Paris 1919, NY 1924. Specialist in Chopin.

Brain, Aubrey (Harold) (*b* London, 1893; *d* London, 1955). Eng. player of French horn. Studied RCM with *Borsdorf. Prin. hn. from 1913 of Beecham's touring opera orch. and later at CG. Prin. hn. BBC SO 1930–45. Prof. RAM 1923–55. His brother Alfred (*b* London, 1885; *d* Los Angeles, 1966), regarded by some as an even finer player, was for many years first hn. of Henry Wood's Queen's Hall Orch., until in 1923 he went to USA becoming prin. hn. of Los Angeles PO and manager of Hollywood Bowl concerts. From 1943 to retirement played in MGM and 20th Century Fox film studio orchs.

Brain, Dennis (*b* London, 1921; *d* Hatfield, 1957). Eng. player of French horn, son of Aubrey *Brain, with whom he studied at RAM. Played 1st hn. in inaugural concert of Philharmonia Orch. 1945 and remained prin. hn. until his death although, apart from 1949–50, he was also prin. hn. of Beecham's RPO 1946–54, touring USA with it in late 1950. Frequent conc. soloist, and founder of Dennis Brain Wind Ens. (Salzburg Fest. 1957). Regarded as finest virtuoso of his day. Britten, Hindemith, Lutyens, Malcolm Arnold, and others comp. works for him. Killed in car crash.

Brain, Leonard (*b* London, 1915; *d* London, 1975). Eng. player of oboe and cor anglais, son of Aubrey *Brain. Studied RAM 1937–9. Played in Philharmonia Orch. 1945–6, RPO 1946–73. Member, Dennis Brain Wind Ens. Prof. of oboe, RAM, from 1963.

Brainin, Norbert (*b* Vienna, 1923). Austrian-born violinist. Studied Vienna Cons. Settled in London 1938, studying with *Flesch and *Rostal. Co-founded *Amadeus Quartet 1947. OBE 1960.

Braithwaite, Nicholas (Paul Dallon) (*b* London, 1939). Eng. cond. Son of Warwick *Braithwaite. Prin. trombonist Nat. Youth Orch. of GB, 1955–7. Studied RAM 1957–61 (cond. with Maurice Miles), and Vienna Acad. of Mus. 1961–3 (with Swarowsky). Prof. début with WNO 1966 (*Don Pasquale*), concert début 1966 (BBC Scottish SO). Ass. cond., Bournemouth SO, 1967–70, ass. prin. cond., SW Opera, 1971–4. Cond. Brit. première of Penderecki's *The Devils of Loudun*, SW 1973. CG début 1973 (*Tannhäuser*). Cond. Glyndebourne Touring Opera 1977–81. Prin. cond. Göteborg Opera 1981–4, Manchester Camerata 1984–91. Dean of mus. faculty, Victorian Coll. of the Arts, Melbourne, from 1987. Cond. Adelaide SO from 1987.

Braithwaite, Warwick (*b* Dunedin, NZ, 1896; *d* London, 1971). New Zealand conductor. Studied RAM 1916–19. Cond. with *O'Mara Opera Co. 1919–22, *BNOC 1922. Mus. dir. BBC Wales, 1924–32. Cond., *Sadler's Wells Opera, 1932–40, Scottish Orch. 1940–6, CG 1950–2, prin. cond. SW Ballet 1948–52. Cond. Nat. Orch. of NZ 1953–4, Australia Nat. Opera 1954–5, mus. dir. *Welsh National Opera 1956–60, SW Opera 1960–8.

Brand, Max (*b* Lwów, 1896; *d* Langenzersdorf, 1980). Austrian composer. Studied with Schreker in Vienna. Adopted Schoenberg's 12-note method in 1920s. Had success in 1929 with opera *Maschinist Hopkins*. Went to USA in 1940 and after 1960s experimented with elec. instr.

Brandenburg Concertos. Bach's 6 'Concerti Grossi' for various combinations. Dedicated to Christian Ludwig, Margrave of Brandenburg (1721) but it appears they were never played for him. They are as follows:

(1) F Major. 2 hn., 3 ob., and bn., str. (incl. *Violino Piccolo*, i.e. small vn.), hpd.

(2) †F Major. In 2 groups, plus Continuo—(a) Concertino: tpt., fl., ob., vn.; (b) Ripieno: str.; (c) hpd.

(3) G Major. 3 groups of str. (each vn., va., vc.), db., and hpd.

(4) †G Major. In 2 groups, plus Continuo—(a) Concertino: vn. and 2 fl.; (b) Ripieno: str.; (c) hpd.

(5) †D major. In 2 groups, plus Continuo—(a) Concertino: hpd., fl., vn.; (b) Ripieno: str. (no 2nd vns.); (c) hpd. for the continuo.

(6) B♭ Major. (No vns.) 2 va., 2 viole da gamba, vc., hpd.

It will be seen that the 3 marked † are true Concerti Grossi in the traditional style of contrasting groups. No.3 has only 2 movements and there is considerable scholastic speculation on the 'missing' middle movement. Presumably the works were comp. for Cöthen court orch. Bach's title for them was *Concerts avec plusieurs instruments*.

Brandt, Marianne [Bischoff, Marie] (*b* Vienna, 1842; *d* Vienna, 1921). Austrian mezzo-soprano with voice of exceptionally wide compass. Studied Vienna, later with Pauline Viardot in Baden-Baden (1869–70). Début Olmütz (now Olomouc) 1867 (Rachel in *La Juive*). Berlin Court Opera 1868–82. CG début 1872 (Leonore in *Fidelio*). Sang Waltraute in *Götterdämmerung*, Bayreuth (second cycle) 1876, and Kundry at second perf. of *Parsifal*, 1882. Sang several other Wagnerian roles. NY Met 1884–8 (début as Brangäne in *Tristan und Isolde*).

Brandt, Michel (*b* Rennes, 1934). Fr. conductor. Studied Paris Cons. and École Normale de Musique. Début, Aarhus, Denmark. Cond. Biel-Solothum 1961–4, Cologne Opera 1964–71. Lecturer, RNCM, Manchester, from 1973. Guest cond., Manchester Camerata and other orchs.

Branle (Bransle, etc.; from *branler*, to sway). Rustic round-dance of Fr. origin, at one time carried out to singing of dancers. Popular at court of Louis XIV but had earlier been taken up in Eng. (Shakespeare calls it 'Brawl'; Pepys 'Brantle'). Mus. usually in simple duple time.

Brannigan, Owen (*b* Annitsford, 1908; *d* Newcastle upon Tyne, 1973). Eng. bass. Studied GSMD. Début Newcastle 1943 (Sarastro with SW on tour). Member of SW Opera 1943–8, 1952–8. Created several roles in Britten operas, i.e. Swallow (*Peter Grimes*), Collatinus (*Rape of Lucretia*), Supt. Budd (*Albert Herring*), Noye (*Noye's Fludde*), Bottom (*A Midsummer Night's Dream*). Also distinguished in oratorio and Gilbert and Sullivan, with special affection for and knowledge of N. Country folk-songs. Glyndebourne début 1946 (Collatinus in *The Rape of Lucretia*), CG 1948. OBE 1964.

Brant, Henry (Dreyfuss) (*b* Montreal, 1913). Amer. (Canadian-born) composer, flautist, pianist, and organist. Studied McGill Univ. Cons., 1926–9 and Institute of Mus. Art, NY, 1929–34, Juilliard Sch. 1932–4. Private comp. studies with Riegger and Antheil. Earned living 1930 as orchestrator for *Kostelanetz and Benny *Goodman. Later comp. and cond. for radio, films, and ballet in NY and Hollywood. Teacher at Columbia Univ. (1945–52), Juilliard (1947–54), Bennington Coll., Vermont, from 1957. Disciple of *Ives. Comps. are markedly experimental, employing spatial effects. His *Antiphony 1* (1953), using 5 separated orch. groups, anticipated Stockhausen's *Gruppen*. Other works incl. syms.; sonatas; ballets (*The Great American Goof, City Portrait*); cantata *December*; *Millennium 2*, sop., bass, perc.; *Kingdom Come*, 2 orchs., org.; *Verticals Ascending*, 2 orch. groups, 2 conds.; *Prisons of the Mind* spatial sym. etc.

Bransle, Brantle. See *Branle*.

Brass. This term, technically used, covers wind instr. formerly made of that metal, some of which, however, are now sometimes made of other metals; it does not incl. instr. formerly of wood but now sometimes of metal, e.g. fl., nor does it incl. metal instr. with reed mouthpieces, e.g. sax. and sarrusophone. Each instr. possesses a mouthpiece of the nature of a cup or funnel to be pressed against the player's lips, which vibrate within it something like the double reed of the ob. family. The shape of this mouthpiece affects the quality of the tone, a deep funnel-shaped mouthpiece (e.g. hn.) giving more smoothness, and a cup-shaped mouthpiece (e.g. tpt.) more brilliance. The shape of the bell with which the tube ends also affects the character of the tone as does the nature of the tube's bore, i.e. cylindrical or conical.

'Natural' brass instr., playing merely the notes of the harmonic series of their 'fundamental' note, are no longer in artistic use, a system of valves having been introduced which makes it possible instantaneously to change the fundamental note of the instr. and so to have at command the notes of another whole harmonic series. However, composers sometimes ask for a 'natural' sound, e.g. Vaughan Williams in his *Pastoral Symphony* (2nd movement) and Britten in his *Serenade*. And the 'natural' hn. is often used today for 18th-cent. mus. The tbs. have always formed a class apart, as they possess a sliding arrangement by which the length of the tube can be changed and a fresh fundamental, with its series of harmonics, quickly obtained. Usual brass section of orch. comprises 4 hn., 3 tpt., 2 ten. and 1 bass tb., 1 tuba, with additions as specified.

