



many extant copies of individual songs from this collection (a limited RISM search reveals eleven sources of several individual songs such as ‘I, like a bee’ and ‘Haste, my Nanette’) is inexplicable. There is no explanation as to why the editor bases this new edition solely on the source in his personal collection, discounting the others, and why he does not incorporate discussion of variations between sources. Had Rubin consulted just one of these other editions, for example, he would have noted variants such as in Canzonet 12, where his Critical Notes explain that the song is ‘untitled in source’, but in Lbl: G.805.e (in the British Library) ‘The Words’ is given as a title. Similarly, in Canzonet 13 the Critical Notes indicate that an unknown hand ‘had pencilled in [bar] 59 “First loud then soft”’ (89), but in G.805.e it is printed ‘Loud & Sprightly’; that Rubin makes no mention of the original markings here is odd, since he does so for another amended marking later in the commentary to this song. These are minor issues in themselves, but cursory inspection of a few sources makes them evident; a more thorough review of extant copies publicly available would give readers more confidence in the edition.

The other key omission, while not as significant as the first, is puzzling none the less. Rubin gives short shrift to the subscribers’ list in the Introduction (xii), mentioning only two composers (Boyce and Roseingrave), three music societies and one amateur singer. Not mentioned are Pepusch, Travers’s mentor who ordered six copies of the collection, ‘Mr [John] Simpson, Musick-Seller, in Sweeting’s-Alley, Corn-hill’, who printed the original collection for Travers, and several members of ‘His Majesty’s Chapel’, who ordered multiple copies for themselves. The length of the volume would surely not have precluded publication of the full list; compared to other A-R volumes, this is a slim one. Even if space were an issue, the editor could have included a section of the full list highlighting well known individuals and organizations, which would have been of interest to both cultural and music scholars.

In spite of the reservations noted, the new edition of *Eighteen Canzonets for Two and Three Voices* makes available an important collection of songs that will benefit performers and scholars alike and will contribute to our knowledge of the world outside professional music-making.

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THREE MASSES FROM VIENNA: A CAPPELLA MASSES BY GEORG CHRISTOPH WAGENSEIL, GEORG REUTTER, AND LEOPOLD HOFMANN

ED. JEN-YEN CHEN

Recent Researches in the Music of the Classical Era 71

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Thanks to this handsome edition prepared by Jen-yen Chen, we at last have more published examples of the *stile antico* masses that continued to be written for mid-eighteenth-century Viennese churches. These were not just tests of a composer’s abilities in vocal counterpoint, though one easily receives this impression from the fact that many composers wrote only a single mass in this antiquated style, usually early in their careers. According to old catalogues and performance dates on the sources, such a cappella masses were still being performed, primarily during Advent and Lent, when concerted music was not allowed. In other words, these ‘unaccompanied’ works retained an active role in the repertory. After all, it was *the* best church style – indeed the ‘high style’ for the church, according to Mattheson (1739), among others.

The a cappella masses selected and edited by Chen were written by three of Vienna’s leading composers of mid- to late eighteenth-century church music. Georg Christoph Wagenseil (1715-1777), the talented keyboardist-composer at the *Hof*, was organist for the private chapel of Empress Elisabeth, widow of



Emperor Karl VI. He composed some seventeen masses, of which four are a cappella. Also a *Hof* composer, Georg Reutter (1708–1772) was the long-time Kapellmeister at St Stephen's Cathedral who discovered the talents of the eight-year-old Joseph Haydn and brought him to the cathedral's choir school. Reutter composed six dozen mass settings, of which only three are a cappella (compare David Wyn Jones, 'Haydn's *Missa sunt bon mixta malis* and the *A Cappella* Tradition', in *Music in Eighteenth-Century Austria*, ed. Jones (Cambridge: Cambridge University Press, 1996), 92). Leopold Hofmann (1738–1793), a contemporary of Haydn, was among Vienna's most gifted composers, writing around thirty-three masses, of which only the present example is a cappella. Besides teaching keyboard to Empress Maria Theresia's daughters at the *Hof* and serving as organist there, he eventually became choir director at the Peters-Kirche and succeeded Reutter as Kapellmeister at St Stephen's.

The three masses demonstrate the full gamut of contemporary a cappella styles, from conservative, strict vocal polyphony à la Palestrina (in Wagenseil and most of the Reutter) to the more 'modern' mixed style, with its near-equal use of polyphonic and homophonic textures (Hofmann). By including a basso continuo part in addition to the four voices, two of the masses (Reutter and Hofmann) remind us that the a cappella style then was quite broadly defined. As Chen notes: 'In the eighteenth century, the *a cappella* style, the *stile antico*, and the Palestrina style formed a cluster of closely linked but not precisely equivalent concepts' (viii). A cappella thus also designated choral works with a bare-bones organ accompaniment acting 'as a kind of substitute orchestra', something that was especially helpful if a work freely modulated with extensive chromaticism, as in the present Reutter mass. Discussing Walther's 1732 definition of a cappella, Chen observes that 'homogeneity of vocal and instrumental texture rather than pure[ly] vocal sonority, represented the hallmark feature' (vii).

