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The Roman Catholic Ordinary Mass from circa 1750 to circa 1820: A Selected Bibliography

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**The Roman Catholic Ordinary Mass from circa 1750 to circa 1820:
A Selected Bibliography**

Letícia Grützmann

Research Project submitted to the
**College of Creative Arts at
West Virginia University**

in partial fulfillment of the requirements for the degree of
Doctor of Music Arts in Conducting

**Mitchell Arnold, D.M.A., Chair
Kym Scott, D.M.A.
Laura Knoop Very, M.M.
Eve Faulkes, M.F.A.**

School of Music

**Morgantown, West Virginia
2020**

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ABSTRACT

The Roman Catholic Ordinary Mass from circa 1750 to circa 1820: A Selected Bibliography

Leticia Grützmann

Orchestrated masses from the 18th century and early years of the 19th century provide a valuable source of repertoire for contemporary choral conductors. This project will explore composers and works from circa 1750 to 1820 to provide choral conductors with a list of works suitable for programming based on the practical size of vocal and instrumental forces.

Western choral music was born in a church setting. Among all choral genres, the mass is the only genre composed throughout all eras, from medieval until the 20th century. The mass remained a prominent genre during the 18th century despite the secularizing influence of the Enlightenment. Unlike earlier choral masses, these masses reflected the growing interest in and influence of orchestral music. According to Chester L. Alwes (2015) “The dominant genre of Classic-Romantic period is undoubtedly that of the Mass ordinary for chorus, soloists, and orchestra.¹”

This paper will compile a catalog of masses featuring choir and orchestra as well as supplemental scholarly materials useful for interpretation and performance. The inventory will focus on the Roman Catholic Ordinary Masses from circa 1750 to circa 1820, using exclusively the Latin and Greek texts. In this document, the reader will also find a guide to research resources such as articles, theses, dissertations, books, and other written materials related to the

¹ The e-book version of this material has one abstract per chapter. This quote is from the ebook’s abstract of chapter 12: Alwes, Chester L. *A History of Western Choral Music*. (New York: Oxford University Press, 2015).

collected works. The scope of this review will be limited by the materials in English that are available through online search functions such as music databases including ProQuest Dissertations and Theses Global, JSTOR, Grove Music Online, Oxford Music Bibliographies, RILM Abstracts of Music Literature, Music Index Online, Wikipedia, Google, and others.

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INTRODUCTION

Background and Purpose

Despite extensive exploration, there is little material dedicated exclusively to inform and to explore the subject "mass" in its entirety from the emergence of the genre until the 20th-century, from the perspective of a conductor and a student studying choral music. I believe that by exploring choral music through the genre "mass," a learner can obtain a comprehensive perspective of the development of sacred choral music throughout the eras.

I have been asked several times what the standard works of choral music are. It is a tough question to answer. Generally, when we speak about standard works, we consider pieces of relevant literature that are widely known, at least in the music community, and that represent and provide structural and fundamental knowledge of the music from the specific genre and period. I believe that the study of the masses can give an understanding of the specific periods, not only of choral music but of the history of music in general. For example, if we consider that masses during the classical period have been influenced by operatic and concert music genres in such a manner that those forms were taken into the church, we can understand the impact that the Enlightenment made in music. According to Homer Ulrich,

The early eighteenth century had witnessed the rise of a system of thought - the Enlightenment - that rejected much traditional authority, aristocratic privilege, empty formalism, and the outworn ritual of the church. Chief among these new ideas were the enthronement of freedom in the arts, a commonsensical approach to social and scientific problems, a faith in the value of human instincts and "natural" feelings, and a belief that the common man should be exposed to as much culture and education as he could absorb.

The new movement soon became influential in many spheres of human activity, especially in the arts. The emphasis on national differences was for a time minimized, and the brotherhood of all humanity became an ideal. In music, nationalistic style elements began to lose their appeal, and the use of universal elements eventually resulted in a style that became somewhat general in all parts of musical Europe. To the degree that the common man (that is, the man who belonged to neither the nobility nor the clergy) became aware of cultural matters,

he became a supporter of the arts. Public concerts arose, and the new music began to reflect his interests and cater to his taste, thus avoiding complications of structure and texture. In short, much music of the time became simpler through minimal use of counterpoint, became an object of pleasure and entertainment that made no great demands on the listener. The distinction between secular and sacred styles, which had greatly lessened in the Baroque period, tended to virtually disappear, and the expressiveness of a piece of vocal music did not depend on the nature of the text to which it was set.²

Defining the scope of this study

The purpose of this document is to provide a bibliography of the Roman Catholic Ordinary Masses from circa 1750 to circa 1820 to support conductors and students of choral music in their research about masses. Initially, the project was to have included a list of masses for each composer and their bibliography. This premise became impractical for two major reasons due to limitations of resources: 1. Most of the lesser-known composers do not have their masses published; thus, a list of their works would not be useful for the intention of this work, since its purpose is to provide readily useful materials. 2. Some of the lesser-known composers whose works are published have not yet been researched, so academic documentation is not available for the bibliographic purpose. Therefore, the core of the document will provide a list of masses and bibliography of the most popular composers: Johann Michael Haydn, Franz Joseph Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, and Franz Schubert.

The first chapter provides a comprehensive bibliography about the genre, the style, and the political and religious conditions of the time. Writings on these topics are numerous, and it seemed advantageous to offer less explanation and more data on resources, thus avoiding repetition. The first chapter also includes several tables with lists of composers and their number

² Ulrich, Homer. *A Survey of Choral Music*. (New York: Harcourt Brace Jovanovich, Inc., 1973), 117.

of masses, and a list of lesser-known composers whose works are unpublished but had been employed as church musicians, thus likely had been involved in the composition of masses.

This document will provide to conductors and choral students useful resources on the masses of the eighteenth century, as well as encourage conductors to include these compositions in performance programs.

The mass compositions from circa 1750 to 1820

The late eighteenth-century orchestral setting of the Mass Ordinary cultivated by Haydn, Mozart, and their Austro-German contemporaries is one of the more impressive and appealing genres in the musical heritage of the church, but arguably one of the most challenging and misunderstood in the modern practice. Due largely to its association with some of history's most widely revered composers, it holds a fair degree of both academic and popular interest.³

The concerted mass is a representation of the choral tradition during the eighteenth century. Several authors of choral music documents identify Austrian composers as the most prolific in terms of Catholic mass composition during the Classical Period. Franz Joseph Haydn and Wolfgang Amadeus Mozart are the most well-known composers of the genre when considering the printed editions of their works, as well as the number of studies related to their masses. In several books of choral literature, in the sections about masses, Michael Haydn stands with F.J. Haydn and Mozart due to his contribution to the mass genre. Even though he is not widely known these days, he was a composer of relevance during his lifetime. Franz Schubert, a transitional composer from the 18th-century classical style to the 19th-century romantic style, also receives regular attention from book writers as his choral music, according to authors such as Dennis Shrock, still lies in the realm of the classical style. Beethoven has composed only two masses but both of them have been widely studied and performed; his *missa solemnis* is one of the most well-known masses from the period.

The above-mentioned composers and their choral masses have been widely studied. However, many more composers were writing Roman Catholic Ordinary Masses in the period of the Enlightenment. Bruce MacIntyre cataloged 28 composers and 72 masses that represent the

³ Arenas, Erick. 2014. "Beyond the 'Viennese Mass': Thoughts on the History, Use and Modern Understanding of the Eighteenth-Century Austro-German Orchestral Mass Repertoire." *Sacred Music* 141 (4): 21, <http://search.ebscohost.com.www.libproxy.wvu.edu/login.aspx?direct=true&db=mah&AN=110663990>

works and the people that played an essential role in the composition of the concerted masses in Vienna from 1741 to 1783.

This small sample provides a spectrum of how many composers may have worked for churches during the entire classical period. Vienna was a center of the Catholic tradition. Thus, probably the numbers of composers were higher than in other cities and countries. However, composers that are not known today must have been active in other European countries such as France and Italy. These, as well as some European colonies, followed the Catholic traditions.

Composers such as those in MacIntyre's list have received limited attention and research. Only a few of them have other recorded documentation other than MacIntyre's dissertation. One reason for this lack of study could be that many masses have not been published. As observed in the examined documents (e.g., dissertations, articles, books) the works only exist in a few manuscripts, which prevented a broader circulation and conservation.

Another reason could have been a similar situation to that of Michael Haydn. He was a great composer of masses but not as prolific in other genres of music; thus, he did not become appreciated by a larger audience during his lifetime. Although he was an influential composer of church music, performance of sacred compositions would usually remain limited to the church where they were composed, as sacred music was not used as concert music as it was in the following centuries. The best scenario for a composer of sacred music was to have his compositions performed in other churches. The table 1.1 includes composers from Austria and Germany, including the list of lesser-known composers explored in MacIntyre's dissertation. The information contained in the table includes their birth and death dates and the number of masses they composed. The tables that follow do not represent a comprehensive list of composers, rather

it is a sample of how many more composers existed whose music has not been widely explored or has been lost.