Brass Band. This type of combination is found all over Europe and in countries settled by Europeans, but highest standard of perf. is possibly reached in N. of Eng., especially Lancashire and Yorkshire, where its popularity is great. Usual constitution in Brit. is cornets, flügelhorn, saxhorns, euphoniums, tbs., and *bombardons, with perc. Saxs. (not strictly a brass instr.) are sometimes incl.

All the wind instr. of the brass band except the bass tb. are scored for as transposing instr. Their keys being B♭ and E♭, their notation shows, respectively, 2 flats less (or 2 sharps more) than the sounding effect, or 3 flats less (or 3 sharps more). With exception of bass tbs. and perc. all are notated in treble clef: except E♭ cornet, where the sound is a minor third higher than the notation, all the sounds are lower, the intervals of the discrepancy ranging from a 2nd below (B♭ cornet) to 2 octaves and a second below (B♭ bombardon).

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Brahms, Johannes

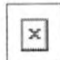
10. Choral works.

Large-scale works for chorus and orchestra occupy a significant niche in Brahms's output. At the head of this group – for many it stands at the centre of Brahms's entire output – is the *German Requiem* op.45, composed mainly between 1865 and 1867, with the fifth movement added in 1868.

The *German Requiem* was the first work in which Brahms fulfilled Schumann's mandate (made in the article 'Neue Bahnen') to 'direct his magic wand where the massed forces of chorus and orchestra may lend him their power'. Schumann's own contributions to the choral-orchestral tradition, composed within the last decade of his life and including such works as *Szenen aus Goethes Faust*, served as inspirations for Brahms, who likewise turned for his texts to high-quality German poetry and to the scriptures.

Although it falls into the tradition of the sacred oratorio, the *Requiem*, which employs baritone and soprano soloists, belongs to no established genre. It is not a conventional requiem mass, since it avoids the liturgical Latin text. Brahms assembled his texts for the seven movements from 15 passages in Martin Luther's translation of the Bible. The focus is less on death than on consolation for the living. The texts are striking for avoiding altogether the notion of redemption through Christ, who is not mentioned at all. The religious sentiment is thus more universal – Brahms said it could be called a 'human' requiem – than denominational.

The choral writing in the *Requiem* displays great diversity and historical awareness. At one textural extreme is the stark, sombre homophony at the opening of the second movement ('Denn alles Fleisch'); at the other, the elaborate neo-Handelian fugues that close the third and sixth movements (at 'Herr, du bist würdig' and 'Der Gerechten Seelen', respectively). The first part of the fourth movement ('Wie lieblich sind deine Wohnungen') evokes the lilt of a Viennese waltz (fig.10). In the sixth movement, at 'und der Zeit der letzten Posaune' and 'Tod, wo ist dein Stachel?', Brahms composed passages as explosively declamatory as anything in the 19th century.



In many ways the *Requiem* set the stylistic parameters for the choral-orchestral works that followed. The *Triumphlied* op.55 (1871), which employs double chorus and a baritone soloist, is often called neo-Handelian because of its contrapuntal textures, broad sequences and frequent interjections of 'Hallelujah'. Such a label tends to mask the original features of this seldom-performed work, including the sophisticated polyphonic writing and the mastery of timbre evident in Brahms's deployment of the massed forces. The nationalistic, celebratory *Triumphlied* is, however, the anomaly among the post-*Requiem* works, which otherwise deal with the general theme of the alienation felt by an individual (or by humanity) towards the higher powers that control existence.

Between them, the Alto Rhapsody op.53 (1869) and *Rinaldo* op.50 (completed 1868) may provide the closest approximation of how an opera by Brahms would have sounded. In the Rhapsody, Brahms shaped three stanzas from Goethe's *Harzreise im Winter* into a compact, quasi-theatrical scena. An orchestral ritornello is followed by a recitative and aria (or arioso) for contralto, who is then joined by a men's choir for a chorale-like finale. The psychological evolution of the protagonist from solitary despair to the prayer of consolation in the 'Father of Love' is traced by the increasing regularity of the phrase structure and melodic style, and by a harmonic trajectory from a chromatically inflected C minor towards a radiant C major.

Rinaldo, which Brahms called a 'cantata', is a setting of a still more overtly dramatic poem by Goethe, itself based on an episode from Torquato Tasso about a Crusader knight (solo tenor) who is persuaded by his crew (men's chorus) to leave the enchantress Armida and return to war. Brahms skilfully interwove rounded forms – such as Rinaldo's recitative and large-scale ternary aria – with more open-ended ones that convey the hero's increasing doubts.

Friedrich Hölderlin's poem *Hyperions Schicksalslied*, set by Brahms as *Schicksalslied* op.54 (1868–71), may be said to reverse the pattern of the *Harzreise* fragment: here, the trouble-free life of the gods on high (stanza 1) is contrasted with the tormented existence of mortals below (stanzas 2–3). To avoid ending in the darker mood, Brahms brought back the music of the elegiac orchestral introduction. The tonal scheme of the *Schicksalslied*, E♭ major–C minor–C major, is distinctive in Brahms as an example of progressive tonality.

For the text of *Nänie* op.82 (1881), a musical memorial to his friend the neo-classical painter Anselm Feuerbach, Brahms turned to a distinguished earlier neo-classicist, Schiller. Like the other shorter choral-orchestral works, this one touches on the theme of human destiny, here the ephemeral nature of beauty. Since the tone is more uniformly elegiac, one of Brahms's remarkable achievements in *Nänie* was to create so much variety of expression. This was done in part through strongly contrasting choral textures and key areas: the fugal opening and closing sections in D enclose a central, more homorhythmic segment in the 3rd-related key of F♯.

The *Gesang der Parzen* op.89 (1882), whose chromatic and turbulent D minor tonality seems to revisit the worlds of Beethoven's Ninth and Brahms's First Piano Concerto, is a setting for six-part chorus (with divided altos and basses) of a monologue from Goethe's drama *Iphigenie auf Tauris*. As in the *Schicksalslied*, the mortals and immortals are separated by an unbridgeable gulf. The overall form is a rondo, achieved by repeating the opening stanza and its music in the middle of the work. The coda contains one of Brahms's most striking harmonic passages, a cycle of major 3rds (D–F♯–B♭–D) in which each step functions as an augmented 6th chord of the next. (Webern admired this progression as the beginning of 'the chromatic path' to the 20th century.)

Brahms also composed numerous smaller-scale sacred and secular works for women's, men's and mixed choirs. The earliest extant compositions, written for his choirs in Detmold, Hamburg and Vienna, reflect his interests in historical styles and his exchange of counterpoint exercises with Joachim. The fragmentary *Missa canonica* WoO18 (1856) and the two Latin pieces for Good Friday, *O bone Jesu* and *Adoramus te* op.37 nos.1 and 2 (1859), were inspired by late Renaissance music. In the independent *Kyrie* WoO17 (1856) a basso continuo accompanies Baroque-style polyphony. The *Geistliches Lied* op.30 (1856) combines chorale-like melody with strict canonic procedures, Classical closed form and a

free polyphonic accompaniment. In the *Regina coeli* op.37 no.3 (1863) a melody employing 18th-century dance rhythms is sung in duet with its inversion and is punctuated by choral responses. The techniques of early music occur as well in the Two Motets op.29 (1856–60): in no.1, *Es ist das Heil uns kommen her*, a four-part chorale is succeeded by an elaborate fugal variation on the chorale melody; in no.2 the first and third parts of Brahms's setting of verses from Psalm li are canonic (a *stile antico* augmentation canon and a 'group' canon in siciliano style), the second and fourth parts fugal (angular Bachian versus triumphant Handelian/Beethovenian).

Two works from autumn 1858 employ orchestral forces. In the *Ave Maria* op.12 sweetly flowing passages of parallel 3rds in 6/8 recall earlier Marian settings, but the structure is that of a miniature sonata movement. In the majestic *Begräbnisgesang* op.13 Brahms marshalled an impressive array of historical textures: darkly hued solo chorale singing with choral response, instrumental ostinato accompanying choral psalmody and canonic trio sonata texture with obbligato winds reminiscent of Bach's cantatas, all united by ritornellos of woodwind and low brass into a Classical rondo structure.

Forest mystery and the rippling music of wind and water infuse the *Vier Gesänge* op.17 for women's choir, harp and horns (1860), a cycle of Romantic tone sketches that opens with a movement in C major that is more essence than substance and culminates with a fateful dactylic dirge in C minor replete with howling hounds, restless ghosts and sweeping wind. In between are two more songs of love and death, an Andante and a scherzo-like Allegretto, both in E♭. Chiastic tonal planning and a final chorale-like song on the theme of human redemption in the seven strophic *Marienlieder* op.22 (1859) may have been inspired by Bach's cantatas.

Brahms's love of folksong is evident in the 14 arrangements of traditional secular and sacred tunes for mixed voices published in the *Deutsche Volkslieder* WoO34 (1864) and in the *Lieder und Romanzen* op.44 (1859–60), original compositions on folksong texts and folk-influenced poetry. Though cast in 'simple' strophic form, these miniatures abound in artifice, moving at times as close to madrigal as to folksong.

Among the eight opuses published between 1874 and 1891 most of the 13 Canons op.113, two of the seven Lieder op.62 (nos.6 and 7) and the richly contrapuntal chorale motet *O Heiland, reiss die Himmel auf* op.74 no.2 were composed between 1858 and 1869. The motet *Warum ist das Licht gegeben* op.74 no.1 (1877), one of Brahms's finest *a cappella* works, draws extensively on material originally composed for the *Missa canonica* of 1856, set to an assemblage of biblical passages crafted by Brahms. Anxious homophonic queries ('Warum?') punctuating a densely chromatic fugal texture give way to imitative entries ascending in six parts, as humankind lifts its hands to God. A steadily progressing melody underlaid with imitative voices effectively conveys the patience of Job. The motet closes peacefully with a cantional setting of the Lutheran chorale *Mit Fried und Freud*.

