



most basic of questions. (While there may be another complete copy of the oratorio, it does appear that the copy in the Austrian National Library (Mus.Hs.3231/1–2 Mus) is the only surviving source.) Waltl claims that only a score is extant: that no individual performance parts survive. But he contradicts this statement in the next paragraph, explaining that the brass parts are located in the score at the end of part 1 (vi). Without the ability to consult the source material, the editor's meaning is vague at best: does he mean that individually copied parts for performance were at some point stuffed into the score; or does he intend to say that someone wrote parts for these instruments into the score at the end of part 1 owing to space restrictions or as an afterthought? Waltl is also cagey about the source's performance markings. Does the manuscript contain a paucity of phrasing, dynamics and so forth, or are they included in abundance? A facsimile of one or two representative pages would undoubtedly have allowed a more accurate understanding of the edition's (not yet digitized) source material. Waltl claims that 'obvious errors in the manuscript were corrected, missing ties, performance markings, dynamics, etc. have been cautiously complemented and/or adapted' (vi), and we are forced to take him at his word. Indeed, it is not at all clear whether certain inconsistencies stem from the editor or from the source itself, for editorial decisions are not distinguished from original material. Such discrepancies include, for example, passages that do not contain slurs, but then do a bar later when the same material is repeated. If an editor chooses not to indicate editorial interjection in the score, then a note clarifying this in the introduction would have been helpful. Nevertheless, Waltl has done an admirable job creating appropriate horn, trumpet and timpani parts for the final chorus to replace those that are now lost.

This edition is available in full score, vocal score, choral score, with complete orchestral parts and in a piano reduction by Paul Horn. Waltl's edition is well presented. The size of the full score is equally suited for study as for performance: it lays flat on both the desk and the conductor's podium. The distance between staves also provides ample room for score marking, and the music is appropriately spaced. Save for a few misplaced slurs and ties, the music is impressively clean and facilitates effortless score reading.

This handsome edition of Eybler's *Die Hirten bei der Krippe zu Bethlehem* is first and foremost intended for performance and not for scholarly investigation. And despite my misgivings about the editorial methods – or rather Waltl's lack of clarity in explaining them – it does make possible the performance of Eybler's exquisite Christmas oratorio, which would be an excellent and much welcomed addition to any choir's Christmas repertory.

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JOHANN JOSEPH FUX (C1660–1741), ED. RAMONA HOCKER AND RAINER J. SCHWOB  
*MISSA SANCTI JOANNIS NEPOMUCENSIS, K34A*  
 Vienna: Hollitzer, 2016  
 pp. xliii +79, ISBN 978 3 990 12292 1

The prospect of a complete edition of the works of Johann Joseph Fux (c1660–1741) has a long history. Between 1959 and 2014 the Johann-Joseph-Fux-Gesellschaft (established in Graz in 1955) published thirty-eight volumes of Fux's music and theoretical writings (in collaboration with the Österreichische Akademie der Wissenschaften from 2012). Despite this impressive accumulation, however, the Fux *Gesamtausgabe* (hereafter Fux-GA) often appeared to founder on the very large number of compositions awaiting its attention. The Fux-GA made serious inroads into Fux's oratorios and secular dramatic works: five of the ten wholly extant oratorios appeared in this edition between 1959 and 2008, and eight of the sixteen extant secular dramatic pieces were published between 1962 and 2005. It likewise represented a substantial portion



of the composer's instrumental music and his complete theoretical writings (the *Gradus ad Parnassum* and the *Singfundament*). But it faltered before the sheer bulk of Fux's liturgical music. Only nine of Fux's masses, including requiem masses, appeared in the Fux-GA between 1959 and 2006 (out of an approximate total of one hundred such works); moreover, the discrepancy between Fux's extant settings for the Office (for Vespers in particular) and the Proper of the mass and their very modest representation in the Fux-GA is even more extreme. The eight volumes of music for the Proper of the mass or for the Office which appeared between 1963 and 1996 represent only a very small part of Fux's liturgical works, many of which are settings of the same text. To cite just one graphic example: the current Fux catalogue recognizes seventeen settings of Psalm 109 ('Dixit Dominus'), not one of which appears in the Fux-GA. The challenge of resolving Fux's liturgical music within the parameters of a complete edition has proved formidable, not to say overwhelming, to date.