Wagenseil's *Missa a quattro da Capella* (Reichert no. 11) is a modal work in G Dorian (one-flat key signature), while the Reutter and Hofmann masses are essentially tonal works in F major and C major respectively, whereby dominant pedals frequently prepare the strong, tonal cadences. The autograph score apparently has emendations in the hand of Wagenseil's famous teacher, Johann Joseph Fux. For stylistic reasons, Roland Philipp, in his 1938 dissertation on Monn and Wagenseil, dates the mass on stylistic grounds to c1735, the year Wagenseil became a *Hofscholar*. The mass clearly reflects his Fuxian training in its exemplary control of the *stile antico*, a style seldom seen in the keyboardist's later music. The overall tessitura of the four-voice a cappella work is rather low, with a soprano part rarely going above d² (and then only a semitone higher, to e^b ²). Surprisingly, although several E^bs seem warranted, Chen does not add much editorial *musica ficta* to help modern-day performers. Using an assumed E[♯] in certain contexts where surrounding voices have notated E^bs sometimes leads to brief, odd tonicizations of F (for example in the Credo, bars 7–8 and 197–198). With little discussion of contemporary modal practices in the Introduction, Chen accepts these odd-sounding changes between E^b and E[♯], calls them a 'traditional characteristic of Wagenseil's music' and suggests that they are a 'principal source for modal variety in the work', representing 'the device of hexachordal mutation' (ix). More discussion of the challenges posed to the performer and *modus operandi* in deciding to add such accidentals would have been helpful.

Despite its prolixity (fourteen pages; 211 bars), Wagenseil's Credo is endearingly beautiful in its pious melodies, impeccable 'floating' counterpoints, seamless continuity and poignant dissonances. Byrd's beloved canon 'Non nobis Domine' is perhaps briefly recalled at 'ante omnia saecula' (Credo, bars 35–37) and elsewhere. The work's overall conservative aura is confirmed by the thirdless chords at the ends of movements and the complete lack of word-painting at standard places ('descendit'; 'Crucifixus'; 'Et resurrexit'). There is no apparent attempt to unify motivically the cycle of five movements.

By 1744, the year of his *Messa a quattro da Capella* (Hofer no. 4) published here, Reutter had been St Stephen's Kapellmeister for six years. Although the work was performed at the Hofmusikkapelle (probably also at St Stephen's) many times between 1744 and 1775, and although Joseph Haydn, as a boy chorister, probably sang the piece, it is not particularly engaging or inspired. The basso continuo is, in essence, a *segunte* bass throughout. In spite of admirable attempts to vary the textures, Reutter's counterpoint does not measure up to that of the Wagenseil and Hofmann examples, which do exhibit a 'close adherence to an



ideal of vocal polyphony reminiscent of Palestrina's music' (viii). Independence of the parts is more often than not compromised by his fondness for sequences of parallel thirds or sixths, for unisons when a new voice enters, and for overly lengthy closing pedal notes (thirteen bars at the end of the Hosanna). Reutter must have written the work quickly, obviously taking shortcuts (for example, wholesale repetition of music with the same or different text, simultaneous telescoping of the Credo text) and writing vertically generated, galant counterpoints for many passages (for example the Benedictus, where a harmonically static double canon 'floats' upon a *C* chord sustained over twenty bars – which Chen considers 'one of the most unusual [movements] of the *a cappella* repertoire of eighteenth-century Vienna' (ix)). In other words, Reutter's attempts to be 'modern' seriously detract from the perfection and naturalness of his counterpoint. None the less, Reutter's mass exhibits some contrapuntal artistry in the expressive setting of the 'Crucifixus' and the 'Dona nobis pacem', which reuses, for its coda, the attractive fugue that ended the Credo. And for striking, colourful effects, he was not averse to isolating and emphasizing ninth and seventh chords that Fux, who was not especially keen on Reutter's music, would probably have avoided.

Hofmann's *Missa alla Capella* (Prohászka no. 1), which also includes a continuo part, is believed to have been composed around 1760. It is not surprising that this former student of the fine contrapuntist Wagenseil (and perhaps also of Frantisek Tuma) wrote this single a cappella mass during his formative years. But what a striking work it is! Besides being audibly unified around a melodic idea or 'motto' that opens the Kyrie and serves as the basis for themes in later movements, the work has a continuity and vertically based counterpoint that, unlike in the Reutter, flows naturally and 'musically', as well as a more engaging variety of contrasting vocal textures, including two-voice textures. Compared with Reutter, Hofmann uses more effective and concise pedal points at the ends of movements. This is the only mass in the present edition to include a Gloria movement, something that was occasionally permissible during Advent (ix). For this observer, Hofmann's Benedictus is a masterpiece of 'sunrise' writing that, while gradually augmenting the texture from one to four parts, has the successively entering voices (bass, tenor, alto, soprano) slowly expand the total tessitura from *c* to *e*² above. It is hard to imagine Reutter writing anything so wonderful.