Inspired by the polychoral compositions of Schütz, the three *Fest- und Gedenksprüche* op.109 (completed 1889), intended as celebratory pieces for the commemoration of German 'national festival and memorial holidays', reveal Brahms's fear of the divisions between 'Volk' and 'Reich' increasing in Germany at the time and his abiding faith in the 'strong armed man' Bismarck, who 'keepeth his palace in peace'. Simple chorale singing juxtaposed with more learned responses in the first piece suggests disparate cultural levels, but eventually all are united in a strong society blessed by the Lord with peace. In the second number polyphonic

disunity leading to dissonant desolation is countered by confident, militaristic order. With the final piece Brahms warned his fellow Germans against forgetting the lessons of history. An elaborate sevenfold Amen, each statement entering on a different diatonic pitch, celebrates the diversity of future generations, before closing on a unified plagal cadence. In the triptych of Motets op.110 a central four-part cantional hymn deriving from the chorale *Es ist genug* is flanked by two pieces for double choirs. The situation here is personal rather than communal: the wretched, sorrowful man, deceived by the false riches of the world, faces death, seeking comfort and salvation in God.

The seven lieder for mixed choir op.62 (1873–4) employ cantional texture and strophic form, as befits their legendary and folk themes. Each of these seemingly simple songs is characterized by one or two very sophisticated devices, for example, the restricted chordal movements of the delicately budding young heart that is gradually opened by Love in a series of tenderly blossoming canonic hemiolas in *Dein Herzlein mild* (no.4), and the anxious lament of the wind's bride in parallel 6–3 chords over intoned octaves in *Es geht ein Wehen* (no.6).

Brahms's final two sets of secular choruses mingle traditional Rhenish, Bohemian and Serbian verses with refined lyrics by Goethe, Rückert, Achim von Arnim, and Klaus Groth. While glimmers of hope can still be found in the *Lieder und Romanzen* op.93*a* (1883), the theme of the *Fünf Gesänge* op.104 (1886–8) is resigned acceptance of the realities of a lonely old age. Unfolding in strophic variation exquisitely tailored to reflect the changing nuances of their texts, these miniatures demonstrate Brahms's deftness in creating apt tonal analogies; for example, the close canon that portrays leaves gliding down one upon the other in *Letztes Glück* (no.3), and the double-dotted rhythms, hollow 5ths and chromaticism tempered only by a fleeting moment of resigned waltz in the poignant *Im Herbst* (no.5).

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GEORGE S. BOZARTH (1–5, 10–11, work-list,bibliography), WALTER FRISCH (6–9, 10, work-list,bibliography): 'Brahms, Johannes, §10: Choral works', *Grove Music Online* (Accessed 12 April 2007), <http://www.grovemusic.com/shared/views/article.html?section=music.51879.10>

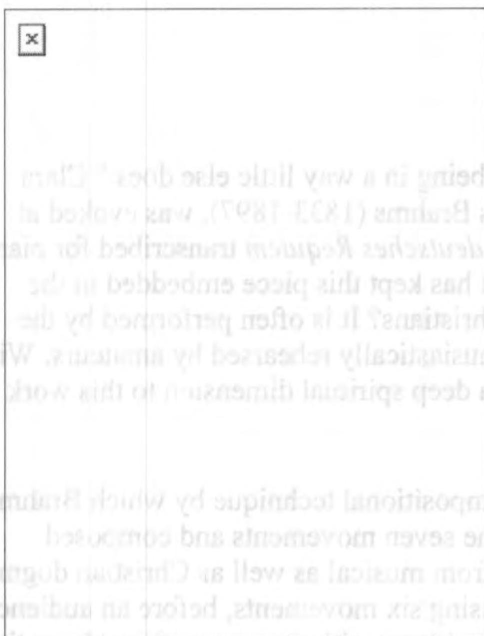
Brahms' German Requiem

By Armin Zebrowski

"It is a truly tremendous piece of art which moves the entire being in a way little else does." Clara Schumann's deep feeling, as expressed in a letter to Johannes Brahms (1833-1897), was evoked at Christmas in 1867 when she held in her hands a copy of *Ein deutsches Requiem* transcribed for piano. What was it that stirred Clara Schumann so deeply and what has kept this piece embedded in the consciousness of musicians, lovers of classical music, and Christians? It is often performed by the world's best choirs and orchestras at Christmastime, and enthusiastically rehearsed by amateurs. Without a doubt, it is the elevated, noble tone and theme which lend a deep spiritual dimension to this work rooted in free Christian thought.

Musically, the *German Requiem* marks a turning point in compositional technique by which Brahms influenced the entire world of music. The way he arranged the seven movements and composed individual passages demonstrates that his thinking was free from musical as well as Christian dogma. Brahms conducted the first performance of the work, comprising six movements, before an audience of 2,500 in Bremen Cathedral on Good Friday 1868, and it met with a positive response from the entire German musical community. In February 1869 the final version, consisting of seven movements, premiered in Leipzig. Brahms was then thirty-six and had worked on the requiem for more than a decade.

Much speculation surrounds the motivation behind this work. Certainly Brahms had a very serious character. "Inside, I never laugh," he once said about himself; and "Life robs us of more than death does." His deep and close relationship with Clara and Robert Schumann, whom he first met in 1853, proved particularly significant. Brahms deeply admired the composer more than twenty years his senior, while Schumann called his young friend the future champion. The relationship between Brahms and Clara Schumann was also close and affectionate. It was a terrible blow to Brahms when Robert Schumann attempted suicide by plunging into the icy Rhine in the winter of 1854. Although he was saved, Schumann spent the remaining two years of his life in an asylum. Brahms was severely shaken by the illness and death of his friend, and began work on the requiem that same year. The death of Brahms' mother in 1865 was another important incident. He was inconsolable, and resumed work on the requiem which had already progressed far before she died. Music historians point out that the added fifth movement can be associated directly with her death: *As one whom his mother comforteth, so will I comfort you.* The finished work was dedicated to Robert Schumann, Brahms' mother, and the whole of humanity.



Johannes Brahms

The requiem or mass for the dead originated in the Roman Catholic liturgy as a prolonged intercession for the departed. It is based on a traditional text which has remained almost unchanged since the Middle Ages, where the congregation asks God to redeem the deceased from all torments of hell, to be merciful in the Last Judgement, and to give him eternal peace. Brahms broke radically with this tradition. He himself compiled the verses, moving freely within the entire Lutheran Bible. Correspondence with Karl Reinthaler in October 1867 reveals that he purposely left out usual Christian dogma. After looking through the score, Reinthaler, as musical director of the Bremen Cathedral, was rather doubtful about performing it on Good Friday:

> In the work you come close to the perimeter not only of the religious, but even to the thoroughly Christian. Already the second movement touches the prophecy of the Second Coming of the Lord, and in the next to last the mystery of the resurrection of the dead, . . . But from a Christian perspective it lacks the point around which everything rotates, namely the redeeming death of the Lord. . . .
>
> You show yourself so knowledgeable about the Bible in the way you put the texts together, that you certainly will find the correct words should you find any other alteration advisable . . .

Brahms answered, completely unmoved: "As far as the text is concerned, I will admit that I would gladly give up the 'German' and simply put 'human,' and that I would also with full knowledge and consent go without passages such as John 3:16. From time to time I may have employed a thing because I am a musician, because I could use it, because I cannot dispute or cross out even a 'henceforth' from my honorable poets." Brahms' aim was to create, not a Christian or indeed a religious opus, but rather one addressing humanity. However well versed in the Bible he may have been, he cared little for the Church. When attacked for this attitude, he responded: "Nevertheless, I do have my faith."

In this work Brahms changed the purpose of the requiem. Instead of a mass for the dead, he points out the path for mankind. He does not speak of the Redeemer's death but of God -- whether he was thinking of a personal, anthropomorphic God remains a moot question. In the context of the perennial wisdom, God can be regarded as the Creator on the one hand, and on the other as the God within us, our own

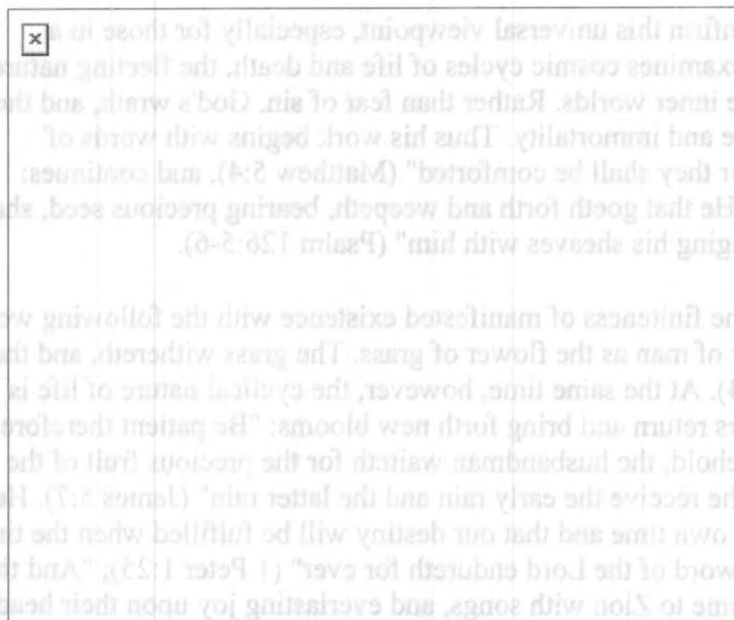
higher self. The Bible verses he chose confirm this universal viewpoint, especially for those in a Christian culture. His "human" requiem examines cosmic cycles of life and death, the fleeting nature of outer life, and the eternity of truth and the inner worlds. Rather than fear of sin, God's wrath, and the Last Judgement, it conveys tidings of love and immortality. Thus his work begins with words of comfort: "Blessed are they that mourn; for they shall be comforted" (Matthew 5:4), and continues: "They that sow in tears shall reap in joy. He that goeth forth and weepeth, bearing precious seed, shall doubtless come again with rejoicing, bringing his sheaves with him" (Psalm 126:5-6).