This is a challenge which raises (compellingly, in my view) questions about the nature and desirability of a complete Fux edition, to which I shall briefly return at the close of this review. But my immediate duty is to welcome most warmly the appearance of this magnificent *editio princeps* of Fux's *Missa Sancti Joannis Nepomucensis*, κ34A, which appears as the first volume (series A, group 1, volume 1) of a newly conceived complete edition, now under the auspices of the Österreichische Akademie der Wissenschaften alone, and with Gernot Gruber and Herbert Seifert as its general editors. Significantly or not, this new edition is heralded as *Johann Joseph Fux Werke* – and not, as in the Fux-GA, *Sämtliche Werke* (complete works). It boldly proclaims a fresh start. The series is published by Hollitzer Verlag (Vienna), which has already done so much to rejuvenate and refresh the condition of Fux scholarship and the music of the Austro-Italian Baroque in general, not least by publishing the first volume of Thomas Hochradner's magisterial (and long-awaited) catalogue of Fux's works (also in 2016). This handsomely produced and beautifully printed edition of κ34A augurs extremely well for the remainder: it is bound in hard covers (and is also available as a PDF); its editorial introduction and critical apparatus are published in English as well as in German; its musical typography and text underlay are both exemplary, and the volume successfully reconciles its twin objectives, which are to provide a critical edition of the work and to promote (or at least facilitate) its afterlife in performance. Following a general preface, the volume opens with a detailed introduction (xi–xl) to the historical and cultural background of the mass (including an account of the cult of St John Nepomuk in Austria and the Czech lands); an explanation of the provenance of the autograph manuscript on which the edition is based; a scrutiny of Fux's revisions in the autograph (a rarity in itself, given how few of Fux's compositions survive in the composer's hand); a discussion of the scoring and formal disposition of the work; and extensive commentary on the compositional technique, instrumental sonority, word-setting and vocal textures of the mass. Three images (two from the manuscript) separate this introduction from the edition itself (3–58), which is followed in turn by a Critical Report (59–79) that meticulously engages with issues of performance practice and the nature and contents of the source. This report also features a table of various close readings and ambiguities in the source (resolved in the edition itself) and a table of evident revisions made by Fux in the autograph.

In most respects, these materials and their disposition reflect and carry over the editorial principles adopted in the Fux-GA, with two notable exceptions. The first is that this edition mercifully omits a continuo realization (a feature of the Fux-GA which – in my experience, at least – imposed a burdensome obligation on contributing editors which was scarcely justified); and the second, by contrast, is that the editors of this volume are a little bolder than their predecessors in suggesting *colla parte* instrumentation, particularly in respect of alto and tenor trombone doubling of the corresponding vocal parts, and (most strikingly) bassoon doubling of the bass vocal part. Although they justify these editorial suggestions by referring to the existence of such additional (reinforcing) instrumental parts for Fux's *Missa Corporis Christi* (κ10), which is similarly scored to κ34A, one might also note Fux's own recommendation that the vocal parts be doubled this way in his discussion of liturgical 'mixed style' in the *Gradus*. (In this regard it is somewhat distracting to discover that Ludwig von Köchel, in his fundamental biography and catalogue of Fux (published in 1872), inadvertently described κ34A as being scored for soprano, alto, tenor, bass, two *trombones* and organ, an error



carried over into the Fux worklist in the revised *New Grove* (2001). Köchel's incipit for the mass, however, correctly identifies these instruments as trumpets.) *Colla parte* additions to one side, the work is scored for two trumpets (in C), two violins, viola, continuo and SATB (which alternate tutti and solo passages).

As Ramona Hocker and Rainer J. Schwob remark in their absorbing introduction to κ34A, 'the manuscript's history is as clouded as its occasion and time of origin are' (xxx). Even its ascription as an autograph is necessarily conjectural (if likely), and one cannot mistake the (actual or potential) significance of the source in one outstanding respect, namely, the evidence it transmits of Fux's compositional process, however fragmentary this evidence may appear given the magnitude and volume of his liturgical output in sum. But the fascinating (and forensic) scrutiny of the source itself undertaken by the editors of this volume (especially in regard to Fux's alterations and erasures) is alone worth the price of admission. Textual critics of Fux sources will, I think, be drawn by the examples of the composer's handwriting included in the facsimile reproduction of page 51 of the manuscript (xlii), which differs (to my eye) in striking respects from other reproductions of Fux's script (as in the excerpt from κ10 on page 140 of Rudolf Flotzinger, ed., *Johann Joseph Fux: Leben – musikalische Wirkung – Dokumentation* (Graz: Leykam, 2015), or the excerpted *Completorium*, κ127, included as an endpaper in Köchel (1872), following Appendix X, 187).