Table 1.1 German and Austrian Composers

Name	Dates	Approximate Number of Masses
Adlgasser, Anton Cajetan	1729-1777	4
Albrechtsberger, Johann Georg	1736-1809	30
Arbesser, [Franz Paul] ⁴ Ferdinand	1719-1794	4
Bonno, Giuseppe	1711- 1788	30
Boog, Johann Nepomuk	1724-1764	16
Carl, Anton	1717-1784	22
Dittersdorf, Karl Ditters von	1739-1799	12
Eberlin, Johann Ernst	1702-1762	58
Eybler, Joseph Leopold	1765-1846	33
Friberth, [Franz] Karl	1736-1816	9
Gassman, Florian Leopold	1729-1774	5
Grassl ⁵		14
Gsur, Tobias	1725-1794	7
Hasse, Johann Adolf	1699-1783	15
Haydn, Franz Joseph	1732-1809	13
Haydn, Johann Michael	1737-1806	33
Hofmann, Leopold	1738-1793	33
Holler, Georg Augustin	1744-1814	1

⁴ The square brackets are used in the original resource and mean that there are variations on those names.

⁵ There were at least two composers called Grassl. MacIntyre, Bruce Campbell. "The Viennese Concerted Mass of the Early Classic Period: History, Analysis, and Thematic Catalogue." (Ph.D diss., The City University of New York, New York, 1984), 188-191. ProQuest Dissertations & Theses Global.

Holzbauer, Ignaz	1711-1783	36
Hummel, Johann Nepomuk	1778-1837	5
Kohaut, Carl von	1726-1784	8
Krottendorfer, [Johann Baptist] Joseph	1741-1798	10
Martínez, Marianne von ⁶	1744-1812	4
Monn, Mathias Georg	1717-1750	6
Mozart, Leopold	1719-1787	3
Mozart, Wolfgang Amadeus	1756-1791	17
Naumann, Johann Gottlieb	1741-1801	1
Müller, Franz Silverius	1754-1812	2
Reuter Jr., [Johann] Georg von	1708-1772	72
Schmidt, Ferdinand	1693/94-1756	14
Schubert, Franz	1797-1828	6
Schiedermayer, Johann Baptist	1779-1840	1
Seuche, Joseph [Franz]	1701/02-1790	19
Sonnleithner, Christoph	1734-1786	14
Strasser ⁷		17
Tuma, Franz	1704-1774	65
Vanhal, Jan Krtitel [Johann Baptist]	1739-1813	60
Wagenseil, Georg	1715-1777	17
Ziegler, Joseph Paul	1722-1767	6

⁶ One of the first women composers in Vienna. MacIntyre, Bruce Campbell. "The Viennese Concerted Mass of the Early Classic Period: History, Analysis, and Thematic Catalogue." (Ph.D diss., The City University of New York, New York, 1984), 212-217. ProQuest Dissertations & Theses Global.

⁷ There were several composers called Strasser. MacIntyre, Bruce Campbell. "The Viennese Concerted Mass of the Early Classic Period: History, Analysis, and Thematic Catalogue." (Ph.D diss., The City University of New York, New York, 1984), 234-237. ProQuest Dissertations & Theses Global.

In books of choral history and choral literature such as *A History of Western Choral Music* by Chester Alwes, the sections dedicated to more detailed information about masses in the classical period include no more than Michael Haydn, Joseph Haydn, W. A. Mozart, Beethoven, and Schubert. Holmer Ulrich in *A Survey of Choral Music* does include Luigi Cherubini as a representation of the Italian composers, even though he is a later composer than the above-mentioned five. According to Shrock, even though France and Italy were Catholic countries during the classical period,

Sacred music did not, however, capture the creative imaginations of Italian and French Classical-era composers, whose main interest were in opera and purely instrumental forms... Sacred music also did not have the widespread support of clerical administrators, who continued to be interested in works of the Renaissance and Baroque eras... The Ordinary [Mass] settings were typically scored for soloists and chorus, with instrumental accompaniment of winds in pairs, trumpets, timpani and strings.⁸

There are composers from Italy and France that did compose masses, however, there are limited resources about Italian and French mass settings in the classical period.

The table 1.2 provides a list of composers found in an aleatory manner (e.g., Wikipedia, publishers catalog, composers that were discovered while reading the documents concerning this research, etc.). The biographies of such composers include records about the approximate number of masses each composer wrote. Composers that died long after 1820 that are included in this list have been considered, in history books, as composing in the classical style, at least when it concerns their choral compositions.

⁸ Shrock, Dennis. *Choral Repertoire*. (New York: Oxford University Press, 2009), 388.

Table 1.2. Italian and French Composers

Name	Dates	Approximate number of masses
Cafaro, Pasquale	1706-1787	1
Cambini, Giuseppe	1746-1810/46?	5
Casali, Giovanni Battista	1715-1792	2
Casciolini, Claudio	1697-1760	1
Cherubini, Luigi	1760-1842	10
Cimarosa, Domenico	1749-1801	10
Farinelli, Giuseppe	1769-1836	5
Galuppi, Baldassare	1706-1785	52
Gatti, Luigi	1740-1817	1
Gossec, François-Joseph	1734-1829	1
Jommelli, Niccolo	1714-1774	1
Paisiello, Giovanni	1740-1816	9
Pavona, Pietro Alessandro	1728-1786	1
Platti, Giovanni Benedetto	1697?-1763	4
Predieri, Luca Antonio	1688-1767	14
Righini, Vincenzo	1756-1812	1
Sacchini, Antonio	1730-1786	2
Salieri, Antonio	1750-1825	5
Touchemoulin, Joseph	1727-1801	1
Zingarelli, Niccolo Antonio	1752-1873	28

Other composers from Italy were employed in church positions, but there is no further information about their mass compositions. They were, however, composing in a style that influenced the mass composition in Vienna, as we read in Runestad,

Viennese church music in this period [18th century] was the product of a union of Italian and south German characteristics, and sums up many of the principal stylistic achievements of the Baroque. The Mass and other liturgical texts were set to music of a magnificent festive scale with choruses and solo ensemble sections freely intermingled, supported by full orchestral accompaniment as well as orchestral preludes and ritornellos. Especially elaborate choruses were written for the "Amen" of the Gloria and Credo in the Mass. Sequential repetitions became a common constructive device with a clearly outlined harmonic major-minor system.⁹

Table 1.3. Lesser-known Italian Composers who were employed in churches.

Name	Dates
Anfossi, Pasquale	1727-1797
Campagnoli, Bartolomeo	1751-1827
Cirri, Giovanni Marco	1724-1808
Cocchi, Gioacchino	1720-1804
Conforto, Nicola	1718-1793
De Majo, Gian Francesco (Ciccio)	1732-1770
Fischietti, Domenico	1725-1810
Gallo, Domenico	1730-1768
Gasparini, Quirino	1721-1778
Gazzaniga, Giuseppe	1743-1818
Giordani, Giuseppe	1751-1798
Giordani, Tomasso	1738-1806
Lolli, Antonio	1725-1802
Luchesi, Andrea	1741-1806
Nardini, Pietro	1722-1797
Puganani, Gaetano	1731-1798

⁹ Donald Grout, *A History of Western Music* (New York: W. W. Norton & Co., 1960), p. 328. In Runestad, Cornell Jesse. "The Masses of Joseph Haydn: A Stylistic Study." DMA diss., University of Illinois at Urbana-Champaign, Urbana, 1970. ProQuest Dissertations & Theses Global.

Rutini, Giovanni Marco	1724-1808
Sammartini, Giovanni Battista	1700-1775
Tozzi, Antonio	1736-1812

During the Enlightenment, music for the Roman Catholic Church had been making good progress. The church was strong in the South of Europe and in these regions the rise of the opera and orchestra was also vigorous. The masters of opera and orchestra composition were also masters of the music for the church. Thus the new classic forms of classic music were introduced into the music of the Roman Catholic church. The entire mass was now seen as a classic art form.¹⁰

The music of the Catholic Church was mainly *a cappella* and polyphonic, following the traditions of Palestrina. Since the 17th century, instruments have been added to the compositions and, in the classical period,

The compositional and stylistic models of church music established in the 17th century persisted, intensifying the tension between the churchly *stile antico* and the fascinating ‘light airs and turbulent accompaniments’(Charles Burney) imported from Italian opera complemented later in the century by new formal techniques derived from symphonic music.¹¹

The referred style that was developed during the 17th century is the “concerted” style. Also from the Grove Music Online:

Both the Ordinary of the Mass and psalm texts were divided into sections and treated either as a series of concertante, homophonic or *stile antico* choruses, solos or duets set according to the prevailing operatic norms, or as concerto-like combinations of soloists and chorus. The orchestra (mainly strings in Italy but more varied in German-speaking lands) or continuo maintained a constant rhythmic flow animated by motivic repetition. Words were repeated many times over to fill out the demands of the musical form. By the end of the century

¹⁰ Squire, Russel N. “Music in the Reformation.” In *Church Music*, 112-171. (1962. Reprint, St. Louis: The Bethany Press, 1968), 153.