In the second movement he approaches the finiteness of manifested existence with the following words: "For all flesh is as grass, and all the glory of man as the flower of grass. The grass withereth, and the flower thereof falleth away" (1 Peter 1:24). At the same time, however, the cyclical nature of life is hinted at, since in spring grass and flowers return and bring forth new blooms: "Be patient therefore, brethren, unto the coming of the Lord. Behold, the husbandman waiteth for the precious fruit of the earth, and hath long patience for it, until he receive the early rain and the latter rain" (James 5:7). Here Brahms points out that everything has its own time and that our destiny will be fulfilled when the time is ripe. The movement ends with: "But the word of the Lord endureth for ever" (1 Peter 1:25); "And the ransomed of the Lord shall return, and come to Zion with songs, and everlasting joy upon their heads: they shall obtain joy and gladness, and sorrow and sighing shall flee away" (Isaiah 35:10).

These words are consolidated in the third movement:

> Lord, make me to know mine end, and the measure of my days, what it is; that I may know how frail I am. Behold, Thou hast made my days as an handbreadth; and mine age is as nothing before thee; verily every man at his best state is altogether vanity. Surely every man walketh in a vain shew: surely they are disquieted in vain: he heapeth up riches, and knoweth not who shall gather them. And now, Lord, what wait I for? my hope is in thee. -- Psalm 39:4-7

Nothing is as deceptive as the illusion of thinking oneself safe and able to conquer death. Only by permitting reflection on our own death will we be able to lead an aware and purposeful life, a life within God, a life according to the spirit of our own inner divinity. The only consolation lies with the Lord -- and this does not refer to the Lord Jesus, but to the God within, the light of our heart. This opening verse also cautions those who devote too much attention to trivialities while forgetting their inner source. When we die, we will leave behind all earthly goods, and all our supposed defenses will not protect us. In the face of death we can take along only ourselves: what we are, what we have made of ourselves. The movement ends on a hopeful note: "The souls of the righteous are in the hands of God, and there shall no torment touch them" (Wisdom of Solomon 3:1).



Manuscript of Deutsches Requiem

The fourth movement says: "How amiable are Thy tabernacles, O Lord of hosts! My soul longeth, yea, even fainteth for the courts of the Lord: my heart and my flesh crieth out for the living God. Blessed are they that dwell in thy house; they will still be praising thee" (Psalm 84:1-2, 4). These dwellings of the Lord are our inmost selves, the heart of our heart. God lives within us all and we live within God. Our souls demand the spiritual kingdom within our breast.

The three verses of the added fifth movement comfort us by making us aware of our own immortality: "And ye now therefore have sorrow: but I will see you again, and your heart shall rejoice, and your joy no man taketh from you" (John 16:22); "Ye see how for a little while I labor and toil, yet I have found much rest" (Ecclesiasticus 51:27); and "As one whom his mother comforteth, so will I comfort you" (Isaiah 66:13).

This theme is consolidated in the sixth movement: "For here we have no continuing city, but we seek one to come" (Hebrews 13:14). Death is simply a doorway to another plane of existence. We rest in the cosmic cycles of evolution, we are transformed time and again:

> Behold, I shew you a mystery; We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trump: for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. . . . then shall be brought to pass the saying that is written, Death is swallowed up in victory. O death, where is thy sting? O grave, where is thy victory? -- 1 Corinthians 15:51-2, 54-5
>
> Thou art worthy, O Lord, to receive glory and honor and power: for thou hast created all things, and for thy pleasure they are and were created. -- Revelation 4:11

This concept makes death less frightening, with no chance of eternal damnation. In the end everything that happens is God's will; it occurs within the limits of the universal laws which determine the course of life and death. We cannot escape these laws for we are a part of them. In this view the continuing city is not an everlasting paradise, but our destiny. And this destiny is not a question of our physical body or a single earthly life; no, we are children of the universe and will come into our inheritance one far-off day.

With the concluding movement the wheel turns full circle: "Blessed are the dead which die in the Lord from henceforth: Yea, saith the Spirit, that they may rest from their labors; and their works do follow them" (Revelation 14:13). Like the first movement, it refers to the karmic law without which reincarnation is inconceivable.

The *German Requiem* is one of the few classical works based on the Christian Bible that touches the spiritual issues of death, cosmic cycles, karma, and reincarnation. Unfortunately, the elevating music Brahms employed as a medium cannot be described here -- music which, in the way it moves us, is a message in itself. Those wishing to enter the depths of the freethinker Brahms may get a good recording of this work and read the text while listening. Brahms' composition of the requiem is interwoven with a very subtle atmosphere which may be a wonderful light on the path of the independent seeker of truth, for he will recognize kindred thoughts.

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Arts Menu

> Forms are altered and dissolved. Religions die. The human spirit leaves them behind, as the wayfarer leaves the fires that warmed him in the night, and goes in search of other suns; but religion remains. Thought is immortal: it survives all forms and is born again from its own ashes. The idea frees itself from the shrunken symbol, escapes from the chrysalis which prisoned it, which criticism had eaten through. It shines forth pure and bright, a new star in the firmament of humanity. How many has faith yet to add that the whole way of the future may be illumined? Who can say how many stars, thoughts of the ages, have yet to rise in cloudless splendor and shine in the firmament of mind that man may become a living epitome of the Word on the earth? -- Giuseppe Mazzini

Ein deutsches Requiem

From Wikipedia, the free encyclopedia

***Ein deutsches Requiem*, Op. 45** (English: *A German Requiem)* is a large-scale work for chorus, orchestra, and soloists, composed by Johannes Brahms between 1865 and 1868. *Ein deutsches Requiem* is sacred but non-liturgical. It comprises seven movements, which together last 70-80 minutes, making *Ein deutsches Requiem* Brahms's longest composition.

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History

Brahms's mother died in February 1865, a loss that painfully grieved him and that may well have inspired *Ein deutsches Requiem*. Brahms's lingering feelings over Robert Schumann's death in July 1856 may also have been a motivation, though his reticence about such matters makes this uncertain.[1]

By the end of April 1865, Brahms had completed the first, second, and fourth movements. The second movement used some previously abandoned musical material written in 1854, the year of Schumann's mental collapse and attempted suicide, and of Brahms's move to Düsseldorf to assist Clara Schumann and her seven children.

Brahms completed all but what is now the fifth movement by August 1866. Johannes Herbeck conducted the first three movements in Vienna on December 1, 1867. Though the partial premiere went poorly, all six movements then extant were premiered in the Bremen cathedral six months later on Good Friday 1868, with Brahms conducting and Julius Stockhausen as the baritone soloist. The performance was a great success and marked a turning point in his career.[2]

Brahms added the fifth movement in May 1868. It was first sung in Zurich on September 12, 1868 by Ida Suter-Weber, with Friedrich Hegar conducting the Zurich Tonhalle Orchestra. The final, seven-movement version of *Ein deutsches Requiem* was premiered in Leipzig on February 18, 1869 with Carl Reinecke conducting the Gewandhaus Orchestra and Chorus, and soloists Emilie Bellingrath-Wagner and Franz Krükl.

Text

Brahms assembled the libretto to *Ein deutsches Requiem* himself. In contrast to the traditional Roman

Catholic requiem mass, which employs a standardized text in Latin, *Ein deutsches Requiem* derives its text from Martin Luther's German Protestant Bible.

Brahms's first known use of the title *A German Requiem* was in an 1865 letter to Clara Schumann in which he wrote that he intended for the piece to be "a sort of German Requiem". Brahms was quite moved when he found out years later that Robert Schumann had planned a work of the same name.[3] *German* refers primarily to the language rather than the intended audience. Brahms told Karl Reinthaler, director of music at the Bremen cathedral, that he would have gladly called the work *A Human Requiem.* [4]

Although the Requiem Mass in the Catholic liturgy begins with prayers for the dead ("Grant them eternal rest, O Lord"), *Ein deutsches Requiem* emphasizes comforting the living, beginning with the text "Blessed are they that mourn: for they shall be comforted." A comparable sacred, humanist worldview persists through the work.[5]

Movements

1. "Selig sind, die da Leid tragen" (Blessed are they that mourn)
2. "Denn alles Fleisch, es ist wie Gras" (For all flesh is as grass)
3. "Herr, lehre doch mich " (Lord, make me to know mine end)
4. "Wie lieblich sind deine Wohnungen " (How lovely is thy dwelling place)
5. "Ihr habt nun Traurigkeit " (And ye now therefore have sorrow)
6. "Denn wir haben hie keine bleibende Statt " (For here have we no lasting home)
7. "Selig sind die Toten " (Blessed are the dead which die in the Lord)

Orchestration

Ein deutsches Requiem is scored for:

- Soprano and baritone soloists
- Mixed chorus
- 2 flutes and piccolo
- 2 oboes
- 2 clarinets
- 2 bassoons and contrabassoon
- 4 horns
- 3 trumpets
- 3 trombones
- tuba
- harp (one part, preferably doubled)
- timpani
- organ (*ad libitum*)
- strings

Notable orchestrational devices include the first movement's lack of violins, as well as piccolo, clarinets, one pair of horns, trumpets, tuba, and timpani; and the use of harps at the close of both the first and seventh movements, most striking in the latter because at that point they have not played since the middle of the second movement.