κ34A is a votive mass – commissioned, it would appear, in fulfilment of a vow made to St John Nepomuk, as the title-page suggests – but, as is so frequently the case with Fux's liturgical music, we know next to nothing about when or for whom it was composed. Hocker and Schwob plausibly exclude the imperial chapel in Vienna (where Fux was employed from 1698 until his death) as a likely venue for the work's first performance, partly on account of the (uncertain) provenance of the autograph itself (one reason why we have so few Fux autographs is that his music for the imperial chapel was routinely preserved in court copies there), and partly on account of the very late appearance of the saint's feast day in the official court rubrics, so that this was 'probably not regarded as a prominent High Holiday' (xxx). Readers (and listeners) familiar with κ10 (which inaugurated the Fux-GA in 1959 and was recorded by Martin Haselböck and the Wiener Akademie in 1997 (CPO 999528-2)) will discover strong echoes of that mass in the texture, compositional technique and internal design of κ34A. The very openings of both works closely compare (thematic exchanges between trumpets and vocal soloists, with string support, opening out into tutti affirmations of the Kyrie eleison). And so too does the characteristically nervous and short-lived thematic invention in both works which is such a marked feature of Fux's orchestral masses, with or without the stately (and often restrictive) intervention of high trumpet parts. Although the editors of κ34A make a worthy case for the sensitive and occasionally unorthodox nature of Fux's word-setting (especially in relation to the trumpet writing which adorns it), my own impression of the *Missa Sancti Joannis Nepomucensis* is that it affirms, rather than develops, the composer's adherence to those exigencies and conventions of the imperial mass in Vienna which Fux himself so assiduously (if not laboriously) cultivated. When one compares the Fux of κ34A to the sovereign ease and fluency of his Roman counterpoint (in a cappella works such as the *Missa vicissitudinis*, κ44) or indeed to the thematic conviction and expressive prowess of certain of his da capo arias, it is difficult to avoid the impression that the writing of so much liturgical music – by contrast – took its toll on his musical imagination. There is, perhaps, an instructive irony to be had from holding in apposition the immense workload represented by Fux's liturgical music and the daunting obligations of representing this music in a complete-works edition.

Such observations are not meant to impugn the inherent value of such an edition, still less the immaculate retrieval of κ34A which Hocker and Schwob achieve in this first volume (some small slips in the extremely welcome English version of their critical apparatus, such as the use of 'accolades' for *Akkoladen* (grouped or braced staves) notwithstanding). Anyone interested in the music of Fux and his colleagues in Vienna will want to congratulate all parties concerned on this splendid enterprise – above all, the editors themselves – and the editorial renaissance which it promises. But the proverbially monumental (and empirical) nature of this undertaking might yet inspire, rather than inhibit, a commensurate degree of critical engagement with the cultural meaning of Fux's music, independent of his standing as 'the most important Austrian composer



of the Baroque era' (vii). That is a long-standing accolade (*sic*) which may yet have eclipsed Fux's wider significance.

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ANTONIO SALIERI (1750–1825), ED. JANE SCHATKIN HETTRICK  
*PLENARY MASS IN C WITH TE DEUM*  
 Recent Researches in the Music of the Classical Era 103  
 Middleton, WI: A-R Editions, 2016  
 pp. xxii + 265, ISBN 978 0 895 79836 7

Does the music in this volume consist of one work or several? Jane Schatkin Hettrick, the leading specialist on Salieri's church music and the editor of this imposing volume, sends mixed signals. The title is ambiguous, 'with' allowing us to think of the Te Deum either as part of the Plenary Mass in C or as separate from it. In the Acknowledgments (vii) Hettrick uses the singular in referring to the music as 'Salieri's most complex and monumental *work* of liturgical music'. In the Introduction (ix), though, she uses the plural: 'The Te Deum . . . is the largest and most elaborate of the *works* presented in this edition' (ix). On the same page we find singular and plural in a single sentence: 'The *compositions* presented in this edition make up Salieri's largest *work* (and only composite work) of liturgical music' (my italics). Later in the Introduction, the discussion of the music divides it, using headings of the same size, into the following: Mass in C (consisting of the Ordinary only), Introit (Beata gens), Gradual (Venite gentes), Offertory (Cantate Domino), Tantum ergo and Te Deum. This organization seems to imply that the Introit, Gradual, Offertory, Tantum ergo and Te Deum are not part of the Mass in C after all.

Hettrick's phrase 'composite work' helps to explain the apparent contradictions. All the music in this volume belongs to a composite work, and more specifically a plenary mass. As I have discussed in some detail in a book published more than a decade ago, the plenary mass attracted the attention of composers working in Vienna and its cultural orbit in the late eighteenth and early nineteenth centuries; it consisted not only of the Ordinary but also Gradual and Offertory; some plenary masses also included a setting of the Te Deum. (See my *Empress Marie Therese and Music at the Viennese Court, 1792–1807* (Cambridge: Cambridge University Press, 2003), 109–118.) Before the publication of my book, the Viennese plenary mass was little known to historians and performers, probably because Joseph Haydn, Mozart and Beethoven wrote no such works. But scholars and choral conductors who can look beyond the great triumvirate will find a wealth of large-scale sacred music in this repertory. We owe Hettrick sincere thanks for making this example of the Viennese plenary mass accessible to study and performance.

Hettrick sees Salieri's plenary mass as a product of a 'long-standing liturgical practice of the Hofkapelle', according to which 'musical performances of the mass always included composed (i.e. non-chant) settings of the gradual and offertory' (ix). However, she does not cite any examples of such performances involving music written by one composer, for a specific occasion. In fact the plenary mass of the late eighteenth and early nineteenth centuries was normally conceived by a single composer as a single (albeit composite) musical work. It played an important role in the musical patronage of Emperor Franz II (later Franz I) and his second wife, the music-loving Empress Marie Therese, who commissioned plenary masses from Michael Haydn, Johann Georg Albrechtsberger, Joseph Eybler and others. Salieri's mass ought to be considered within the context of this larger efflorescence of the plenary mass at the turn of the nineteenth century.