Chen's five introductory pages present useful discussion of the a cappella style, the featured composers and their music, and some performance considerations (including the number of singers used (four to twenty-four voices), continuo renditions and doublings). A Critical Report of three pages closes the volume. Autograph scores in the Austrian National Library (A-Wn) served as the principal sources for the Wagenseil and Hofmann masses (with only the latter having three other early sources for comparison), while contemporary parts prepared for the Hofmusikkapelle (now in A-Wn) provided the only source for the Reutter mass. One wonders whether sampling additional sources might have provided some useful dynamics, *ficta* or possible tempos from the period. Because of the semi-modal nature of these a cappella works, this reader is discomforted that 'cautionary accidentals in the sources' were tacitly omitted 'when the tonal contexts of the passages in which they occur are deemed sufficiently clear without them' (94). Apparently Reutter and Hofmann overused accidentals by reiterating them even when they recurred in the same bar. Today's theorists of eighteenth-century modality, however, could learn much about changing contemporary concepts of tonality from these seemingly superfluous accidentals.

Some items are also missing that might have helped choral conductors in their study of these scores. For example, the Introduction and the scores themselves lack any discussion of and bracketed suggestions for tempo, dynamics and cadential trills, all of which are absent in the sources. Would it not have been helpful to remind conductors of certain unwritten traditions such as *piano* and slightly slower for 'Et incarnatus' and 'Benedictus', and *forte* and somewhat faster for 'Et surrexit' and 'Hosanna in excelsis' – dynamics and tempos which commonly occurred in contemporary concerted masses by these same composers? The Introduction and Critical Report mention that some of the sources have instrumental parts doubling the continuo and, in Hofmann's case, the voices. Unfortunately, the opening pages of the Reutter and Hofmann scores do not indicate these possible additional instruments in brackets or a footnote. One tiny correction: Norbert Hofer's dissertation 'Die beiden Reutter als Kirchenkomponisten' was completed in 1915, not 1925, as note 14 indicates.



These reservations aside, one hopes that this astutely prepared edition will stimulate performances and recordings of this forgotten but often quite beautiful repertory. Choral directors should seriously consider adding the Wagenseil and Hofmann examples to their ensembles' unaccompanied repertoires. And musicologists should be delighted to have these contemporary a cappella masses to compare with the Kyrie of Joseph Haydn's *Missa sunt bona mixta malis* (HII: 2) that resurfaced twenty-three years ago.

BRUCE C. MACINTYRE



RECORDING

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JOÃO DOMINGOS BOMTEMPO (1771–1842)

SYMPHONY NO. 1 IN E FLAT MAJOR, OP. 11; SYMPHONY NO. 2 IN D MAJOR

Algarve Orchestra / Álvaro Cassuto

Naxos 8.557163, 2004

It is enough to have listened to his First Symphony to place him already within the rank of the most celebrated composers; one need only hear him perform his own music at the piano to consider, without doubt, that none except he is capable of expressing truly the novel and interesting effects of which he is author and consummate master. Those who yet fail to imitate him will perhaps accuse him of not having attended to those hints to which the crowds are accustomed: but they must remember that the music of Haydn, Gluck and Mozart was criticized until it had been sufficiently studied that its true value could be appreciated. One must hope that Monsieur Bomtempo perseveres and keeps himself on the route of the great men, whose reputations were not built by retreating, and whose talents were ultimately rewarded.

This passage was published in the Parisian press in January 1810, and has been reproduced in at least two modern studies: Jean-Paul Sarraute's *Catalogue des œuvres de João Domingos Bomtempo* (Paris: Fondation Calouste Gulbenkian, 1970), 22, and Joseph Scherpereel's *João Domingos Bomtempo, musicien portugais, XIXe siècle: témoignages inédits de sa célébrité pendant son premier séjour, 1801-1810* (Paris: Centre Culturel Calouste Gulbenkian, 1993), 270–271. The article from which it is quoted is one of numerous pieces of evidence attesting to the involvement of the Portuguese composer João Domingos Bomtempo (born Lisbon, 28 December 1775; died Lisbon, 18 August 1842) in French musical culture during the early nineteenth century. Bomtempo arrived in Paris in 1801, and stayed until 1810. Welcomed by the Portuguese 'liberais', he presented several of his compositions in public, including piano sonatas and piano concertos; the success of these public concerts also led to the publication of some of his works by Leduc. In 1810 Bomtempo installed himself in London, and for a year continued to compose and perform his music there, where he also taught music to a daughter of the Duchess of Hamilton. More of his music was published at this time by the firm of Muzio Clementi, whom he had met in Paris. Bomtempo returned to Lisbon in 1811, but went back to London five years later. In 1820, after another brief sojourn in Paris, he finally settled in Portugal.

Bomtempo's two surviving symphonies date from different stages of his career, and in both cases the only clues to their actual dates of composition are indirect. For years, it was thought that the first had been written c1810, in the last months of his initial stay in Paris. This was inferred from the appreciative reviews of one of its performances, as documented by Sarraute in 1970, but generally accepted as having been earlier than this. The original source was an article about Bomtempo that Ernesto Vieira included in his *Diccionario biographico de musicos portugueses* (Lisbon: Typographia Mattos Moreira & Pinheiro/Lambertini, 1900),