Unifying motif

Ein deutsches Requiem is unified compositionally by a three note motif of a leap of a third, followed by a step in the same direction. The first exposed choral entry presents the motif in the soprano voice (F-A-B♭). This motif pervades every movement and much of the thematic material in the piece.[6]

Notable recordings

Listed alphabetically by conductor

- Claudio Abbado conducting the Berlin Philharmonic Orchestra (Germany). Recorded live in 1992 and released in 1993 by Deutsche Grammophon.
- Gerd Albrecht conducting the Danish National Orchestra (Denmark). Released in 2003 by Chandos.
- Sergiu Celibidache conducting the Münchner Philharmoniker.Recorded live in 1981 and released in 1999 by EMI.
- Sir John Eliot Gardiner conducting the Orchestre Revolutionaire et Romantique. Recorded in 1990 and released by Philips in 1991.
- Philippe Herreweghe conducting the Orchestre des Champs-Elysées (France). Recorded live in 1996 and released in 1996 by Harmonia Mundi.
- Craig Jessop conducting the Utah Symphony Orchestra (U.S.A) & Mormon Tabernacle Choir. Recorded February 1999 and released in October 1999 by Telarc. Recorded in English.
- Herbert von Karajan conducting the Berliner Philharmoniker and Wiener Singverein (Germany). Recorded in 1964 and released in 2002 by Deutsche Grammophon.
- Herbert von Karajan conducting the Berliner Philharmoniker.Recorded in 1976 and released in 2003 by EMI.
- Otto Klemperer conducting the Philharmonia Orchestra (England). Recorded in 1961 and released in 1999 by EMI Classics.
- Rafael Kubelík conducting the Bavarian Radio Symphony Orchestra. Recorded live in 1978 and released in 2002 by Audite.
- Kurt Masur conducting the New York Philharmonic (U.S.). Recorded live in 1995 and released in 1995 by Teldec.
- Andre Previn conducting the Royal Philharmonic Orchestra (England). Recorded in 1986 and released in 2002 by Apex.
- Simon Rattle conducting the Berlin Philharmonic. Recorded in concert in 2006 and released in 2007 by EMI Classics.
- Wolfgang Sawallisch conducting the Bavarian Radio Symphony Orchestra (Germany). Released in 1995 by Orfeo.
- Carl Schuricht conducting the Stuttgart Radio Symphony Orchestra (Germany). Recorded in 1959 and released in 2004 by Hanssler Classic.
- Robert Shaw conducting the Atlanta Symphony Orchestra and Chorus (U.S.A). Recorded in 1990 and released in 1992 by Telarc.
- Bruno Walter conducting the New York Philharmonic Orchestra and Westminster Choir. Recorded live in Carnegie Hall in 1954.

References

- Steinberg, Michael. "Johannes Brahms: A German Requiem on Words from Holy Scripture, op.

45." *Choral Masterworks: A Listener's Guide.* Oxford: Oxford University Press, 2005, 68-74.

1. ^ Steinberg, 69.
2. ^ Steinberg, 68-69
3. ^ Steinberg, 69
4. ^ Steinberg, 70
5. ^ Steinberg, 70
6. ^ Steinberg, 71-74

External links

- Full German text and English translation of *Ein Deutsches Requiem* (http://w3.rz-berlin.mpg.de/cmp/brahms_requiem.html)
- Free scores of this work in the Choral Public Domain Library (ChoralWiki)

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Categories: Choral compositions | Compositions by Johannes Brahms | Funerary and memorial compositions

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BACK TO ESSAYS -- SCREEN VERSION

Ein deutsches Requiem: (Mis)conceptions of the Mass

From its first performance in Vienna in 1867, Johannes Brahms' *German Requiem* has been the subject of critical debate, often polemical, controversial, and even contradictory. Even the conditions surrounding the composer's choice of the Requiem form have sparked numerous debates ranging from historical and personal motivating factors to Brahms' own religious beliefs and intentions. On a musical level, the text has been praised, attacked, accepted, and reevaluated in a circular, cyclical progression: from the early debates between Brahms' and Wagner's respective supporters to the newfound acclaim from Schoenberg and other modern theorists, the only element of the *Requiem's* reception that has remained in any way constant is its continued popularity in concert performances. Certain key issues, most notably Brahms' use of traditional compositional elements and the enigmatic religious debates surrounding his choice of texts, can be seen to be the motivating factors throughout the reception of the work and to the present day. By examining these and other factors in greater detail, we can arrive at an appraisal of the *Requiem's* sometimes puzzling historical and musicological position.

As with any such musical masterpiece, much study has been devoted to reconstructing the process by which Brahms came to produce the *German Requiem*. It appears, by all accounts, that the idea for the piece was already well-conceived by April of 1865, when Brahms mentioned his plans in several letters to Clara Schumann. He avoided particular details, but seemed to have the basic structure of the work clearly in mind, and he had apparently already decided on the individual texts (taken from the Luther Bible) as well. The writing of the *Requiem* began intensively in February of 1866, and the bulk of the piece -- movements 1, 2, 3, 4, and 6 -- was complete by August of the same year. The next few months, through December of 1866, brought revisions and minor changes, which were also discussed with several of his correspondents, among them Clara Schumann and Joseph Joachim. The first two performances of the work, in Vienna and Bremen in 1867-8, led to further revisions of the existing movements [1] and the final addition of the fifth movement, written from April to June of 1868 and performed in a private concert in September.

The motivations for Brahms' composition are a complicating factor in the work's production history. Early critics, among them Max Kalbeck, Brahms' first biographer, insisted that the idea for a Requiem mass was inspired by the death of the composer's mother, in 1865. This date does coincide with the letters written to Clara Schumann, and Brahms does in fact mention that his work was spurred on by the memory of his mother; in addition, the textual excerpts from the Luther Bible refer to a motherly comfort which consoles those whom the dead have left behind: "ich will euch trösten, wie einen seine Mutter tröstet." Later critics, however, have also noted that Brahms was greatly affected by the death of his friend and benefactor Robert Schumann, and had considered, within months after Schumann's death in 1856, composing some sort of musical memorial to him. Undoubtedly, as Musgrave has concluded, "it seems unlikely that there was only one personal influence on the *Requiem*," [2] and that both his mother's and Schumann's death were for Brahms "a stimulus to the completion of existing ideas, rather than the source of them." [3] Indeed, on numerous later occasions Brahms was heard to insist that his *Requiem* was intended for all humanity, despite (or indeed because of) its title; its innate themes of melancholy and consolation are applicable to any number of occasions. Not surprisingly, some critics have searched for other possible motivating factors for the *Requiem*, often with quite surprising results: Erb, as cited in Evans, even claims that the Franco-Prussian War, ending in 1866, also played a role in Brahms' choice. [4] Clearly, we cannot determine with certainty whether any one event became the impetus for the work's creation, although many separate issues can be found to connect with the Requiem's textual and musical message.

The *German Requiem* saw its first performance in a semi-private concert in Vienna on December 1, 1867. The program was an evening concert given by the *Gesellschaft der Musikfreunde*, and dedicated to the memory of Franz

Schubert. [5] Johann von Herbeck, the conductor, had known of Brahms' composition and urged him to allow its early performance; somewhat reluctantly -- for he had his sights set on the Protestant Bremen for the true premiere -- Brahms agreed to the concert. At this point in time, Brahms was known to the Viennese concert-goers chiefly as a producer of Baroque choral works with the *Wiener Singverein* as such, Herbeck believed that the program would draw only a limited and somewhat dedicated audience, and convinced Brahms to perform only the first three movements of the piece. [6] Despite these obstacles, the concert was very well-attended and immediately, according to all critics, made Brahms a widely recognized force in Vienna musical life. Although not a scandal, the performance was nonetheless the subject of hefty critical debate, and played a decisive role in the division of critics into the "Brahms vs. Wagner" camps that were becoming so fatefully significant.

Perhaps the most vociferous complaints against the piece arose not from its inherent musical structure or composition, but from an unfortunate series of problems with the evening's performance. The first two movements, Kalbeck and others report, were accepted with little hesitation; the third (and for Vienna, final) movement, however, became immediately notorious because of a percussionist's misunderstanding of the score: in the pedal fugue section of the third movement, his repeated D's were played not as the written *pf*, but instead as *f* or even *ff*: the effect was to completely drown out the rest of the orchestra and the vocal soloists. [7] Upon the conclusion of the movement, audience members (particularly from the conservative, old-school camp, Hanslick and others report) hissed and booed and behaved quite boorishly. Reviewers, both friend and foe alike, were quick to note this catastrophe: some, such as the Wagner supporter Hirsch, snubbed the entire work and dismissed the "heathenish noise of the percussion," [8] while Brahms' supporters such as Hanslick, although forced to admit to the performance's imperfections, attempted to defend the work's positive qualities. Hanslick in particular praised the *Requiem's* innovative quality and impressive construction, although he conceded that it was difficult for the listener to grasp, and was probably not destined for widespread popularity. [9] Still, he insisted on placing the *Requiem* in a broad and distinguished historical perspective:

> The *German Requiem* is a work of unusual significance and great mastery. It seems to us one of the ripest fruits to have emerged from the style of the late Beethoven in the field of sacred music. Since the masses for the dead and mourning cantatas of our classical composers the shadow of death and the seriousness of loss have scarcely been presented in music with such power. The harmonic and contrapuntal art which Brahms learnt in the school of Bach is inspired by him with the living breath of the present ... [10]

Beginning a trend which later critics were to follow to extremes, Hanslick also expressed his reservations about the *Requiem's* suitability for the concert-room, implying instead that its religious nature required a less secular venue. Several other critics also focused on the religious aspects of the work -- a topic which, as we shall see, was to become increasingly important in the work's reception. Theodor Billroth, for example, frankly accepted the work's avoidance of excess emotionalism, and explained that, while many critics faulted the lack of sensuality, "I think it is as much as intentional avoidance of everything sensuous as it is a fault. His *Requiem* is nobly spiritual and so Protestant-Bachish that it was difficult to make it go down here." [11]

Perhaps due to the religious scene in Bremen -- in the overwhelmingly Protestant northern Germany -- and also due to the composer's own connections to this region, Brahms had been in correspondence with Carl Reinthaler there, attempting to set up the *Requiem's* premiere as a complete work. After several delays, Reinthaler was eventually able to provide a venue, and rehearsed the orchestra himself before Brahms' arrival. The concert, given on April 10, 1868, Good Friday of that year, was in the town cathedral, and conducted by Brahms himself, with Joseph Joachim, Amalie Weiss and Clara Schumann all in attendance. The concert was extremely well-publicized and a matter of great anticipation, as Brahms' position in the Bremen musical world had consistently been highly respected; as a result, the turnout was an astounding 2500 listeners, and by all accounts a fabulous success. The program included

all six of the then-composed movements (as stated, the fifth movement was added in the months following); in addition, Joachim performed excerpts of works by Bach and Schumann, and Amalie sang parts of Bach's *St. Matthew Passion* and Handel's *Messiah*, making not only for a rather lengthy concert, but also -- not at all coincidentally -- reinforcing the religious nature of the *Requiem* itself.