¹¹ Dyer, Joseph. "Roman Catholic church music." *Grove Music Online*. 2001. Accessed 5 Jun. 2020. <https://www-oxfordmusiconline-com.www.libproxy.wvu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000046758>.

instrumental ritornellos and independent sinfonias had become integral components of the large-scale sacred concerto.¹²

The masses were divided into forms or types. The most recurrent in the present catalog are the *Missa Brevis* and the *Missa Solemnis*. There are, however, a wider variety of labels and discrepancies of definitions. The quotations that follow explain a few of the terms in these categories and might help to clarify the types of masses in different manners. In MacIntyre, we read,

An 1857 catalogue for Vienna's Schottenstift lists Masses according to three categories: "vokal" (probably a cappella), "de Dominica" (ordinary Sundays), and "solemnis" (special feasts).¹⁵ In sum, then, Masses in contemporary catalogues were classified and arranged differently from place to place, undoubtedly according to the circumstances and needs of the local choir director or institution.¹³

According to Runestad,

The Viennese classical mass divides into four groups according to the character and function of the instrumental accompaniment:

1. Long Masses (*Missae Solemnes*) with a predominately instrumental attitude, whose festive character is emphasized through use of timpani and trumpets.

2. Masses whose instrumental accompaniment includes obligato instruments or concertante organ.

3. Masses where instruments simply double the chorus "colla parte," with soli accompanied by continuo.

4. Masses with independent accompaniment throughout but without obligato instruments.¹⁴

¹² Same as footnote 9.

¹³ MacIntyre, Bruce Campbell. "The Viennese Concerted Mass of the Early Classic Period: History, Analysis, and Thematic Catalogue." (Ph.D diss., The City University of New York, New York, 1984), 10. ProQuest Dissertations & Theses Global.

¹⁴ Walter Senn, "Messe" in *Musik in Geschichte und Gegenwart*, Vol. IX (Kassel: Barenreiter, 1961), col. 201. In Runestad, Cornell Jesse. "The Masses of Joseph Haydn: A Stylistic Study." DMA diss., University of Illinois at Urbana-Champaign, Urbana, 1970. ProQuest Dissertations & Theses Global.

In Alwes,

Differences in style and chronology suggest that Haydn experimented with the various types of Mass composition currently in fashion, including Masses in both the *stile antico* and the more modern, symphonic style. Choosing the latter path led to a choice of three formats:

1. *Missa solemnis*: a large Mass for vocal soloist, chorus, and full orchestra.
2. *Missa brevis*: a “short” Mass, the brevity of which was attained by the avoidance of word repetition, extended contrapunctual sections, and aria structures, or by the extreme measure of “textual telescoping” (i.e., presenting different text simultaneously in each choral voice), or
3. Cantata Mass: An Italian type of *Missa solemnis* in which the texts (especially the Gloria and Credo) were subdivided to form movements that allowed variation in key, meter, texture, orchestration, and tempo.¹⁵

Although the bibliographic literature concerning choral music in the classical period is not as abundant as the materials from other periods, there is still a lot that can be learned about the masses from other documents about the classical period even though they are not specific to choral music. The study of the works listed in the bibliography that follows provides the reader with an extensive understanding of the mass genre and sacred music during the classical period, including the leading composers, and topics that complement the studies of the Roman Catholic Ordinary Mass from circa 1750 to circa 1820.

¹⁵ Alwes, Chester L. *A History of Western Choral Music*. (New York: Oxford University Press, 2015), 336.

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The Catalog

The purpose of this catalog is to provide the choral conductor with a practical resource to study the masses from circa 1750 to circa 1820. The catalog is intended to reach the English-speaking population especially American choral directors in academia. For this reason, the bibliography included in this catalog is limited to documents in the English language that are mostly accessible online. Searching for materials can sometimes be an obstacle while preparing classes or scores for rehearsals. This document could serve as a resource for academic classes such as choral literature as well as a resource for basic research on the topic. Additionally, those willing to dive into musicology studies will find in this resource a starting point.

The search was made predominantly through the following databases: Music Index, EbscoHost, Academic Search Complete, ProQuest Dissertations and Theses Global, JSTOR, Google, Google Books, Wikipedia, IMSLP, and Music Publishers Websites. Some documents were found in the bibliographies provided in the selected dissertations. Reviews of recordings are not included as they are too numerous and have varying degrees of usefulness.

The reader will find some particularities in several aspects of the catalog. First, there will be some information in between the square brackets []. If the square brackets are in the middle of a quotation, it means that a word was added to complete the sense of the phrase. If the square brackets are around information in the catalog list, such as a name, a city, a date, or a number, this means that the information is available but it is not conclusive. Further research might reveal updated data. If a question mark is in between the square brackets, that is because the information was not found during the research for this document.

There are some characteristics of the orchestration worthy to be highlighted in case the reader doesn't get the chance to explore the specific documents that contain these pieces of

information. The first point is that most of the masses did not include the instrument viola, even though the viola was an instrument already present in the repertoire since the late 17th century.

According to Runestad,

At the beginning of the eighteenth century, the strings comprised the only standardized portion of the orchestra. Lower viols had been replaced by violas and cellos in the latter part of the seventeenth century. The infrequent use of violas, especially at Salzburg, during this time is puzzling. Since they do appear occasionally, one cannot accept the claim that they were excluded as being secular. And since they were used in Austria before the middle of the century, one is tempted to regard their omission at Salzburg as a case of local preference, for the ample resources of the Archbishop's chapel would surely have been able to provide them. Einstein, while admitting that no firm answer has been found, conjectures that violas probably were used, but only to double the bass part an octave higher. This supposition, if true, accounts for the fact that we have few written out viola parts. If an independent viola part is present, it usually doubles the bass or supplies a harmonic inner voice, largely following the bass rhythm. It is always simple, employs few double stops, and no work in high positions. Rosters of Salzburg musicians contain no violists; that instrument, when required, must have been played by another string player. The general simplicity and lack of interest in viola parts of eighteenth-century music suggests that it was an instrument played by musicians of very modest attainment.¹⁶

The information about the absence of the violas requires a point of explanation regarding the “church trio.” The reader will see that most of the compositions will have 2 violins, bass, and organ. This grouping of instruments is called the church trio and was the base for most of the compositions since it was the most common group of instruments available. It doesn’t mean that other instruments could not be added, rather that this was the basic structure of the orchestration.

Runestad also pointed out the manner in which trumpets were being designated:

Trumpet parts, although still labelled clarino, began to lose their high florid character and assume lower ranges, characteristic rhythmic patterns, and a generally harmonic rather than melodic function. During the eighteenth century there is some ambiguity in the use of the terms trombe and clarini. Sometimes composers differentiated between the two by designating clarini for high, florid,

¹⁶ Runestad, Cornell Jesse. “The Masses of Joseph Haydn: A Stylistic Study.” (DMA diss., University of Illinois at Urbana-Champaign, Urbana, 1970),11-12, ProQuest Dissertations & Theses Global.

melodic writing, and trombe for mainly rhythmic and harmonic punctuations in the classic manner. Occasionally both clarini and trombe are indicated.¹⁷

In his dissertation, Runestad provides a detailed description of the style of the masses of the 18th century. His dissertation title specifies that the masses of Joseph Haydn are the study topic, but according to the author, he explores the mass as a genre before approaching the specificities of Haydn's masses. It is a crucial source for the conductor seeking to understand several core aspects of the masses of this period. More similar resources are available in the bibliography in the first chapter.

In the following catalog, the reader will find many bibliographic titles about specific masses or groups of masses for the given composers. There are works that have not yet been largely explored and that might serve as a topic for further research. The composers will be listed in chronological order of birth. The final list will include a bibliography for the composers that have received some study but less than the better-known composers.

¹⁷ Runestad, Cornell Jesse. "The Masses of Joseph Haydn: A Stylistic Study." (DMA diss., University of Illinois at Urbana-Champaign, Urbana, 1970), 12, ProQuest Dissertations & Theses Global.

Franz Joseph Haydn (1732 - 1809)

Although Haydn spent most of his life working for Esterházy's princes, his compositional style did not lack variety. In his first compositional period, Haydn composed six masses (besides two previous masses of which the authorship is questionable). These masses were in the style of the masses composed in Vienna by composers such as his brother Michael Haydn and Mozart, amongst other predecessors and contemporary fellows, mainly following the rules and interest of the archbishops. In the second period of mass composition, after his trip to London, his masses changed considerably and were labeled as symphonic masses especially due to the instrumentation - e.g., the novel inclusion of flutes and clarinets. Haydn's late masses contributed greatly to the transition of compositional style from the 18th to the 19th century.¹⁸

According to Demaree and Moses,

The Masses of Joseph Haydn are his new formulation of an historic Viennese genre, separate from his operas and his instrumental works, and they need to be studied, heard, and performed as such. It is helpful to know all Haydn's forms, but no one of them needs to serve as the Arc de Triomphe. The real identity of his style lives in the body of common principles underlying all these genres. These principles became the "Viennese Classical Style," as Haydn shaped it.¹⁹

¹⁸ Nineteenth-century choral music properly begins in 1796 with the composition and performance of the first two of the last great Masses of Franz Joseph Haydn, works that would have a profound impact on virtually all later music. These masses not only established a more or less standard duration for such works but also introduced symphonic formal structures and an innovative approach to tonality, both of which helped to transplant the Mass and the other liturgical forms directly into the realm of concert music. Strimple, Nick. *Choral Music in the Nineteenth Century*. (Milwaukee: Amadeus Press, 2008), 01.

¹⁹ Demaree, Robert W., and Don V. Moses *The Masses of Joseph Haydn*. (Frankfort: Classical Heritage, 2008), 97.

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<https://www.rit.edu/affiliate/haydn/>

**Hob. XXII: 5 Missa Cellensis in Honorem Beatissimae Virginis Mariae
in C Major**

Eisenstadt, 1766

Scoring: SATB soloists, SATB choir, strings, continuo, organ, 2 oboes, 2 bassoons, 2 trumpets,
timpani.

Editions available on IMSLP: Breitkopf & Härtel (1811).

Publishers: Carus, Bärenreiter.

Journal Articles:

MacIntyre, Bruce C. "Music Reviews -- Messen Nr. 1-2 (Contains: Missa Brevis in F; Missa Cellensis in Honorem Beatissimae Virginis Mariae; Missa Rorate Coeli Desuper) by Joseph Haydn and Edited by James Dack and Georg Feder." *Music Library Association Notes* 51, no. 3 (03, 1995): 1131. <http://www.libproxy.wvu.edu/login?url=https://search-proquest-com.www.libproxy.wvu.edu/docview/196741577?accountid=2837>.

**Hob. XXII: 4 *Missa in honorem Beatissimae Virginis Maria*
“*Grosse Orgelsolemesse*,” “*Missa Sancti Josephi*” in E-flat Major.**

Eisenstadt, 1769 (March 19)

Scoring: SATB soloist, SATB choir, strings, continuo, organ, 2 English horns, 2 bassoons, 2 trumpets, timpani.

Editions available on IMSLP: none.

Publishers: Carus, Bärenreiter.

**Hob. XXII: 6 *Missa Sancti Nicolai*
in G Major.**

Eisenstadt, 1772

Scoring: SATB soloists, SATB choir, 2 oboes, 1 bassoon, 2 trumpets, timpani²⁰, organ, continuo.

Editions available on IMSLP: Augsburg (n.d.).

Publishers: Carus, Bärenreiter.

Journal Articles:

McCaldin, Denis. "Early Haydn Mass." *The Musical Times* 110, no. 1520 (1969): 1070-071.

Accessed July 6, 2020. doi:10.2307/953466.

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Ferrantelli, Salvatore John. "Joseph Haydn's *Missae Breves*: A Conductor's Analysis." D.Mus.

diss., Indiana University, Bloomington, 1983.

²⁰ Haydn's revision in 1802 added trumpets and timpani.

**Hob. XXII: 7 *Missa brevis Sancti Joannis de Deo* “Kleine Orgelmesse”
in B-flat Major.**

Eisenstadt, circa 1775

Scoring: S soloist, SATB choir, strings, continuo, organ.

Editions Available on IMSLP: Calebe Barros (n.d.).

Publishers: Carus, Bärenreiter.

Journal Articles:

Blosser, Amy Johnston. “Senior High Choirs: Haydn’s *Missa Brevis* St. Joannis De Deo and Te

Deum.” *The Choral Journal* 49, no. 6 (2008): 52-55. Accessed June 14, 2020.

www.jstor.org/stable/23557282

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diss., Indiana University, Bloomington, 1983.

Hightower, Allen Ross, III. “Franz Joseph Haydn’s “Kleine Orgelmesse” (Hob. XXII:7): A

Conductor's Analysis.” D.M.A. diss., University of California, Los Angeles, 2000.

ProQuest Dissertations & Theses Global.

**Hob. XXII: 8 *Missa Cellensis “Mariazellermesse”*
in C Major.**

Eisenstadt, 1782

Scoring: SATB soloist, SATB chorus, strings, continuo, organ, 2 oboes, 1 bassoon, 2 trumpets, timpani.

Editions Available on IMSLP: no full score.

Publishers: Carus, Bärenreiter.

**Hob. XXII: 10 *Missa Sancti Bernardi von Offida “Heiligmesse”*
in B-flat Major.**

Eisenstadt, 1776

Scoring: SATB soloists, SATB choir, strings, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, organ, continuo.

Editions Available on IMSLP: Holograph Manuscript (1796), Breitkopf & Härtel (1801-02).

Publishers: Carus, Bärenreiter.

Hob. XXII: 9 *Missa in Tempori Belli “Paukenmesse”*
in C Major.

Eisenstadt, 1796

Scoring: SATB soloists, SATB choir, strings, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, organ, continuo.

Editions available on IMSLP: no full score.

Publishers: Carus, Bärenreiter.

**Hob. XXII: 11 *Missa in Angustiis* “Nelsonmesse”
in D Minor.**

Eisenstadt, 1798

Scoring: SATB soloist, SATB chorus, strings, 3 trumpets, timpani, organ, continuo.

Editions Available on IMSLP: Holograph Manuscript (1798), Breitkopf & Härtel (1803), C.F.

Peters (1932), G. Henle Verlag (1965).

Publishers: Carus, Bärenreiter.

Journal Articles:

D. Millar Craig. “When Haydn Met Nelson.” *The Musical Times* 80, no. 1156 (1939): 416-17.

Accessed June 14, 2020. doi:10.2307/921388.

Schenbeck, Lawrence. ““Missa in Angustiis” by Joseph Haydn.” *The Choral Journal* 25, no. 9

(1985): 19-30. Accessed June 14, 2020. www.jstor.org/stable/23546834.

Theses and Dissertations:

Bowdidge, Mark Andrew. “A Conductor’s Analysis of the “Lord Nelson Mass” by Franz Joseph

Haydn.” D.M.A. diss., Southwestern Baptist Theological Seminary, Fort Worth, 1998.

Hob. XXII: 12 Missa in B-flat Major “Theresienmesse”

Eisenstadt, 1799

Scoring: Strings, 2 oboes, 2 clarinets, 1 bassoon, 2 horns, 2 trumpets, timpani, organ, continuo.

Editions Available on IMSLP: Holograph Manuscript (1799), Wiener Phiharmonischer Verlag (1924).

Publishers: Carus, Bärenreiter.

Journal Articles:

Greenlee, Robert. “Irregular Accent in Joseph-Haydn’s Theresienmesse.” *The Choral Journal* 48, no. 10 (2008): 8-18. Accessed June 14, 2020. www.jstor.org/stable/23557684.

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Webb, Brian Patrick. “A Conductor’s Analysis of Haydn’s “Theresienmesse”.” D.Mus. diss., Indiana University, Bloomington, 1977. ProQuest Dissertations and Theses Global.

Hob. XXII: 13 *Missa in B-flat Major*. “Schöpfungsmesse,” “Creation Mass”

Eisenstadt, 1799

Scoring: SATB solos, SATB choir, strings, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, organ, continuo.

Editions Available on IMSLP: Breitkopf & Härtel (1804).

Publishers: Carus, Bärenreiter.

Hob. XXII: 14 *Missa in B-flat Major* “Harmoniemesse”

Eisenstadt, 1802

Scoring: SATB soloist, SATB choir, strings, 1 flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, organ, continuo.

Editions available on IMSLP: Holograph Manuscript.

Publishers: Carus, Bärenreiter.

Journal Articles:

Hughes, Rosemary. “Two Haydn Masses.” *The Musical Times* 91, no. 1288 (1950): 213-18.

Accessed July 6, 2020. doi:10.2307/934861.

**Hob. XXII:1 *Missa brevis “Jugendmesse”*
in F major**

Stephansdom, c.1750 (questionable authorship)

Scoring: SS soloists, SATB choir, 2 violins, continuo, organ.

Editions Available on IMSLP: Doblinger (1955).

Publishers: Carus, Bärenreiter.

Journal Articles:

Gilbert, Nina. “Haydn’s First Mass: A Practical Introduction to His Style.” *The Choral Journal* 25, no. 9 (1985): 19-23. Accessed June 14, 2020. www.jstor.org/stable/23546833.

Greenlee, Robert. “Irregular Accent in Joseph-Haydn’s Theresienmesse.” *The Choral Journal* 48, no. 10 (2008): 8-18. Accessed June 14, 2020. www.jstor.org/stable/23557684.

Hughes, Rosemary. “Two Haydn Masses.” *The Musical Times* 91, no. 1288 (1950): 213-18. Accessed July 6, 2020. doi:10.2307/934861

Theses and Dissertations:

Ferrantelli, Salvatore John. “Joseph Haydn’s Missae Breves: A Conductor’s Analysis.” D.Mus. diss., Indiana University, Bloomington, 1983.

**Hob. XXII: 3 *Missa Rorate Coeli Desuper*
in G major**

Stephansdom [?]²¹, c. 1750 (questionable authorship)

Scoring: SATB choir, strings (2 violins), continuo, organ.

Editions Available on IMSLP: none.

Publishers: Carus, Bärenreiter.

Journal Articles:

MacIntyre, Bruce C. "Music Reviews -- Messen Nr. 1-2 (Contains: *Missa Brevis* in F; *Missa Cellensis* in Honorem Beatissimae Virginis Mariae; *Missa Rorate Coeli Desuper*) by Joseph Haydn and Edited by James Dack and Georg Feder." *Music Library Association Notes* 51, no. 3 (03, 1995): 1131. <http://www.libproxy.wvu.edu/login?url=https://search-proquest-com.www.libproxy.wvu.edu/docview/196741577?accountid=2837>.

Theses and Dissertations:

Ferrantelli, Salvatore John. "Joseph Haydn's *Missae Breves*: A Conductor's Analysis." D.Mus. diss., Indiana University, Bloomington, 1983.

²¹ Location of composition is not conclusive.

Michael Haydn (1737-1806, Austria)

Johann Michael Haydn (1737-1806) is one of the least known of eighteenth-century composers; he is, in fact, almost totally forgotten. His neglect is surprising, for during his lifetime Michael enjoyed considerable reknown [sic]. Both Leopold and Wolfgang Mozart thought highly of his works, and Haydn's elder brother Joseph concurred in their good opinion.²²

According to Charles Sherman, there were three main reasons why Michael Haydn has not been better remembered. Firstly, the name "Haydn" automatically became a referral to his brother Joseph. Secondly, his best music was composed for the church, and thus not as widely known. And lastly, at the time of Sherman's research, almost nothing written by Michael could be found in print. It seemed that Michael was not very diligent and permitted copying of his manuscripts.

In his 1967 dissertation, Sherman stated that primary material still needed to be collected and research completed in order to provide the resources on what the works of Michael Haydn represent to music history. Sherman himself started to collect materials along with fellow scholars to further the research of Michael Haydn's life and composition. In this bibliography, the reader will find more recent resources including research documents specifically related to his masses. Considering that Michael Haydn was such a prolific mass composer, there are still possibilities of new findings for the scholar who would like to further investigate this subject, thus increasing the availability of materials in English.

... his mastery of the genre [church music] assures him a place of honor among the composers of his time. In his works, Haydn achieved a synthesis of baroque polyphony and classical symphonic procedure that defined for later eighteenth century the archetypical style for sacred music. In this light, Michael

²² Sherman, Charles Henry. "The Masses of Johann Michael Haydn: A Critical Survey of Sources." (Ph.D. diss., University of Michigan, Ann Arbor, 1967), 2/3. ProQuest Dissertations and Theses Global. The two paragraphs that follow are also based on this document.

Haydn's church works, and particularly his Masses, deserved to stand with the symphonies of Joseph Haydn and with the opera and piano concertos of Wolfgang Amadeus Mozart as the finest musical creations of the age.²³

Michael Haydn composed over 30 masses, but most of his works did not find their way to the publishers. After the research of Sherman, the German publisher Carus-Verlag published any urtext editions of Michael's masses on which Charles Sherman had collaborated as one of the editors. The works edited by Carus are the ones included in this catalog. A number of bibliographies about Michael Haydn and his works are explored in German, but as previously stated, the purpose of the current document is to provide material in the English language thus, the bibliography is not as extensive as one will see in Beethoven's, F. J. Haydn's or Mozart's bibliographies.

Although many of their predecessors were highly esteemed during their lifetime, the first notable Mass composer in this era was Johann Michael Haydn (1737-1806), the younger brother of Franz Joseph Haydn and the Salzburg colleague of Mozart.²⁴

²³ Sherman, Charles Henry. "The Masses of Johann Michael Haydn: A Critical Survey of Sources." (Ph.D. diss., University of Michigan, Ann Arbor, 1967), 12. ProQuest Dissertations and Theses Global.

²⁴ Alwes, Chester L. *A History of Western Choral Music*. (New York: Oxford University Press, 2015) 334.

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MH 12 *Missa is C sub titulo Sti. Michaelis*

Vienna, 1758

Scoring: SATB choir, 2 trumpets in C, 2 violins, organ, continuo.

Editions available on IMSLP: none.

Publishers: Carus.

MH 13 *Missa Sancti Cyrilli et Methodii*

Vienna [?]²⁵, 1758

Scoring: SATB soloists, SATB choir, 2 trumpets in C (2 high - *clarini*, 2 low - *trombe*), 3 trombones, timpani, 2 violins, continuo.

Editions available on IMSLP: none.

Publishers: Carus.

MH 15 *Missa Beatissimae Virginis Mariae*

Grosswardein, 1758-1760 [62?]²⁶

Scoring: SATB soloists, SATB choir, 2 trumpets, 2 trombones, timpani, 2 violins, continuo.

Editions available on IMSLP: none.

Publishers: Carus.

²⁵ Question marks means the information is not conclusive.

²⁶ Date is not conclusive.

MH 16 *Missa in honorem Sancti Josephi*

Grosswardein [?]²⁷, 1758-60

Scoring: SATB soloists, SATB choir, 2 trumpets, 3 trombones, timpani, 2 violins, organ, continuo.

Editions available on IMSLP: none.

Publishers: Carus.

Theses and Dissertation:

Killian, George Walter, Jr. "Johann Michael Haydn's "Missa Sancti Josephi": Edition and Analysis." D.M.A. diss., Arizona State University, Tempe, 2000. ProQuest Dissertations and Theses Global.

MH 17 *Missa Sancti Gabrielis*

Salzburg, 1760/68

Scoring: SATB soloists, SATB choirs, 2 trumpets in C, timpani, 2 violins, continuo.

Editions available on IMSLP: Fritz Brodersen (n.d.)

Publishers: Carus.

²⁷ Location of composition is not conclusive.

MH 56 *Missa Sanctae Crucis*

Grosswardein, 1765

Scoring: SATB choir a cappella.

Editions available on IMSLP: none.

Publishers: Carus.

MH 87 *Missa Sancti Raphaelis*

Salzburg, 1865-68

Scoring: SATB choir, 2 oboes, 4 trumpets in C (2 *clarini*, 2 *trombe*), timpani, 2 violins, organ, continuo.

Editions available on IMSLP: none.

Publishers: Carus.

MH 109 *Missa Sancti Nicolai Tolentini*

Salzburg, 1768

Scoring: SS soloists, treble choir, 2 trumpets in C, timpani, continuo.

Editions available on IMSLP: none.

Publishers: Carus.

MH 182 *Missa Sancti Joannis Nepomuceni*

Salzburg, 1772

Scoring: SATB choir, 2 oboes, 4 trumpets in C (2 *clarini*, 2 *trombe*), 3 trombones, timpani, 2 violins, continuo.

Editions available on IMSLP: none.

Publishers: Carus.

MH 229 *Missa Sancti Amandi (Lambacher Messe/ Missa Lambacensis)*

Salzburg, 1776

Scoring: SATB choir, 2 oboes, 4 trumpets, timpani, 2 violins, continuo.

Editions available on IMSLP: none.

Publishers: Carus.

Theses and Dissertations:

Sowers, Richard Louis. "Johann Michael Haydn's "Missa Sancti Amandi": Edition and Commentary." DMA diss., Arizona State University, Tempe, 1991. ProQuest Dissertations and Theses Global.

MH 254 *Missa Sancti Hieronymi*

Salzburg, 1777

Scoring: SATB soloists, SATB choir, 2 oboes soloists, 2 orchestra oboes, 2 bassoons, 3 trombones, organ, continuo.

Editions available on IMSLP: none.

Publishers: Carus.

MH 257 *Missa Sancti Aloysii*

Salzburg, 1777

Scoring: SSA soloists, SSA choirs, 2 violins, organ, continuo.

Editions available on IMSLP: none.

Publishers: Carus.

MH 419 *Missa in Honorem Sancti Dominici (Messa della Benedicenza)*

Salzburg, 1786

Scoring: SATB soloist, SATB choir, 2 oboes, 2 trumpets in C, timpani, 2 violins, continuo.

Editions available on IMSLP: none.

Publishers: Carus.

Theses and Dissertations:

Donaldson, Donald Don. "The Messa Della Benedicenza": A Mass by Michael Haydn, 1737-1806." D.M.A. diss., University of Missouri - Kansas City, 1975. ProQuest Dissertations and Theses Global.

MH 530 *Missa in Honorem Sancti Gotthardi (Admont Mass)*

Salzburg, 1792

Scoring: SATB soloists, SATB choir, 2 oboes, 2 trumpets, timpani, 2 violins, organ.

Editions available on IMSLP: none.

Publishers: Carus.

MH 546 *Missa in Honorem Sanctae Ursulae (Chiemsee Messe)*

Salzburg, 1793

Scoring: SATB soloists, SATB choir, 2 trumpets, timpani, 2 violins, continuo.

Editions available on IMSLP: none.

Publishers: Carus.

MH 551 *Missa pro Quadragesima*

Salzburg, 1794

Scoring: SATB choir, continuo.

Editions available on IMSLP: none.

Publishers: Carus.

MH 552 *Missa Quadragesimalis*

Salzburg, 1794

Scoring: SATB choir, continuo. (Reuse of the *Missa Dolorum Beatissimae Virginis Mariae*)

Editions available on IMSLP: none.

Publishers: Carus.

MH 553 *Missa tempore Quadragesimae*

Salzburg, 1794

Scoring: SATB choir, continuo.

Editions available on IMSLP: Österreichischer Bundesverlag (1915).

Publishers: Carus.

MH 797 *Missa sub titulo Sanctae Theresiae*

Salzburg, 1801

Scoring: SATB soloists, SATB choir, 2 oboes, 2 trumpets in C, timpani, 2 violins, viola, organ, continuo.

Editions available on IMSLP: none.

Publishers: Carus.

MH 826 *Missa sub titulo Sancti Francisci Seraphici*

Salzburg, 1803

Scoring: SATB soloists, SATB choir, 2 oboes, 2 trumpets, timpani, strings, continuo.

Editions available on IMSLP: none.

Publishers: Carus.

MH 837 *Missa sub titulo Sancti Leopoldi*

Salzburg, 1805

Scoring: SSA soloists, treble choir, 2 violins, continuo

Editions available on IMSLP: none.

Publishers: Carus.

Journal Articles:

Jackson, Chris. "St. Leopold Mass." *Choral Journal* 48, n. 8 (2008): 107–8.

<http://search.ebscohost.com.www.libproxy.wvu.edu/login.aspx?direct=true&db=mah&AN=31269040>.

Wolfgang Amadeus Mozart (1756-1791)

Mozart's eighteen Masses represent two main types, half of them of the *Missa brevis* class. Since the *Missa brevis* is designed for use on a normal Sunday, the instrumental accompaniment is generally reduced to a minimum. Mozart usually set such Masses for an orchestra of two violins, with cello, bass, and organ on the continuo. (Conforming to the traditional practice at the Salzburg Cathedral, he did not include viola if the Mass was intended for that church). The vocal forces usually consist of soloists and a four-voice choir, with solo passages brief and emerging out of the choral texture, as was the custom of the time. If extended solo or ensemble settings appear, they are most likely to be in the quieter movements - the Benedictus and Agnus Dei. Even though the longer texts are set as single movements, Mozart generally divides the Agnus Dei into two separated sections, composing the final *Dona nobis pacem* as an independent separated movement.²⁸

To construct this catalog, the main references were Zaslav and Cowdery (1990), Alwes (2015), and Shrock (2017). Wikipedia was also used as a starting point to some references not presented in the books above mentioned. IMSLP was used to confirm the scoring of the pieces and to check the scores when the information differed in the resources above mentioned.

Based on the research for this document, it is clear that in the English language the most studied and recorded bibliographic materials are for Mozart's C minor Mass, K427, recognized as Mozart's Great Mass. According to Kiu Ho Mok (2008) most of Mozart's masses were composed for the Archbishop Hieronymus Colloredo and there were rules to be followed. By the time of the composition of K.427, Mozart was living in Vienna, and this composition was not dictated by his duties with a church but by his own desire, thus, many elements from opera and instrumental music were freely included by Mozart in his *C Minor Mass, K427*.

This bibliography starts with documents that provide studies of Mozart and his relationship with the church, the style of his compositions and suggestions for performance

²⁸ Ulrich, Homer. *A Survey of Choral Music*. (New York: Harcourt Brace Jovanovich, Inc., 1973), 123.

practices. There are also studies on Mozart's sacred choral music and its use in the liturgy. The reader will find at least one bibliography reference for every mass, therefore, there are still works that students and scholars can explore within the realm of Mozart's masses.

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K. 49 *Missa brevis in G major* (K6 47d)²⁹

Vienna, 1769 (October or November)

Scoring: SATB soloists, SATB choir, 3 trombones, organ, strings, continuo.

Editions available on IMSLP: Breitkopf & Härtel (1877) and Bärenreiter-Verlag (1968).

Publishers: Breitkopf, Carus, E. F. Kalmus.

Journal Articles:

Holmes, E. "Mozart's Masses. Nos. VIII., IX." *The Musical Times and Singing Class Circular* 5, no. 107 (1853): 165-71. Accessed June 7, 2020. doi:10.2307/3370784.

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²⁹ "If the composition has ever borne a different number in any intermediate edition of the Köchel Catalogue, that number is also given in parenthesis." Zaslav & Cowdery, 1990, xiii (terms and abbreviations).

K. 65 *Missa brevis in D minor* (K6 61a)

Salzburg, 1769 (January 14)

Scoring: SATB soloists, SATB choir, 3 trombones³⁰, organ, strings, continuo.

Editions available on IMSLP: Breitkopf & Härtel (1877) and Bärenreiter-Verlag (1968).

Publishers: Bärenreiter, Breitkopf, Carus, E. F. Kalmus.

Theses and Dissertations:

Cassel, David Cunningham. "A Conductor's Analysis of the Missae Breves of Wolfgang Amadeus Mozart." DMA diss., Indiana University, Bloomington, 1977. ProQuest Dissertation and Theses Global. (pages 65-88)

³⁰ Trombones are included in the Bärenreiter-Verlag (1968) score edition available on IMSLP, but are omitted in the Breitkopf & Härtel (1877) edition available on IMSLP. Most likely it is omitted because trombone *colla parte* were common practice at the time, therefore, saving printing space, paper, and ink.

K. 66 *Missa in C major, "Dominicus"*

Salzburg, 1769 (October)

Scoring: SATB soloists, SATB choir, 2 oboes, 2 horns, 4 trumpets, 3 trombones, timpani, organ, strings, continuo.

Editions available on IMSLP: Breitkopf & Härtel (1877) and Bärenreiter-Verlag (1968).

Publishers: Bärenreiter, Breitkopf, Carus.

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Welch, Susan Corine. "The Complete Missae Solemnes of Wolfgang Amadeus Mozart: A Comparative Analysis (K.139, 66, 167, 262, 257, 317, AND 337)." D.M.A. diss., The University of Oklahoma, Norman, 1987. ProQuest Dissertations and Theses Global.

K. 139 *Missa solemnis in C minor*, “Waisenhausmesse” (K3 114a, K6 47a)

Vienna, 1768 (autumn)

Scoring: SATB soloists, SATB choir, 2 oboes, 2 trumpets,³¹ 3 trombones, timpani, organ, strings, continuo.

Editions available on IMSLP: Breitkopf & Härtel (1877) and Bärenreiter-Verlag (1968).

Publishers: Bärenreiter, Breitkopf, Carus.

Theses and Dissertations:

Welch, Susan Corine. “The Complete Missae Solemnes of Wolfgang Amadeus Mozart: A Comparative Analysis (K.139, 66, 167, 262, 257, 317, AND 337).” D.M.A. diss., The University of Oklahoma, Norman, 1987. ProQuest Dissertations and Theses Global.

³¹ Zaslaw and Cowdery mention 4 trumpets. Chester Alwes mentions 2 trumpets. In the scores available on IMSLP, Bärenreiter-Verlag include 2 trumpets. Breitkopf & Härtel does not include trumpets.

K. 140 Missa brevis in G major (K6 Anh C1.12)

Salzburg, 1773. (authorship questionable)

Scoring: SATB soloist, SATB choir, 2 violins, continuo, organ.

Editions available on IMSP: Bärenreiter-Verlag (1968).

Publishers: Bärenreiter, Breitkopf, Carus.

Theses and Dissertations:

Cassel, David Cunningham. "A Conductor's Analysis of the Missae Breves of Wolfgang Amadeus Mozart." DMA diss., Indiana University, Bloomington, 1977. ProQuest Dissertation and Theses Global. (Pages 89-120)

K. 167 *Missa in C major, "Trinitatis"*

Salzburg, 1773 (June. The Kyrie was written in an earlier date)

Scoring: SATB soloists, SATB choir, 2 oboes, 4 trumpets, 3 trombones, timpani, organ, 2 violins, continuo.

Editions available on IMSLP: Breitkopf & Härtel (1877) and Bärenreiter-Verlag (1975).

Publishers: Bärenreiter, Breitkopf, Carus.

Theses and Dissertations:

Welch, Susan Corine. "The Complete Missae Solemnes of Wolfgang Amadeus Mozart: A Comparative Analysis (K.139, 66, 167, 262, 257, 317, AND 337)." D.M.A. diss., The University of Oklahoma, Norman, 1987. ProQuest Dissertations and Theses Global.

K. 192 *Missa brevis in F major*³² (K6 186f)

Salzburg, 1774 (June 24)

Scoring: SATB soloists, SATB choir, 2 trumpets³³, 3 trombones, organ, 2 violins, continuo.

Editions available on IMSLP: Holograph Manuscript (1774), Paris: P. Porro (n.d.), Breitkopf & Härtel (1877), Augsburg: Anton Böhm (n.d.) and Bärenreiter-Verlag (1975).

Publishers: Bärenreiter, Breitkopf, Carus.

Journal Articles:

Holmes, E. "Mozart's Masses. Nos. III. IV." *The Musical Times and Singing Class Circular* 5, no. 103 (1852): 101-08. Accessed June 7, 2020. doi:10.2307/3369966.

Long, Janice. "Missa Brevis In F Major, K. 192: Wolfgang Amadeus Mozart." *The Choral Journal* 18, no. 6 (1978): 5-7. Accessed June 7, 2020. www.jstor.org/stable/23545019.

Theses and Dissertations:

Cassel, David Cunningham. "A Conductor's Analysis of the Missae Breves of Wolfgang Amadeus Mozart." DMA diss., Indiana University, Bloomington, 1977. ProQuest Dissertation and Theses Global. (Pages 121-158)

³² "Little Credo" according to Zaslav and Cowdery.

³³ The trumpets were added later by Mozart.

K. 194 *Missa brevis in D major* (K6 186h)

Salzburg, 1774 (August 8)

Scoring: SATB soloists, SATB choir, 3 trombones, organ, 2 violins, continuo.

Editions available on IMSLP: Breitkopf & Härtel (1877) and Bärenreiter-Verlag (1975).

Publishers: Bärenreiter, Breitkopf, Carus.

Journal Articles:

Holmes, E. "Mozart's Masses. Nos. V., VI., VII." *The Musical Times and Singing Class Circular* 5, no. 104 (1853): 117-18. Accessed June 7, 2020. doi:10.2307/3370537.

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www.jstor.org/stable/23553974.

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Southorn, Elisabeth B. "Mozart's "Missa Brevis", in D Major, K. 194: Meaning Revealed through Historical, Biographical and Analytic Perspectives." M.A. thesis, San Jose State University, San Jose, 1994. ProQuest Dissertations and Theses Global.

K. 220 *Missa Brevis in C major, "Spatzenmesse"* (K6 196b)

Salzburg, 1775 - 1777

Scoring: SATB soloists, SATB choir, 2 trumpets, 3 trombones, timpani, organ, 2 violins, continuo.

Editions available on IMSLP: Breitkopf & Härtel (1877) and Bärenreiter-Verlag (1975).

Publishers: Bärenreiter, Breitkopf, Carus.

Journal Articles:

Holmes, E. "Mozart's Masses. Nos. V., VI., VII." *The Musical Times and Singing Class Circular* 5, no. 104 (1853): 117-18. Accessed June 7, 2020. doi:10.2307/3370537.

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Cassel, David Cunningham. "A Conductor's Analysis of the Missae Breves of Wolfgang Amadeus Mozart." DMA diss., Indiana University, Bloomington, 1977. ProQuest Dissertation and Theses Global. (Pages 223-250)

K. 257 *Missa in C major, “Credo”*

Salzburg, 1776 (November)

Scoring: SATB soloists, SATB choir, 2 oboes, 2 trumpets, 3 trombones, timpani, organ, 2 violins, continuo.

Editions available on IMSLP: Holograph Manuscript (1776), Breitkopf & Härtel (1878) and Bärenreiter-Verlag (1980).

Publishers: Bärenreiter, Breitkopf, Carus.

Journal Articles:

Holmes, E. “Mozart’s Masses. No. II.” *The Musical Times and Singing Class Circular* 5, no. 102 (1852): 83-85. Accessed June 7, 2020. doi:10.2307/3370777.

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Welch, Susan Corine. “The Complete Missae Solemnes of Wolfgang Amadeus Mozart: A Comparative Analysis (K.139, 66, 167, 262, 257, 317, and 337).” D.M.A. diss., The University of Oklahoma, Norman, 1987. ProQuest Dissertations and Theses Global.

K. 258 *Missa brevis in C major, “Spauermesse”*

Salzburg, 1775-1776[?]³⁴ (December)

Scoring: SATB soloists, SATB choir, 2 oboes³⁵, 2 trumpets, 3 trombones, timpani, organ, 2 violins, continuo.

Editions available on IMSLP: Holograph Manuscript (1776), Breitkopf & Härtel (1878) and Bärenreiter-Verlag (1980).

Publishers: Bärenreiter, Breitkopf, Carus.

Journal Articles:

Holmes, E. “Mozart’s Masses. Nos. III. IV.” *The Musical Times and Singing Class Circular* 5, no. 103 (1852): 101-08. Accessed June 7, 2020. doi:10.2307/3369966.

Theses and Dissertations:

Cassel, David Cunningham. “A Conductor’s Analysis of the Missae Breves of Wolfgang Amadeus Mozart.” DMA diss., Indiana University, Bloomington, 1977. ProQuest Dissertation and Theses Global. (Pages 251-282)

³⁴ Date of composition in not conclusive.

³⁵ Oboes were added later by Mozart.

K. 259 *Missa brevis in C, “Organ Solo Mass”*

Salzburg, 1775-1776[?]³⁶ (December)

Scoring: SATB soloists, SATB choir, 2 oboes, 2 trumpets, 3 trombones, timpani, organ, 2 violins, continuo.

Editions available on IMSLP: Holograph Manuscript (1776), Breitkopf & Härtel (1878) and Bärenreiter-Verlag (1980).

Publishers: Bärenreiter, Breitkopf, Carus.

Journal Articles:

Holmes, E. “Mozart’s Masses. Nos. X., XI.” *The Musical Times and Singing Class Circular* 5, no. 108 (1853): 179-81. Accessed June 7, 2020. doi:10.2307/3370341.

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Cassel, David Cunningham. “A Conductor’s Analysis of the Missae Breves of Wolfgang Amadeus Mozart.” DMA diss., Indiana University, Bloomington, 1977. ProQuest Dissertation and Theses Global. (Pages 283-313)

³⁶ Date of composition is not conclusive.

K. 262 *Missa longa in C major* (K6 246a)

Salzburg, 1775 (May, June, or July)

Scoring: SATB soloists, SATB choir, 2 oboes, 2 horns, 2 trumpets, 3 trombones, timpani³⁷, organ, 2 violins, continuo.

Editions available on IMSLP: Breitkopf & Härtel (1878) and Bärenreiter-Verlag (1975).

Publishers: Bärenreiter, Breitkopf, Carus.

Journal Articles:

Holmes, E. "Mozart's Masses. No. I." *The Musical Times and Singing Class Circular* 5, no. 101 (1852): 67-70. Accessed June 7, 2020. doi:10.2307/3370180.

Welch, Susan C. "Mozart's Missa Solemnis K. 262 An Overlooked Masterpiece." *The Choral Journal* 30, no. 2 (1989): 9-13. Accessed June 7, 2020. www.jstor.org/stable/23547756.

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Welch, Susan Corine. "The Complete Missae Solemnnes of Wolfgang Amadeus Mozart: A Comparative Analysis (K.139, 66, 167, 262, 257, 317, AND 337)." D.M.A. diss., The University of Oklahoma, Norman, 1987. ProQuest Dissertations and Theses Global.

³⁷ The timpani was added later by Mozart.

K. 275 *Missa brevis in Bb major* (K6 272b)

Salzburg, 1777

Scoring: SATB soloists, SATB choir, 3 trombones, organ, 2 violins, continuo.

Editions available on IMSLP: Breitkopf & Härtel (1878).

Publishers: Bärenreiter, Breitkopf, Carus.

Journal Articles:

Holmes, E. "Mozart's Masses. Nos. X., XI." *The Musical Times and Singing Class Circular* 5, no. 108 (1853): 179-81. Accessed June 7, 2020. doi:10.2307/3370341.

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Cassel, David Cunningham. "A Conductor's Analysis of the Missae Breves of Wolfgang Amadeus Mozart." DMA diss., Indiana University, Bloomington, 1977. ProQuest Dissertation and Theses Global. (Pages 188-222)

K. 317 *Missa in C major*, “*Coronation*”

Salzburg, 1779 (March)

Scoring: SATB soloists, SATB choir, 2 oboes, 2 horns, 2 trumpets, 3 trombones, timpani, organ,
2 violins, continuo.

Editions available on IMSLP: Holograph Manuscript (1779), Breitkopf & Härtel (1878).

Publishers: Bärenreiter, Breitkopf, Carus.

Journal Articles:

Holmes, E. “Mozart’s Masses. No. I.” *The Musical Times and Singing Class Circular* 5, no. 101
(1852): 67-70. Accessed June 7, 2020. doi:10.2307/3370180

Theses and Dissertations:

Welch, Susan Corine. “The Complete Missae Solemnes of Wolfgang Amadeus Mozart: A
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Mass) K. 317, by Wolfgang Amadeus Mozart.” D.M.A. diss., The University of Iowa,
Iowa City, 1979.

K. 337 *Missa solemnis in C major*

Salzburg, 1780 (March)

Scoring: SATB soloists, SATB choir, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani, organ, 2 violins, continuo.

Editions available on IMSLP: Holograph Manuscript (1780), Breitkopf & Härtel (1878).

Publishers: Bärenreiter, Breitkopf, Carus.

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Holmes, E. "Mozart's Masses. No. 14." *The Musical Times and Singing Class Circular* 6, no. 143 (1855): 367-70. Accessed June 7, 2020. doi:10.2307/3370081.

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K. 427 *Missa in C minor* (K6 417a)

Vienna, from 1782 (July) to 1783 (May)

Scoring: SSTB soloists, SATB choir (divisi), 2 oboes³⁸, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani, organ, strings, continuo.

Editions available on IMSLP: Manuscript, Breitkopf & Härtel (1882), Bärenreiter-Verlag (1983), Philip Legge (2001-09).

Publishers: Bärenreiter, Breitkopf, Carus, Oxford.

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<http://search.ebscohost.com.www.libproxy.wvu.edu/login.aspx?direct=true&db=nlebk&AN=464187>.

³⁸ One oboe is doubling the flute.

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Ludwig Van Beethoven (1770-1827)

Compared to his most famous peers Mozart and J. Haydn, Beethoven composed a smaller number of Catholic ordinary masses: only two. They were, however, large works and have received great attention from scholars and performers due to peculiar reasons:

Beethoven, who in Vienna never held court or church position, wrote only a few sacred works. His personal faith incorporated a significant dose of pantheism, though it embraced the biblical view of an eternal, omnipotent God. It is not certain whether he viewed Christ as divine, but themes of purity and suffering inspired his first substantial sacred piece, the oratorio *Christ on the Mount of Olives* (1803)[...]

Beethoven wrote two masses, both for the high nobility. The first was the mass in C (1807), commissioned by Prince Esterházy. Unfortunately the prince did not appreciate it, to the relief and delight of *Konzertmeister* Hummel. The second, the great *Missa Solemnis* in D (1823), was intended for the grand installation of Beethoven's friend and patron Archduke Rudolph as Archbishop of Olmütz. Beethoven began the work in 1819, but missed the 1820 deadline by three years.

The *missa Solemnis* is far more than sacred music designed for a liturgical context. It became a deeply personal statement, and one that Beethoven prepared for by a committed study of the Roman (Latin) Mass and Renaissance choral style... Writing this Mass, Beethoven broke away from rigid Classical structures, particularly in the melodic line, presenting a subjective vision that extended deep into the heart of Romanticism.³⁹

There are a variety of opinions about Beethoven and the orthodoxy of his religious beliefs. The first part of this catalog includes documents that discuss Beethoven and his relationships with choral music, with Catholicism, and how his masses fit alongside his other compositions.

³⁹ Paxman, Jon. *Classical Music: 1600 - 2000: A Chronology*. (China, Omnibus Press, 2014), 333.

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<http://search.ebscohost.com.www.libproxy.wvu.edu/login.aspx?direct=true&db=a9h&AN=143469897>.

Missa in C Major, opus 86

Eisenstadt, 1807

Scoring: SATB soloist, SATB choir, 2 flutes, 2 oboes, 2 clarinets in C, 2 bassoons, 2 horns, 2 trumpets, timpani, strings, organ.

Editions Available on IMSLP: Breitkopf & Härtel (1807) (first edition) and (1864)

Publishers: Bärenreiter, Carus, Peters, Breitkopf & Härtel, G. Henle Verlag (Urtext Edition - study score), Eulenburg, Kalmus.

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www.jstor.org/stable/23545801.

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 doi:10.2307/3356309.

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Stoltzfus, Fred Alan. "A Conductor's Analysis of "Mass in C, Op. 86" by Ludwig Van Beethoven." D.M.A. diss., The University of Iowa, Iowa City, 1980.

Missa Solemnis, opus 123

Saint Petersburg (1st performance), 1824 (April 7)

Scoring: SATB soloists, SATB choirs, strings, 2 flutes, 2 oboes, 2 clarinets in A, 2 bassoons, 4 horns in D, 2 trumpets in D, timpani in D and A, organ.

Editions Available at IMSLP: Ernst Eulenburg (1938), Breitkopf & Härtel (1864), Schott (1827) (first edition).

Publishers: E.F.Kalmus, Dover Music Scores, Bärenreiter, Carus, Peters, Breitkopf & Härtel, G. Henle Verlag (Urtext Edition - study score).

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Franz Schubert (1797-1828)

Considered a Romantic composer, Franz Schubert is included in this catalog because, as Dennis Shrock outlines, his choral music, especially the sacred settings, tend toward the classic style. The composition of church music faced many regulations by archbishops and these regulations influenced the musical characteristics for many composers. Schubert seems to have had some luck, as we read in Leo Black:

In 1783 the Emperor Joseph had banned elaborate, instrumentally accompanied church music except at the Imperial Chapel and certain specified churches. Vienna's cathedral (the Stephansdom) was commented on as having fallen behind in the repertoire and standard, for example by Vincent and Mary Novello in their *Mozart Pilgrimage* of 1829; fortunately Schubert's local Lichtental church was one of several in the suburbs where concerted music was allowed. It dated back a century and had a prosperous congregation well able to support a modest ensemble. The choir that sang there at the first performance of Schubert's earliest mass setting in 1814 is thought to have numbered between twenty-five and thirty including soloists, the orchestra very slightly more.⁴⁰

⁴⁰ Black, Leo. *Franz Schubert: Music and Belief*. 2003. (Reprint: Great Britain: The Boydell Press, 2005), 30.

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D105 *Missa in F Major*
(Missa Solemnis)

Lichtental, 1814

Scoring: SSATTB soloists, SATB choir, 2 oboes, 2 clarinets in C, 2 bassoons, 2 horns in F, strings, 2 trumpets in C, three trombones, timpani, strings, organ. There is also a version without the trumpets, trombones, and timpani.

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Publishers: Carus, Bärenreiter, Peters, G. Schirmer.

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D167 Missa in G Major
(Missa Brevis)

Lichtental, 1815 (March)

Scoring: STB soloists, SATB choir, strings, organ.

Editions available on IMSLP: Breitkopf & Härtel (1887).

Publishers: Bärenreiter, Carus, G. Schirmer.

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Dorsey, Scott W. "Accuracy in Published Music: A Presentation of Errors in the Schubert "Mass in G" Published by Roger Dean." *The Choral Journal* 31, no. 4 (1990): 25-29. Accessed June 14, 2020. www.jstor.org/stable/23547898.

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D324 *Missa in B-flat major*
(Hybrid composition between *Missa Solemnis* and *Missa Brevis*⁴¹)

Commission not known, 1815 (November)

Scoring: SATB soloists, SATB choir, 2 oboes, 2 bassoons, 2 trumpets in B-flat, timpani, strings, organ.

Editions Available on IMSLP: Breitkopf & Härtel (1887).

Publishers: Bärenreiter, Breitkopf, Carus.

Journal Articles:

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⁴¹Black, Leo. *Franz Schubert: Music and Belief*. 2003. (Reprint: Great Britain: The Boydell Press, 2005), 29.

**D452 *Missa in C Major*
(Missa Brevis)**

Salzburg[?] 1816

Scoring: SATB soloists, SATB choir, 2 violins, basso continuo. Also scored for: 2 oboes OR 2 clarinets, 2 trumpets, timpani ad lib.

Editions Available on IMSLP: Breitkopf & Härtel (1887).

Publishers: Bärenreiter, Breitkopf, Carus, G. Schirmer.

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D678 *Missa in A-flat major*
(Missa Solemnis)

[?] 1819-1822

Scoring: SATB soloists, SATB choir, 1 flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani, strings, organ.

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D950 *Missa in E-flat Major*
(Missa Solemnis)

Vienna, 1828

Scoring: SATB soloists, SATB chorus, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 3 trombones, timpani, strings.

Editions available on IMSLP: Breitkopf & Härtel (1887) and Holograph Manuscript (n.d.).

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Findings

To find the resources to compose this catalog was more challenging than initially thought. Many materials provide in-depth information in specific subjects, such as books about single masses, for example, *Beethoven Missa Solemnis* (included in the Beethoven section), and the book about all the masses of F.J. Haydn (included in the Haydn section). However, the literature found considering the limitations of what is available online not including dissertations, does not represent significant material that can provide broader, complete, and more in-depth information of the mass genre. For example, students in a graduate level choral literature class or professional conductors who might want to specialize in the genre will not find a comprehensive textbook specialized in the Roman Catholic Ordinary Masses. The entry on Grove Music Online by Joseph Dyer (included in chapter one) offers an overview of the musical masses in more general terms from the 16th century in Europe up until the 20th century, including a topic about countries beyond Europe. That might be a starting point helping to situate a beginning scholar in the realm of masses.

The information on masses, composers, period, and style, are available. Still, the researcher will need to explore many resources and put a puzzle together to find answers that could be, otherwise, pieced together and answered with a more detailed and specialized book. It is indeed a vast subject that would require long-term research, but it would be, in fact, valuable material to the history of sacred choral music.

The greatest challenge in researching and writing this document was to identify the masses of composers beyond the famous Austrian composers, Michael and Joseph Haydn, W.A. Mozart, Beethoven, and Schubert. Luigi Cherubini is the only non-Austrian composer that appeared in the Holmer Ulrich book, *A Survey of Choral Music*, which is a book mostly about sacred music throughout the eras with great attention to masses. *Choral Repertoire* by Shrock is a book that offers a catalog of composers with some bibliographical information and a list of repertoire (when the collection is considered significant for the choral literature). Despite being one of the most comprehensive books on choral repertoire, it only presents a sum of seven classical composers from France and Italy, including Gioacchino Rossini, who was a much later composer. He is the only one to have pieces included in this particular catalog. Other than what was available in the MacIntyre dissertation mentioned several times in the previous chapter, no other comprehensive research on composers and works beyond the most well-known composers was found while conducting research for this document.

While this document mostly provides the reader with a bibliography of well-known composers and works that are already available, the value of this collection is the accessibility of a large number of resources allowing for a fundamental understanding of the mass genre during this time, including the structure and the form of the genre of the classical period. Even though each composer will have their particular characteristics, the fundamental knowledge can be translated and adapted to virtually any other piece of the same genre, in this case, the mass ordinary.

The findings of this document might not be an exhaustive listing of the available bibliographic materials regarding the masses of the classical composers. However, this is a

starting point for more comprehensive research that will aim to provide a book (or a collection of them in a long-term period) that contains detailed information in a textbook format for academic students in higher levels of music education. This document serves to open a window to this important study. My goal is that, in a few years, this material will be revised and will become available to the general public of music students and scholars in a textbook format.