The Bremen performance was not marred by any such mistakes as had clouded the Vienna premiere, and the critical response was one of resounding approval and appreciation. Nearly all critics recognized the extraordinarily complex nature of the composition, stressing in particular the incorporation of traditional elements such as counterpoint together with a modern-sounding modulation and rhythmic structure. Even the few negative comments, usually minor, were expressed with a respect for the composer's achievements, which had been completely lacking in the Viennese diatribes. One critic remarked on a "somewhat notable unease in modulation," [12] while another lamented Brahms' "ascetic Greco-German composition" and hoped "that he will withdraw himself from this subjectivity in the course of time." [13] Just as the regional preferences of Vienna played a role in the *Requiem's* reception there, so too in Bremen were the responses at least in part due to the city's Protestant heritage; telling is also the criticism of the second movement, which, with its slow tempo set in 3/4 time, was seen as a rather ridiculous-sounding Ländler waltz, [14] so beloved in Austria; one critic even considered this movement an "undeniable lapse." [15] In general, however, critical and public acclaim was so positive that a second performance had to be immediately scheduled in Bremen, only two weeks later on April 28. Brahms had found his success; although Vienna would still present its own resistance, performances throughout Germany began immediately, and reception was, with a few notable exceptions, overwhelmingly respectful.

After the fifth movement had been added and performed in a special private performance in September of 1868, the *Requiem* began to be performed in nearly all the major cities of Germany. Cologne and Leipzig were the first to experience the entire seven-movement work in its final form: Cologne on February 16, 1869 under the conducting of Ferdinand Hiller, and Leipzig two days later, on the 18th of February, under Karl Reinecke. Cologne, like Bremen, was overwhelmingly supportive and immediately accepted the work into its regular repertoire -- another performance occurred there in 1870, yet another the next year, and several in the following decade. Leipzig, however, proved harder to conquer. As in Vienna and later Munich, the greatest stumbling block appeared to be not the musical qualities of the *Requiem*, but its Protestant religious text. Although the region was primarily Protestant, many critics objected to the *Requiem's* "mystical" and "contemplative" tone, which they found at odds with the straightforward Protestantism of Bach, Schütz, and other composers of religious music. This seeming contradiction in reception -- as we recall, critics in both Vienna and Bremen had found the work to be lacking in emotion and sensuality, not overflowing with fervent appeal -- may perhaps, however, be explained by the earlier resistance of Leipzig to Brahms' works: his first performances there, a few years earlier, had been met with marked hostility, and the Leipzig premiere of his first major orchestral work, the D minor piano concerto, had been disastrous. [16] The critical reception of the *Requiem*, however, seemed, at least in comparison to earlier voices, to consist of much less serious complaints: the work was seen to be weak because of its "lengths" and "empty passages," rather than because of any inherent compositional offense. Even the editor of the local music paper found these complaints to be superficial, and by the time of the *Requiem's* second performance in Leipzig in 1878, Brahms' standing had improved immeasurably; he had been accepted, if grudgingly, into the musical canon, and even his "mystical" *Requiem* had reached the status of a classic in the repertoire. [17]

Indeed, the reactions of Leipzig and Bremen seem to mark the two possible paths which the *Requiem* was to follow throughout Germany. In many cities, nearly all of them Protestant and/or northern towns, reception was immediately positive, and the work encountered little, if any resistance. In Catholic and southern towns, however, the initial performances of the *Requiem* were more often than not met with critical scorn: opposition was expressed both in terms of textual and emotional issues -- the foreign Protestant fervour being quite untenable -- or in rather

vague resistance to the heavy-handed, academic nature of Brahms' composition. Generally critics recognized the craftsmanship involved in writing such a monumental and interconnected work; what they objected to was the constructed nature of the counterpoint and fugal passages, which stood at odds with their conception of `modern' music. Both friend and foe alike devoted extensive attention to the use of older traditions in the *Requiem*; in addition, nearly everyone was able to recognize its importance as a new or reinvented model for religious orchestral music. The `modern' qualities of the work -- the harmonic ambivalences and certain nearly untonal passages -- became the foci of either praise or attack, depending on the particular critic's affinities. One reviewer, Adolf Schubring in the *Allgemeine musikalische Zeitung*, unfailingly praised the *Requiem's* "organic melody" and structural subtleties, while at the same time despairing over the "ascetic modern colouring" of the instrumentation. [18]

Despite or even because of the critical attention paid to the *Requiem*, it continued to enjoy great success in the concert hall. In the year 1869 alone there were at least eleven performances besides Leipzig and Cologne: Basel, Hamburg, Karlsruhe, Münster, Zürich, Dessau, and Weimar all produced the work for public concerts. 1870 saw several additions to this list, as well as many repeat performances, particularly in Hamburg, Bremen, and Cologne, the strongest Brahms supporters. 1871, besides encores in the northern towns, brought the return of the *Requiem* to Vienna; reviews were certainly better than for the premiere four years earlier, but still fairly cool and reserved. Similarly, when the *Requiem* finally came to Munich in Catholic Bavaria -- not until 1872 -- reviews were decidedly negative: Brahms was described as "scarcely more than a name" by one critic, and his *Requiem* was seen on a par with Franz Lachner's [19] -- hardly the same critical acclaim as he had won in Hamburg or Bremen. As with Leipzig and Vienna, however, the critics softened with time, and by the 1880's the protests and polemicism to be heard against the *Requiem* came almost entirely from the Wagnerian school; among the greater concert-going public, the *Requiem* had been embraced, and was to remain, as a `standard' and `classic' masterpiece.

Wagner's reception of and attitude toward Brahms is well-documented, and can only be touched on here. Clearly, he had nothing positive to say about the *Requiem*: not only did he abhor the Protestant-bourgeois musical ethics which the piece embodied, but he was also outraged by Brahms' claim to have written a piece for all of Germany, a truly German work -- a claim reflected only, as far as I can determine, in the title *Ein deutsches Requiem*. (The historical moment of the *Requiem's* conception, shortly before German unity in 1871, surely played a role in this view as well.) Wagner's contempt for the piece extended to sarcastic comments in letters and essays; in one, he scornfully remarks that when the present generation (his own) dies, "we will want no *German Requiem* to be played to our ashes." [20] The importance of Wagner's stance toward Brahms cannot be overemphasized: many critics echoed Wagner's sentiments, and while some devoted serious attention to an analysis of what they considered to be the work's particular flaws, others continued with vague polemicisms and *ad hominem* attacks against the composer, his beliefs and religion, and above all his `academic' attitude toward music. Not all analysts, however, found Brahms to be the conservative schoolmaster he was made out to be: Kleinert, for example, in a direct reference to Wagner's own claims, calmly declared that "the music of the future, for others a vogue, is for Brahms already a music of the past." [21] As Kross and others have documented, critical opposition to the *Requiem*, mostly on dogmatic grounds, continued through the end of the 19th century; by 1900 however, it had mostly disappeared, and the work had been accepted not only into the concert-hall repertoire, but was receiving increased favorable critical and analytical attention, both within Germany and abroad.

Following the paradigm of reception that we have set up for Germany -- the fact that Catholic towns were far more resistant to the *Requiem* than their Protestant counterparts -- it comes as no surprise to learn that the *Requiem* was considerably better received in England and the United States than in Catholic countries such as France and Italy. Indeed, we have little documentation of any reception whatsoever in these countries; in England, on the other hand, reviews, commentary, and performances were abundant from 1871 onwards. There is some statistical disagreement about the number of performances of the *Requiem* in Europe during Brahms' lifetime: while Musgrave

cites the figure of 79 performances outside Germany between 1869 and 1876, Kalbeck reports 85 performances between 1867 and 1876 [22]; in any event, the work was most certainly performed in most major European cities, and subject to repeats on demand on several occasions. In Britain, which had by far the strongest and most positive reception (as was typical for choral and religious music, Musgrave notes), the *Requiem* premiered in a private performance in London in July 1871, conducted by Julius Stockhausen himself, on one of his frequent visits to Sir Henry Thompson. The public premiere, also in London, was in April of 1873, and was the subject of great critical attention -- most of it quite positive. The work was immediately recognized as difficult, but esteemed at the same time as a work of a great composer, already seen as the successor in the German tradition of Bach and Beethoven. The only major criticism came from those who felt, like Hanslick's original commentary, that the concert hall was the wrong place for such a religious funeral service; others also echoed their Continental counterparts and claimed, alternately, that the work was either too "contemplative" or that it was "unemotional." The second public performance in Britain, in 1876, was similarly received: critics remarked in glowing terms of the great masterpiece, and the only major flaw, they felt, was that English singers were not well-trained to sing the contrapuntal German passages. Not surprisingly, when the London Bach Choir began performing the *Requiem* on a semi-regular basis, the reviewers raved: vocalists trained for Bach, they agreed, were by far the best-equipped to handle Brahms' difficult demands.

In the United States, critical reception generally seemed to follow the leads of the European critics, although a tendency to dismiss the work as "difficult" and overly "academic" can also be discerned. American concert-hall performance records for the 1870-1900 period are sketchy at best, but the *Requiem* seems to have enjoyed modest popularity until shortly after 1930, when its performances (and those of Brahms' other works as well) skyrocketed, as we shall see. The earliest documented performances were the partial performance of several movements by the New York *Liederkranz Society* in January 1875, and the full premiere of the entire work, together with a Bach Cantata and excerpts from Gluck's *Orpheus*, by the New York *Oratorio Society* in March 1877. Critics were tame in their enthusiasm, but appreciated the grandeur and earnestness of the work. One rather amusing review came from the *New York Times*, claiming that "it is exceedingly scholarly, but its length and monotonousness are such that it is scarcely likely to impress any but students." [23] Milwaukee, owing perhaps to its German heritage, saw an early premiere of movements 5 and 6 only in October of 1875, and Cincinnati produced a partial performance in 1878, but had to wait until 1884 for the entire work. 1888 marked the full performance of the *Requiem* in both Boston and Chicago, thus guaranteeing a greater audience as well as more critical attention. Again, contradiction was the rule: while the *Boston Transcript*, echoing Hanslick's historical contextualization, emotes that in order to find the *Requiem's* equal, we must "go back to the soulful conventionality of Handel and Haydn ... the inspired technique of Mozart's Masses and Requiem ... and the works of the preacher of the musical gospel, Sebastian Bach," [24] another reviewer of the same concert writes in the *Boston Herald* that "while it shows the hand of a skilled musician, its vagueness and fragmentary themes do not offer much satisfaction." [25]

As we have seen, critical attitudes in Germany slowly consolidated themselves during the latter years of the 19th century: where at first there had been sharp divisions in judgment, a consensus was reached by 1900 which acclaimed the *Requiem* for its technical as well as aesthetic appeal in combining older traditions such as counterpoint with new or "modern" tonal and harmonic structures. A delayed but similar consensus was also reached in England and America, not surprisingly: while concert-hall acceptance was never in question, music journalists and critics did express some distaste towards the academic nature of Brahms' use, but these voices were gradually replaced by a more appreciative younger generation, who recognized the innovative and even "progressive" qualities in Brahms' compositional style. In Britain, for example, Bernard Shaw, a staunch Wagnerian, had disparaged the *Requiem* in no uncertain terms, comparing it unfavorably to Mozart's *Requiem* and lamenting the "Bachian" fugues and tedium in glib statements such as: "I do not deny that the *Requiem* is a solid piece of musical manufacture. You feel at once as though it could only have come from the establishment of a first-class undertaker. But I object to

requiems altogether." [26] Later critics such as Britten and Tippet were slightly more lenient, objecting not to the traditional elements but to what they considered its aesthetic failings: Tippet wrote that Brahms had tried to fill the "Beethovenian mould without realising its inherently dramatic nature." [27] Gradually, however, in England as well as in the United States, negative criticisms disappeared, to be replaced by serious academic studies of the *Requiem's* origins and construction. Spurred perhaps by the continued public interest in hearing the piece performed, more and more critics began to analyze the so-called "Bachian" elements of the counterpoint, the textual and musical connections to earlier German masses, and, eventually, the compositional form and structure as well. In the eyes of the critics and the public alike, Musgrave concludes, Brahms' standing "changed imperceptibly from the context of `modern' to that of `classic.'" [28]

Perhaps the greatest reevaluation of the *Requiem* and indeed all of Brahms' oeuvre came with the 1950 publication of Schoenberg's essay "Brahms the Progressive." Here, refuting the Wagnerian image of Brahms as an unfruitful conservative, as "the classicist, the academician," [29] Schoenberg acclaimed Brahms' more progressive musical moments and praised his innovative qualities. This essay, not originally published in German, coincided with a dramatic increase in the number of Brahms' performances in the post-war period, among which the *Requiem* was well represented. In essence, then, the image of Brahms had come full-circle: from the 1860's view of his work as "modern" and "difficult" through a sort of controversy and critical disparagement in the 1880's, to a newfound appreciation and reevaluation of his progressive, modern compositions.

Generally, symphony orchestra performances of Brahms have peaked at a fairly high level during the twentieth century, but it is interesting to examine the changing place of the *Requiem* in the concert repertoire. Unfortunately, it is difficult to document the performance history of the *Requiem* in Europe in the 20th century, not least because of the intervening war years and the lack of adequate recordkeeping materials. Nonetheless, Döbertin mentions the lasting popularity of the work in Germany today: nearly every city in Germany, he writes, performs the *Requiem* at least once a year; traditional favorite places such as Hamburg and Bremen often do so several times each year. [30] Its position in the German concert repertoire seems assured; as Kross points out, the number of performances has changed little since 1900. The situation in the United States is similar, but again, like the views of critics, indicates a delayed reaction. Between 1897 and 1969, there were at least 52 performances of the *Requiem* in the United States; nearly every major symphony orchestra performed it more than once, especially in the post-war period. Particularly strong were the years 1946-1960, in which there were over 24 performances. In her extensive collection of data on symphony orchestra performances, Mueller notes that performances of Brahms' works, rather surprisingly, exceeded those of Beethoven's in the 1940-45 years; particularly favorably disposed towards the *Requiem* were Chicago, Los Angeles, and St. Louis. The following chart, based on data from Mueller, [31] helps to demonstrate the surge in popularity of the *Requiem* during the post-war years.

US Performances: 1890-1969

1900-1930 = 6

1930-1945 = 4

1946-1960 = 24

1961-1969 = 18

1897 Chicago
1911 New York Symphony
1920 Philadelphia

1925 Cleveland

1926 New York Philharmonic

1929 Chicago

1934 New York Philharmonic

1935 Los Angeles

1940 Minneapolis

1945 Chicago

1946 Dallas, Pittsburgh

1947 Los Angeles

1949 Chicago

1951 Kansas City, New York Philharmonic

1952 Washington, Philadelphia

1953 Los Angeles, Rochester, San Francisco

1954 Cincinnati, Cleveland, Denver, New York Philharmonic

1956 Chicago

1958 Dallas, Detroit

1959 Atlanta, Chicago, Houston

1960 Cleveland, St. Louis, Utah

1961 New Orleans

1962 Boston, Minneapolis, St. Louis

1963 Kansas City, Philadelphia

1964 Chicago

1965 Baltimore, Rochester

1966 Atlanta, Buffalo

1967 Detroit

1968 Cincinnati, Cleveland, Dallas, Pittsburgh, Seattle

1969 Utah

Modern criticism and analysis of the *Requiem* is extensive, as even a short glance at bibliographical materials will indicate. Particularly popular seem to be examinations of the traditional elements of the composition -- folk songs, older choral music, relation to other German masses -- and, quite significantly, religious analyses of the texts and themes of the work. Noticeably lacking, however, as Krummacher and a few others lament, are serious attempts to discuss the compositional structure -- sonata form, motet, harmonic modulations, and so forth -- of the *Requiem*. Such analyses are undoubtedly forthcoming, and recent years have seen a number of new approaches to the work, as well.

The religious aspects, however, seem to provide extremely fruitful ground in looking both at Brahms' own viewpoints toward his work, and at the traditional elements he incorporated. We have seen that religion played an important role in the early reception of the *Requiem*; thus it should not come as a surprise to discover that even modern analysts are subject to this fascination with the spiritual issues of Brahms and his work. Still today, reviewers of

modern concert performances remark on the heavy-handed religious issues surrounding the *Requiem*: Hadow has claimed, echoing and at the same time reversing the commentary of numerous predecessors, that the work is "less suited to the church than to the concert room," [32] while others have again attempted to explain the *Requiem's* identity: it is "not a requiem mass; it is rather a cantata," claims Dickenson, while another reviewer considers it to be "the great funeral chant of modern music." [33]

Above all, analysts are taken with the textual choices Brahms made in producing the *Requiem*, and with its identity and categorization. Brahms himself was aware of these issues: even early on, considerations of the work prompted inquiries as to the composer's own religious beliefs and examinations of the spiritual message of the text. Brahms, however, seemed to care little for such questions: as we have stated, he considered the work to be a "human" requiem. His choice of texts can be ascribed less to religious inspiration and more to personal choice and cultural identity [34]: he referred to the Bible as "ein echt menschliches Buch," [35] or, in Krummacher's words, "ein Dokument tiefer menschlicher Sehnsüchte und hoher ethnischer Gesinnung," [36] i.e. not a dogmatic interpretation of religious commandments, but a cultural and emotional repository of views and values. In choosing certain texts from Luther's translation of the Bible -- taking excerpts from both the Old Testament, the New Testament, as well as the Apocrypha -- Brahms avoided any specific mention of Christ or even a final redemption at the hands of God: instead, he focuses on the very human sentiments which surround the death of a loved one. The *Requiem*, like many other vocal works of Brahms, deals with the transience of life, the need for comfort, the hope of a final resolution, and a reward for effort. [37] This annoyed Reinthaler, an orthodox Lutheran, who cautioned Brahms against such omissions and requested more "specifically Christian content," [38] but Brahms remained adamant in the preservation of his artistic freedom.

Several recent critics have produced thorough analyses not of later reception of Brahms, but of Brahms' own reception of earlier religious and vocal music. Parallels are numerous and interesting: rather than following the Latin mass on the order of Mozart, Beethoven or even Schubert (who had written a German Requiem, the *Deutsche Trauermesse*, for his brother's personal use in 1818), Brahms instead picks up on the Protestant German masses of Bach and Schütz. Schütz, in particular, has been the subject of several recent studies, which note the significant relations between a work such as the *Teutsche Begräbnismissa* of 1636 and Brahms' Requiem. In part, Brahms' avoidance of the Latin Mass can be understood from a purely confessional view: as one critic writes, "the Catholic Mass, with its tenets of purgatory, salvation, and resurrection was utterly aesthenic and alien for him, and impossible to set" because of his Lutheran upbringing and later agnosticism. [39] More importantly, however, may be the very message of Brahms' text: it is clearly not intended to be performed as a mass *for* the dead, but rather as a comfort and consolation *about* the dead, *for* the living.

Why, then, did Brahms entitle his work a Requiem? Surely a more descriptive and less categorically strict title might have prevented much of the critical debate that has surrounded this issue. Some critics, forced into the role of apologist for Brahms' choice of title, have attempted to justify it: after all, they claim, the scope and magnitude of Brahms' work are equal to, if not greater than, most traditional Requiems; even the structure of the movements has certain parallels in the Latin liturgy, using a framed structure with a common beginning and end ("selig sind ...") and progressing toward a center focused on blessedness (the fourth movement) and a type of *Dies Irae* (the sixth). In addition, critics claim, surely the term "requiem" has lost its strict identity and come into common parlance, thus `allowing' Brahms to use it as his title. Such strained justifications strike me as unnecessary, although interesting enough in their own right. One critic, however, takes the religious controversy to an even further extreme, and seems very concerned with defending Brahms' own religious beliefs and "honesty" in writing the *Requiem*. Only if, he claims, Brahms honestly believed in the hope of eternal life and the reality of an existential comfort for the living, only then can we "accept" his honest intentions in choosing such unusual textual matter for his Mass. [40] Although such a claim was not uncommon in the late 19th century, I find it telling that modern critics have taken up these

themes yet again in their attempts to analyze the *Requiem*: yet another instance, perhaps, of the circular nature of Brahms' reception, an indication of a recurring turn in Brahms scholarship.

There is no doubt that Brahms' *Requiem* enjoys great popularity in the concert hall today, as well as critical acclaim and academic interest from nearly all sides. Interestingly, this position has not changed dramatically since the early years of this century; the 1940's saw a boost in popularity due in part, surely, to the reevaluated view of Brahms' progressive nature sparked by Schoenberg, but even before this, critical and public attention had centered on Brahms' *Requiem* as a masterful fusion of new and old techniques. Perhaps the most significant and puzzling debates have arisen over the religious issues which surround and cloud the work: the textual choices and themes have prompted some to search for the composer's own religious views, or forced others to become apologists for his appropriation of the term Requiem. All in all, the critical appraisal of Brahms has undergone a cyclical turn: from his early controversial stance as both `modern' and `academic,' Brahms was seen to fulfill Schumann's prophesy of opening new doors in composition. Similarly, the *Requiem* itself, after a period of hefty debate and some disparagement, rose again to critical acclaim as an innovative and progressive work. Today its stature seems assured, given the overwhelming popularity of the work in concert. However, as any historian will admit, a careful examination of historical trends and processes may help indicate future directions. For Brahms and the *Requiem*, a return to certain critical modes of thought may be a mere anomaly, but it may also indicate yet another reevaluation of the work is in the process of forming.

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Notes:

(1) The changes brought about in particular by the Bremen performance are analyzed thoroughly in Margit L. McCorkle, "The Role of Trial Performances for Brahms's Orchestral and Large Choral Works: Sources and Circumstances," in *Brahms Studies: Analytical and Historical Perspectives*, ed. George S. Bozarth (Oxford: Clarendon Press, 1990), 295-328. [return to text]

(2) Musgrave, *Brahms: A German Requiem*, 12. [return to text]

(3) Musgrave, *Brahms: A German Requiem*, 12. [return to text]

(4) Edwin, Evans, *Handbook to the Vocal Works of Brahms* (New York: B. Franklin, 1970), 167. [return to text]

(5) Evans, 166. [return to text]

(6) Musgrave, *Brahms: A German Requiem*, 60. [return to text]

(7) Musgrave, *Brahms: A German Requiem*, 60. [return to text]

(8) Evans, 166. [return to text]

(9) Musgrave, *Brahms: A German Requiem*, 60-61. [return to text]

(10) Eduard Hanslick, *Die neue freie Presse*, Vienna, December 3, 1867, quoted in Musgrave, *Brahms: A German Requiem*, 61. [return to text]

(11) Theodor Billroth, *Briefe von Theodor Billroth* (Hannover and Leipzig, 1906), 88, quoted in Musgrave, *Brahms: A German Requiem*, 61. [return to text]

(12) *Bremer Courier*, April 10, 1868, quoted in Klaus Blum, *Hundert Jahre Ein deutsches Requiem von Johannes Brahms* (Tutzing: Hans Schneider, 1971), 60. [return to text]

(13) *Neue Zeitschrift für Musik* 35 (April 10, 1868), 35, quoted in Musgrave, *Brahms: A German Requiem*, 63. [return to text]

(14) A. Craig Bell, *Brahms: The Vocal Music* (Madison, NJ: Farleigh Dickinson University Press, 1996), 205. [return to text]

(15) Bell, 207. [return to text]

(16) Musgrave, *Brahms: A German Requiem*, 63. [return to text]

(17) The Leipzig reaction is explained in more detail in Musgrave, *Brahms: A German Requiem*, 63. [return to text]

(18) Musgrave, *Brahms: A German Requiem*, 66. [return to text]

(19) Musgrave, *Brahms: A German Requiem*, 64. [return to text]

(20) Richard Wagner, *The Prose Works of Richard Wagner*, trans. W.A. Ellis, (London, 1892), vol. VI, *Religion and Art*, 21, quoted in Musgrave, *Brahms: A German Requiem*, 67. [return to text]

(21) P. Kleinert, "Ein deutsches Requiem," *Neue evangelische Kirchenzeitung*, 13 March 1869, quoted in Musgrave, *Brahms: A German Requiem*, 67. [return to text]

(22) Winfried Döbertin, "Johannes Brahms' *Deutsches Requiem* als religiöses Kunstwerk," in *Brahms-Studien* 8, ed. Kurt and Renate Hofmann (Hamburg: Patriotische Gesellschaft, 1990), 9. [return to text]

(23) *New York Times*, March 16, 1877, quoted in H. Earle Johnson, *First Performances in America to 1900: Works with Orchestra* (Detroit: College Music Society, 1979), 86. [return to text]

(24) Apthorp, *Boston Transcript*, Dec. 5, 1888, quoted in Johnson, 87. [return to text]

(25) *Boston Herald*, Feb. 12, 1888, quoted in Johnson, 87. [return to text]

(26) Bernard Shaw, quoted in Musgrave, *Brahms: A German Requiem*, 70. [return to text]

(27) Michael Musgrave, "Brahms and England," in *Brahms 2: Biographical, Documentary and Analytical Studies*, ed. Michael Musgrave (Cambridge: Cambridge University Press, 1987), 18. [return to text]

(28) Musgrave, "Brahms and England," 19. [return to text]

(29) Arnold Schoenberg, "Brahms the Progressive," in *Style and Idea in Music*, ed. Leonard Stein (Berkeley: University of California Press, 1975), 401. [return to text]

(30) Döbertin, 9. [return to text]

(31) Data collated from Kate Hevner Mueller, *Twenty-seven Major American Symphony Orchestras: A History and Analysis of Their Repertories, Season 1842-43 through 1969-70* (Bloomington: Indiana University Studies). [return to text]

(32) Evans, 164. [return to text]

(33) Evans, 164. [return to text]

(34) Musgrave, *Brahms: A German Requiem*, 2. [return to text]

(35) Döbertin, 11. [return to text]

(36) Döbertin, 17. [return to text]

(37) Musgrave, *Brahms: A German Requiem*, 2. [return to text]

(38) Musgrave, *Brahms: A German Requiem*, 1. [return to text]

(39) Bell, 203. [return to text]

(40) Döbertin, 20. [return to text]

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Composition: German Requiem **Composer:** Brahms **Movement:** 4 **Date/Other:**

SECTION

PART I

Bar number: 3 bars

Form: Instrumental Intro

Text:

Keys: E^b Maj

10 Bars
Choral entrance (homophonic)
Introduce subject (A)
Antecedent

3 Bars instrumental interlude, mimicing subject

8 Bars
homophonic choral
Consequence of previouse
Minor key - back to major at cadence

10 Bars
Tenors introduce countersubject
☆

SECTION

Bar number: 11 Bars

Form: Fugal section, all parts mimicing countersubject

Text: ☆ Interesting harmonic point at "Woh-nun-gen"

Bases in same key as T
Altos ½ step up,
Sop. min. 3rd up

Keys:

2 Bars interlude
PART II:
☆ on Le

17 Bars
2 Bars
Homophonic
Imediately splits to fugal section, beginning w/ Bass
☆ on Vor

pizz. runs in strings brought back from Part I

SECTION

Bar number: 20 Bars

Form: Interesting Section, 4+4+4+6
contrasting parts

Text: Fp → more legato w/ pizz.

w/ crescendo + movement

fugal response last time

tension + release

call + response

Keys:

20 Bars
Back to PART I themes
Almost Identical, small changes at end of Countersubject

Composition: Composer: Movement: Date/Other:

SECTION

Bar number:
Form:
Text:
Keys:

3 Bars
uses different entrances than usual
"Wohl de-nen"

9 Bars
Resumes countersubject, except homophonic, rather than fugal, on different text

30 bars
Brings in a new part — fugal entrances
"PART III" – except that it seems to blend the contrasting pieces of part II in to one.
Brings back strings theme from beginning – pizz. runs
– neat call-backs in S→A @ 143

SECTION

Bar number:
Form:
Text:
Keys:

20 Bars
Brings back text and feeling from Part I, but on a new theme (?) – similar, but adapted
S, T entrance, then A, B
Sop. Brings back slightly more familiar tune
Background is familiar

6 Bars
Orch. fade out

SECTION

Bar number:
Form:
Text:
Keys: