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The Choral Fugue:

A Comparative Study of Style and Procedure in

Works by J.S. Bach and W.A. Mozart

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by

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The Choral Fugue:

A Comparative Study of Style and Procedure in

Works by J.S. Bach and W.A. Mozart

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ABSTRACT

It is proposed that the fugal writing found in W. A. Mozart's choral movements of his

major choral-orchestral works can be favorably compared to those of the earlier master composer

J. S. Bach in terms of mastery of contrapuntal technique, fugal procedure, creative invention, and

artistic inspiration. The primary differences in the style and procedures found in the choral

fugues of Bach and Mozart result from the differing musical styles of their separate lifetimes and

their unique and unusually gifted creative personalities. Seen through the medium of combined

chorus and orchestra Bach's fugal writing will be seen to exist as a procedure, not a form, which

allowed him to an amazing variety of music within this single genre. The reader will also be

shown how Bach's fugal polyphony was disseminated to succeeding generations and how

Mozart's exposure to the music of Bach coincided with changes in his choral fugal writing.

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LIST OF MUSICAL EXAMPLES AND CHARTS

CHAPTER 1.

INTRODUCTION

Overview of Fugue as Process, not Form

"There is probably no branch of musical composition in which theory is more widely, one might almost say hopelessly, at variance with practice than fugue." [1]

The fugue is a Baroque genre. It grew out of several different Renaissance polyphonic traditions into a widely accepted procedure used particularly by the North German Lutheran organists. The Baroque German fugue was a result of the practices of professional composer-musicians of the seventeenth and early eighteenth centuries, not teachers or theorists.[2] These musicians adapted the old modal vocal polyphony using the new major-minor harmonic system, the figured bass, and the regular beats of modern meter. It was the only Baroque genre to survive in the late eighteenth century Classical period. Under Bach's hands the fugue grew into a major genre full of complex and sophisticated techniques of melodic and harmonic manipulation. Bach brought the polyphony of the previous seven centuries to its highest fruition. His fugues have remained the preeminent examples of the genre even to the present day.

In the vast literature available on Bach's fugues the lion's share is concerned with his instrumental fugues, particularly the Preludes and Fugues, *The Well-Tempered Clavier*, and *The Art of the Fugue.* Werner Neumann pointed out in his book *J. S. Bachs Chorfuge* that Bach's choral fugues are very different from his instrumental fugues. This distinction requires the

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[1] Alfred Mann, *The Study of Fugue* (New Brunswick: Rutgers University Press, 1958), 12.
[2] George Oldroyd, *The Technique and Spirit of Fugue; an Historical Study* (London, New York: Oxford University Press, 1948, reprinted 1967), 70.

scholar to look at the choral fugues without previous conceptions gained from the study of instrumental works.[3] Unfortunately, the understanding of Bach's fugal heritage by succeeding generations became muddied and distorted by changes in artistic conventions. Beginning in the late eighteenth century the fugue became primarily a teaching device for students of music. Later in the nineteenth century it coalesced into a very specific and simple "form," the composition of which became one of the tests required of the conservatory student of composition. This "fugue form" was developed by theorists and pedagogues (not practicing composers) based not upon the authentic fugal procedures of Bach and his contemporaries, but upon their own narrow under-standing of that genre within the then current theories of "modern" homophonic form. The result was over a century of misunderstanding of the fugue in general and the fugal masterworks of Bach in particular.

This post-Baroque "fugue form" was an artificial academic construct, a rather restrictive model incorporating the terminology and philosophy of the Classical era homophonic forms, ie. exposition, development, recapitulation, sectional delineation of form, and all that the sonata form implied. Many rules were created governing the fugal answer, tonal versus real statements, modulations, and invertible counterpoint. This codified form specified specific numbers of episodes, keys, and so forth. (Lest we blame only the nineteenth century pedagogues, however, Chapter III shows how fugal practice was a subject of much disagreement even in the years immediately following Bach's death.) Since this paradigm for the fugue did not hold true to even a modest minority of Bach's actual fugues, these teachers and treatise writers even went so

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[3] Normin Rubin, " 'Fugue'as a delimiting concept in Bach's Choruses", *Studies in Renaissance and Baroque Studies in Honor of Arthur Mendel,* ed. Robert Marshall (Kassel: Bärenreiter, 1974), 196.

far as to criticize Bach for "showing no consistency in the matter" and of "confusing the issue."[4]

This Classical/Romantic era "form" has confused more than a few students over the years.

With the rise of musicology in the twentieth century scholars were able to reveal Bach's fugal methods in the light of a more accurate understanding of Baroque practice. George Olroyd wrote in 1948 "There is no such thing as fugue-form in the usually accepted sense and meaning of the word form in music, which is a plan or structure broadly fixed." [5] Musicians and historians returned to the actual music of Bach to derive an accurate understanding of fugue. The result was the realization that ". . . a fugue is not a thing made to fit into a mould called fugue-form, but a thing whose order of growth is inherent in its subject.[6] Dickinson said in 1956 "Except in the most formal and general aspects, mainly of key and texture, there is little that is automatic in Bach's fugal style . . ."[7] Thus it is now understood that fugue is a compositional *procedure*, not a *form*. That is to say, the writing of a Bach style fugue is a *procedure* involving the manipulation of melodic phrases in polyphonic texture within the limitations of the functional major-minor tonal system of the Baroque period. The shape of the finished composition along with the choice of events occurring along the way is variable, depending upon the melodic and harmonic tendencies of the opening subject and the skill of the composer. A single subject given to ten different Baroque composers of the eighteenth century would result in ten fugues similar in style yet different in length, shape, complexity, and choice of additional musical materials and using different musical treatments. Indeed, the very word "fugue" comes

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[4] Ibid.,69.
[5] Ibid., 2.
[6] Ibid., 1.
[7] Alan E. Dickinson, *Bach's Fugal Works* (Westport: Greenwood, 1979), 160.

from the verbs 'fugere,' to flee and 'fugare,' to chase, two ideas that by their very nature compel images of unpredictable course and outcome. [8]

Throwing away the old nineteenth century definition of the fugue as inaccurate necessitates supplying a new, more accurate definition, if only for the purpose of this particular discussion. Essentially, then, the Baroque fugue is a contrapuntal composition of three or more separate melodic lines related to each other by the shared and varied repetition of at least one melodic phrase or "subject." This subject is sometimes heard in one "voice" or melodic line simultaneously with another, often contrasting melodic phrase called a "countersubject" that is heard in a different voice. (A two voice polyphonic composition cannot be called a fugue due to the limited resources of only two melodic lines. Bach's two line polyphonic imitative works for keyboard are called "Inventions" instead.) This fugue may modulate into different keys but must always end in the original tonic key unless it segues into another movement. Additional melodic ideas may be added later in the fugue as long as they are treated in the same general manner found in the rest of the fugue. Generally all voices share fairly equally in stating the subject(s).

The ingenuity and sophistication of the fugue composer is determined by the dexterity, finesse, and creativity with which the subject(s) and accompanying counterpoint are manipulated. Various techniques used by Bach to manipulate these melodic phrases include the mathematic doubling or tripling of the note lengths in the subject, called "augmentation." The reverse technique of reducing the length of the note values by half or more is called "diminution." "Inversion" means the reversal of melodic direction of melodic movement, ie. when an ascending interval becomes a descending interval. Of course, the subject did not always have to appear in the original, or "tonic," key, but could be "transposed" to one of several near related keys. Dramatic intensity can be created by use of the "stretto," an Italian word referring

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[8] *New Grove Dictionary of Music and Musicians,* 1995 ed., s.v. "Fugue," by Roger Bullivant.

to the sudden entrances of the subject in different voices in closer chronological proximity than previously heard. Additionally, the unrelenting rigor of the fugal polyphony can be momentarily relieved by the use of "episodes" wherein pleasing melodic and harmonic sequences or phrases are used without quoting the subject(s). Another common technique was to underscore a final or other important cadence by the use of a "pedal point" or long sustained note, often in the lowest pitched line (this name derived from the from the organ pedal, or bass line) which created a aural harmonic "point" or landmark around which the polyphony could revolve.

Some particular aspects of the nineteenth century theorist's definition of the fugue need to be disregarded by the reader. First, rather than viewing fugue as a rigid prescription of musical events it should be seen as a flexible practice. Instead of thinking in terms of a four voice SATB fugue with even pairs of subjects and answers acting in a predictable manner fugue needs to be thought of as a continual weaving together of one, two, even three or four melodic phrases amongst as many as seven voices using a variety of manipulative techniques. The second entry of the subject will not be identified as the "answer" but simply the next in a long succession of statements of the subject. The counterpoint in the first voice which occurs during the statement of the subject in the second voice is only the countersubject if the composer treats it as such, ie. by continuing to feature it opposite later subject entries. The tonal progress of the subject(s) and counter-subject(s) is not determined by a formula but by the scalar and intervallic construction of the melody itself and its subsequent natural tendencies within the tonal harmonic system. Furthermore, nineteenth century pedagogues used homophonic terms drawn from sonata allegro form in describing fugues as having an exposition, a development, and a recapitulation. It is accepted now that Bach never "developed" his fugue subjects in the Classic/Romantic sense of the term; rather, he manipulated the melodic components much as one might weave a design into

cloth on a loom, creating interest by varying the settings of the subject.[9] The supposed "recapitulation" was another attempt to infuse homophonic form terminology onto this older procedure. Even the opening or exposition of a Bach fugue is not always true in the sense of sonata form, although the general sense of that word (the exposing or initial presenting to the ear of the musical materials) is fitting, as long as the reader understands the distinction. Lastly, this author agrees with Oldroyd that the term "invertible counterpoint" must be scrapped; these subjects are not interchanged between the voices.[10]

Thus it can be agreed that fugues have a beginning or exposition, in which often all voices have at least one chance to be heard performing the subject. This opening is following by the body of the fugue, consisting of an unprescribed free succession and manipulation of the melodic materials using any, all, or none of the techniques mentioned above in a chain of fugal expositions. This embodies the Baroque principal of continuous expansion, a principal common to Baroque music in general.[11] This polyphonic manipulation may be interrupted at times by "episodes" containing none of the previously heard melodies or melodic motives drawn from the subject. The fugue may or may not end with a final statement of the original subject in one or more of the voices, though Bach always ended in the tonic key. Other than noting that Bach's primary keys of transposition for the subject were tonic and dominant, nothing else in the way of "rules" is needed to analyze and appreciate the structure and quality of any given fugue. Indeed, Bach himself composed each fugue in such an individual manner that one single model or mold for his works cannot be ascertained.

Of primary interest in this paper is the comparison of Bach's fugues with those of Mozart for whom fugue was an older technique learned in addition to the techniques within the universal

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[9] Dickinson, *Bach's Fugal Works*, 6.
[10] Mann, *The Study of Fugue*, 4.
[11] Manfred F. Bukofzer, *Music in the Baroque Era* (New York: London, 1947), 362.

Classical musical style of his own lifetime. From his earliest childhood through his final years Mozart was aware of fugal writing. His fugal writing increased in depth, creativity, and fluency with every succeeding exposure to Bach's music. Thus the following chapters will examine choral-orchestral fugues and by analysis show how choral-orchestral fugue writing by these two master composers is different manifestations of the same fugal impulse.

CHAPTER 2.

J.S. BACH AND THE CHORAL FUGUE

Bach as Culminator of Polyphonic Tradition

*". . . one trait puts Bach's fugues into a class of their own, namely,
the incomparable artistic quality of the themes."* [12]

The history of learned music in the western European countries can be seen as a gradual

development in musical texture beginning with the monophonic melodies of Medieval Gregorian

chant, developing into various kinds of polyphony during the late Medieval and Renaissance

periods, said polyphony mixing with homophony during the Baroque period and finally

succumbing to homophony altogether in the high Classic and Romantic periods. While this is

only a partial view of a complex art form it provides one reference point that crosses over other

more fleeting characteristics such as style, genre, and medium. Lest the reader object it is true

that there was always some variety of texture in music at any given time, especially if you take

into consideration the popular secular music of drinking and dancing. Even in the notated music

tradition of Europe one can find the use of homophony in a limited way during periods generally

referred to as polyphonic. Medieval organum can be considered quasi-homophonic. The late

Medieval practice of "fauxbourdon" used short phrases of parallel first inversion chords in a

homophonic texture, however brief in duration. Josquin des Pres's masterpiece of motet writing,

Ave maria, virgo serena, uses a brief homophonic section in the middle to the text "Ave vera

virginitas" as contrast to the pure imitative polyphony that composes the rest of the work. And,

of course, the aurally composed and transmitted simple music of the unlettered peasantry was

more likely to use homophony and heterophony in all eras. The increasingly more vertically

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[12] *Harvard Dictionary of Music*, 1972, ed. Willi Apel (Cambridge, Mass; Belknap Press, 1972), s.v. "fugue"

organized polyphonic practices of the late Renaissance gradually evolved from linearly conceived modal compositions into the new Baroque synthesis of vertical and linear texture within the major-minor tonal system. Fugue became a primary element in many Baroque forms ranging from keyboard works to large concertato works for chorus and orchestra.[13] Eventually the mono-thematic fugue became an independent self-sufficient entity.[14]

The Italians, notably Corelli, expanded the fugue by creating longer episodes and placing more emphasis upon them.[15] They extended the fugal exposition by spinning out the voices using harmonic movement and sequences.[16] They used the new tonality to create greater forward momentum, daring new dissonances in the form of suspensions and seventh chords, sequences, and modulations.[17] As these musical techniques were disseminated throughout Europe various national styles developed. The Italian polyphony was smooth and consonant but without the subtlety of the Medieval Gregorian chant that was the basis of all later polyphony.[18] When musical styles began to change in the first quarter of the eighteenth century, however, the Italians were once again on the vanguard abandoning the now old fashioned polyphony for the newer, more "natural" homophonic music of the Rococo and the Pre-Classic era.

In Germany, Johann Joseph Fux's famous treatise, *Gradus ad parnassum*, published in Latin in 1725 and in German in 1742, was actually reactionary for the time, an attempt to counter the drift towards classicism.[19] Fux attacked thorough bass and was really reviving the musical teaching of the sixteenth century.[20] His methods, moreover, were only for composing *a cappella* vocal music.[21]

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[13] Imogene Horsley, *Fugue, History and Practice* (New York: Free Press, 1966), 234.
[14] Ibid., 235.
[15] Ibid., 242.
[16] Ibid.
[17] Ibid.
[18] Oldroy, Technique and Spirit of Fugue, 7.
[19] Ibid., 9.
[20] Ibid., 11.

In contrast to Fux's extreme conservatism were the normal practices of the North German Lutheran organists. Their prevailing method of teaching musical composition was to teach thorough bass, including the improvisation on the keyboard of figured bass.[22] This practice lead naturally to four part writing, a practice still in use today in our music schools.[23] Kirnberger, a student of Bach's, said that Bach began his teaching with four part counterpoint, that being easier for the beginner than two or three parts since the harmonies would be complete.[24] Charles S. Terry concurs that Bach did not teach theoretical counterpoint, but began with four part harmony with figured bass, one voice per stave, and later introduced them to counterpoint giving the student "unusual liberty."[25]

The first quarter of the eighteenth century saw the beginning of the decline of the use of polyphonic texture in favor of the simpler, more natural single melody with harmonic accompaniment of the stile galant and pre-classic movement. The cultivation of polyphony did continue, but in an increasingly lax and undisciplined way. Fugues gradually become less strict and increasingly used more homophonic techniques such as parallel thirds and sixths. Keyboard fugues often failed to maintain the original three or four voices after the exposition. It was left to Bach to resurrect the strictness and purity of contrapuntal writing.[26] He combined the spirit of the old school of chant based melody and the Baroque practice of instrumental figuration with a daring and boldness unknown to the Italians.[27] He evidently judged the momentary discords and dissonances as the price of true melodic freedom.[28] J.N. Forkel stated in his treatise on Bach:

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[21] Ibid.
[22] Ibid., 9-10.
[23] Ibid., 10.
[24] Ibid., 5.
[25] Ibid., 5-6.
[26] Ibid., 12.
[27] Ibid., 7.
[28] Ibid.

To produce it [Bach's contrapuntal music] Bach followed a course of his own upon which the text-books of his day were silent, but which his genius suggested to him. Its originality consists in the freedom of this part writing, in which he transgresses, seemingly at any rate, rules long established and to his contemporaries almost sacred.[29]

Bach was considered musically old-fashioned in his own day. He seemed not particularly interested in composing according to the stylish "new" music of his day. He was not a part of the movement toward the Classical universality of style based upon Italian models. While this "conservative" taste in music put him perhaps at a bit of a professional disadvantage during his own lifetime it provided western civilization with what are generally considered to be the highest examples of the fugal art. His handling of the fugue and fugal procedure remains to this day a source of instruction and inspiration.

Here, then are a number of general characteristics of Bach's fugal technique. Inferred previously is the widely varied scope of his fugues utilizing every known technique, all the enharmonic keys, all contemporary mediums, written in varying voicings and lengths. In his *Das wohltemperirte Klavier* Bach uses tonal subject repetitions twenty-seven times and real subject repetitions twenty-one times.[30] While some subjects lend themselves more to a real repetition than a tonal one he proved that he could do whatever he chose by occasionally including both real and tonal repetitions in a single fugue. Bach showed that the composer of fugue actually had a great deal of choice in this matter, the primary choice being how long he desired to continue the tonic key during any given expository moment.

Bach's fugues are mostly of the ricercare type, also called strict fugue and fuga obligata.

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[29] Ibid., 8.
[30] Ibid., 66.

These fugues used the subject and its counterpoint as the only source of musical material. This is in marked contrast to the free fugue, also called fuga libera or fuga sciolta, which was much favored by Georg Frideric Handel and the Italian school. In these fugues the principal subject is not continuously treated but interspersed with similar musical materials that are not derived from the subject or its counterpoint.[31]

Bach is also admired for his economy of ideas, his ability to unfurl an entire movement out of a single, often short, melodic subject. [32] He is known to re-use entire sections of both counterpoint and episodes, transposing them into new keys and re-arranging the voices.[33] His episodes are often based upon a motive excised from the subject, and sometimes even introduce new material. He extends a section after its main structural purpose has been achieved and will string together a series of cadences outlining the thematic form.[34] Bach's primary approach to writing fugues was to alternate areas of subject exposition with episodic relaxation.[35] He usually used episodes to lead into new key areas and to space out the subject areas.[36]

Bach was reported by Marpurg in 1760 as having considered fugues that use only the principal subject without any variety as "dry and wooden."[37] He also regarded as "pendantic" any fugue without interludes to re-animate the subject.[38]

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[31] Hans T. David and Arthur Mendel, rev. Christoph Wolff, *The New Bach Reader* (New York: W.W. Norton, 1998), 359.
[32] Horsley, *Fugue, History and Practice*, 251.
[33] Ibid.
[34] Ibid., 258.
[35] Dickinson, *Bach's Fugal Works,* 5.
[36] Ibid., 7
[37] David, *The New Bach Reader,* 363.
[38] Ibid., 363.

CHAPTER 3.

ANALYSIS OF BACH CHORAL FUGUES

General Considerations

The fugues examined herein are restricted to those from works for chorus and continuo or chorus and orchestra. An examination of selected examples will illuminate the salient aspects of the composition of fugues.

Certain characteristics of Bach's fugues for chorus and orchestra should be noted before beginning the analysis of representative works. One such defining characteristic is that the composer was freed from the restriction of having to be able to play the lines by himself upon the organ with only two hands and two feet at his disposal. It is also no surprise that in this medium Bach often stressed the counterpoint of subjects and countersubjects since they would be more audibly heard due to the difference in timbre, physical location, and range between the various sections of performers.[39] With a choral bass section to carry the fugue line Bach was able to use an independent instrumental bass continuo line.[40] Although the orchestra traditionally doubled the fuguing vocal parts Bach also mixed instrumental and vocal parts independently together in subject statements. He also used independent non-subject lines to accompany ongoing expository counterpoint. Since the form of choral music depends upon the form of the text he had the flexibility of changing textures for different lines of text, ie, of using fugal texture for only part of a movement.[41] The meaning, structure, and emotions of textual passages also allowed him the opportunity to blend fugal passages into other sections, including homophonic

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[39] Ibid., 1.
[40] Ibid., 2
[41] Dickinson, *Bach's Fugal Works*, 3.

declarations and orchestral refrains.[42] This is markedly different from the limitations found in the typical keyboard prelude and fugue.

Magnificat in D Major, BWV 243

Sicut locutus est

The "Sicut locutus est" movement from the Magnificat in D major BWV 243 makes a good first study. The first 36 measures consist of fugue, while the final sixteen measures employ homophony and sequence to bring the movement to a close. Thus it falls in to the category of the incomplete fugue. It is an excellent example of Bach's ability to compose with an amazing economy of ideas. The four bar subject (S) that opens in the bass voice contains four different motives, each one measure long. They are labeled M1 (motive 1), M2, and so forth.

Figure III-1.
Bass, mm. 1-5.

The first two of these motives are conjunct, and the second two are disjunct, giving more athleticism and power to the cadence at the end of the subject. The subject progresses from half notes to quarters to eighths and then, like a palindrome, reverts back through quarters to end as it began in half note rhythm.

Upon closer inspection there is a larger process at work here than just the typical short subject head. This is an excellent example of a permutation fugue, a fugue that constantly re-uses

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[42] Ibid., 4.

the same subject and motivic material in a constantly changing variety of ways. The entire bass

subject proper actually lasts from measures 1-21. It is built upon nine different motives as

indicated below. Even within this extended subject motives are re-used in inverted and altered

forms.

Figure III-2
Bass, mm. 1-21.

The tenor entrance in measure 5 repeats all twenty-one measures of the subject in a tonal

canon at the fifth in the dominant key. The alto and second soprano entrances at measures 9 and

13 respectively only use nine measures of the subject in order to cadence on the dominant in

measure 21. This cadence ushers in the final fifth voice entrance of the first soprano which

performs sixteen measures of the original twenty-one measure subject.

It is instructive that Bach took advantage of opportunities created by the nature of the

subject to use a number of manipulative techniques. The brief stretto in measures 33-4 is built

not upon entrances of the subject but upon motives one and eight. This is reminiscent of the point

of imitation style of the high Renaissance.

Figure III-3.

SATB stretto, mm. 31-35.

Inversions of motives abound, such as that of motive seven in measure 36 heard simultaneously

in its original and inverted forms between the second soprano and tenor voices. As is

common in Bach's use of both chorus and orchestra, the continuo line often diverges from

the choral bass line to supply non-motivic harmonic grounding for the entire texture (mm. 9-

11, 15-16, etc.).

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Figure III-4

Bass and continuo, mm. 6-15.

Even the one episode at the close of the fugue in measures 37-44 is built upon the dotted rhythm of motive five and the even rhythm of motive six. Not only the sequencing bass and soprano parts are found to use these motives, but also the inner harmonizing voices, changing the texture to homophony.

The result of the constant permutation of the original nine motives used in the extended subject is that nearly every single measure of every voice is motivically related, producing a very

tightly packed musical structure. This intricacy of structure results in only thirty notes not clearly derived from the subject, and these are used of necessity in cadential and sequential areas to fill in harmonies. This is quite a compositional feat.

Lobet den Herrn, alle Heiden, BWV 230

Bach's motet *Lobet den Herrn, alle Heiden* is a far more complex composition, containing a true double fugue, a contrasting unrelated homophonic section, a truncated fugal exposition on yet a third subject, and a final triple meter free fugal setting of "Alleluia." While the opening double fugue has only 57 measures, these feel like twice that number due to the division of the beat unit into two sub-units instead of just one.

There are two types of double fugues - those that expose the two subjects simultaneously as in the "Kyrie" of Mozart's *Requiem*, and those that expose the two subjects in separate expositions and then combine them in a third section. Bach employs the latter model for the opening fugue of *Lobet den Herrn*. Subject one (S1) is an arresting "rocket-like" arpeggio covering an octave and a third that fills the first 23 measures.

Figure III-5.
Soprano I, mm. 1-4.

The second subject, S2, is gentler, moving entirely in conjunct motion, first descending and then ascending.

Figure III-6.
Soprano I, mm.23-25.

The second subject's exposition lasts from measures 24-42. This is followed by the final section of the fugue, measures 43-57, that combines both subjects.

Neither of the subjects has a countersubject, being instead accompanied by free counterpoint, and often based on motives derived from the two subjects. In measure 6 is an example of "for-imitation" when the alto part performs on beats two and three the same sequential figure that later opens the second subject in measure 24.

Figure III-7.
Alto, mm. 5-6.

The second subject is fashioned entirely from motives found in the first exposition, as shown in the following list:

Figure III-8

Subject II motive	Location in Exposition I
cascading sequential eighths, sop. m 24	Alto m. 6
quarter-eighth-eighth rhythm, sop. m. 24	Soprano m. 3
rising quarter-eighth-eighth-dotted half-eighth-eighth sop. m. 25	Soprano mm. 3 - 4
descending eighth note scale sol-ti, resolving to do, m.23	Soprano mm. 2 - 3

Unlike the previously discussed fugue the first subject begins in a stretto-like fashion, the second and fourth entrances in the alto and bass parts overlapping the first and third entrances in the soprano and tenor with link in between (m. 4) to separate them (mm. 1-9). The second subject returns to the traditionally expected interval of repetition with each voice beginning when the previous subject ends (mm. 24-32). Both subjects enter from high to low in terms of voice parts. All three sections have an opening exposition, one sequential episode, and a concluding "body" in which the subject(s) is/are further manipulated. Bach shows his deft handling of pacing by not only making each of the three sections of the fugue successively shorter, but also by creating each section from successively smaller units:

Figure III-9

Section one – 23 measures consisting of a nine measure exposition, seven measure episode, and seven measure subject body.
Section two – 19 measures consisting of a nine measure exposition, five measure episode, and a five measure subject body.
Section three – 15 measures consisting of a six measure exposition, a five measure episode, and a four measure subject body.

found in both single and paired voices. All three episodes are based on the opening phrases of one of the subjects. In the first episode the chord roots traverse a reverse circle of fifths (mm. 10-14); in the second a sequence moves up a fourth and down a third (mm. 33-35); and in the third the harmonies move more slowly without any repetitive pattern of root movement (mm. 49-53).

Bach generally wrote two types of choral fugues - complete fugues and incidental fugues. The two fugues studied thus far fit the first type. *Lobet den Herrn* provides examples of the second type as well. The final section of the main body of the work, "seine Gnade und Wahrheit," consists of only an extended fugal exposition. The four measure subject is so long that a full fugal treatment would likely have lasted up to fifty measures, a length clearly undesirable following after the previous double fugue and homophonic middle section.

Figure III-10.
Tenor, mm. 77-80.

Bach, however, imbues this fugue with a feeling of substantiality by employing techniques usually reserved for the body of a complete fugue inside the exposition itself. The short link between the second and third subject entries traditionally used to return to the tonic is

expanded into a significant episode in measures 85-8 with coloratura sequences in the soprano voice leading not to the tonic but to the unexpected super-tonic. This is the most dramatic portion of the entire work, with the third entry in D minor taking the sopranos up and over a high A. Rather than the alternating tonic-dominant entries of the subject traditionally used in a four voice fugal exposition, the composer follows an arching harmonic scheme mirroring the dramatic upward octave leap of the subject - tonic (m. 77), subdominant (m. 81), super-tonic (m. 89), dominant (m. 93),and returning to tonic for the final cadence.

The final, almost separate section of this motet is a different kind of incidental fugue on the single word "Alleluia."   The four bar subject is only the starting point for a lively and delightful triple meter concluding section. The subject is constructed without using the seventh scale degree which enables the dominant entries to be real and not tonal versions of the subject.

The exposition is over in a scant eight measures followed by a three measure cadential phrase. Bach uses the hemiola throughout this movement to signal important sectional divisions. There follows a sixteen measure episode built on the first and second halves of the subject and ending in the median key of E Minor. The following twenty measures consist of a subject area starting with a shortened soprano entrance (mm. 125-27) in the submediant A Minor followed by entrances in the median E Minor, dominant G Major and super-tonic D Major in the same voice order as the beginning. The ending cadence and fifth entrance of the bass in A Minor ushers in a twenty measure second episode that surprisingly closes the movement. Clearly, this is a fugue in which the subject is merely the starting point for some very free contrapuntal writing, perhaps intended as a foil to the strict fugues making up the larger portion of the work.

Mass in B Minor, BWV 232

Bach's monumental *Mass in B Minor* contains many excellent examples of his genius in fugal writing. This massive edifice is a compendium of all of the musical styles of his time; fugal, older Renaissance imitative counterpoint, opera, use of chant cantus firmus, parody, and Venetian polychoral texture. This Mass is not just his only complete setting of the Roman Catholic text; it is a non-liturgical cyclic work that sums up a lifetime of composition. While many of the choral parts are written in the older SSATB five-part voicing there are also movements in the then newer SATB four-part voicing – "Kyrie" II, "Crucifixus," "Credo" II, "Gratias;" one in six parts – "Sanctus;" and one in eight parts for double choir - "Osanna." The oldest of the movements that constitute the mass is the "Sanctus," composed for Christmas day of 1724. This is the only movement we know that Bach performed. This collection was very possibly not fully written out until those final years of compilation. The "Kyrie" and "Gloria" movements form a complete artistic unity of themselves. Some historians believe that they were composed by Bach as a bid to get a court title with the Elector of Dresden. The final portions of the *Mass in B Minor*, "Osanna," "Benedictus," "Agnus Dei," and "Dona Nobis Pacem," were all rearranged from a number of his own earlier compositions.

Kyrie I

The *Mass in B Minor* opens with a weighty four measure homophonic cry to God, followed by a massive fugue built on a grand scale. This first of two Kyries shows Bach's adeptness at intertwining the orchestral and choral forces and in controlling the rise and fall of dramatic intensity over a long period of time. The general outlines of this movement consist of two large halves, each in turn divided into two expository sections of orchestra alone followed by

chorus and orchestra together. Each of these "quarters" is further divided into subject areas, links, and episodes.

Figure III-11.
Oboe, mm. 5-8.

The single subject is memorable due to its unusual "cross-beat" articulation, moving as it does in paired eighth notes slurred in the instrumental parts into the second of the pair which occurs always on the beat. This is subject motive #2, or SM2. The subject opens with a dotted rhythm derived from the opening four measure "cry." This is SM1. The third motive, SM3, found in this subject is the dramatic and unexpected leap of a seventh at the beginning of the third measure, understood in the musical symbolism of that era as a gesture full of emotion, a crying out in supplication.

This upwards leap is rounded off by an immediate step downwards in the opposite direction, SM4, a practice cultivated as far back as the Renaissance. This downwards step is a half-step, representing insistent urgency and the all too human sigh of great sorrow.[43] Bach used this motive previously; it is such a basic part of his language that one can find it even in the very earliest of his extant cantatas, *Aus der Tiefe rufe isch,* BWV 131.[44] There he uses this motive to set the word "flehen," which means pleading.

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[43] Rilling, *B-Minor Mass*, 5.
[44] Ibid., 4.

There is another important aspect of this subject. This is the first time that Bach used a chromatic melody for a fugal subject in a mass.[45] This chromaticism was understood in the Baroque as being intensely expressive; here it imbues the beginning of the mass with a weighty, serious, and somber mood. All of the chromatic pitches between the tonic and the subdominant are used.

Fugal links and episodes serve as "connecting tissue," binding together the subject exposition areas. The term 'link' will be employed to mean those inter-subject areas that maintain or increase the dramatic tension. The term 'episode' will be employed to mean those connecting areas not containing subject statements that serve to relax the tension accumulated in the preceding subject areas.

Figure III-12

Orchestral Exposition I, "Kyrie" I *Missa H moll*		
Subject area I	mm. 5-9	Soprano enters in tonic key; alto enters in dominant key.
Link I	mm. 10-14	This confirms the dominant key using SM 3 and 4 and a pedal point.
Episode I	mm. 15-18	This Episode employs canonic imitation using SM 2 and a new motive.
Link II	mm. 19-21	This Link modulates back to tonic through a diatonic circle of fifths using a new texture.
Subject II	mm. 22-3	The subject is shortened in the bass voice.
Link III	mm. 24-9	Here the tonic key is confirmed using a varied repeat of measures 10-14.

The initial exposition is set for instruments alone, but not in the usual manner of having only the first fugal voice performs alone above the continuo line. Instead, Bach continues to use

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[45] Ibid., 4.

the entire orchestra as in the opening four bar homophonic acclamation. Treble woodwinds carry the first statement of the subject accompanied by strings in free counterpoint. This importance placed upon the winds and the oboes in particular extends throughout this movement. The time spent on links/episodes versus subject exposition is more than a two to one proportion. Bach's ability to extend this fugue over 126 measures is remarkable.

Three small non-subject sections are seeds for later use with varied voicing, key areas, and contrapuntal details. Measures 10-14 feature the oboes (doubled by flutes) in imitation using a variant of SM 3 and SM 4. Measures 15-18 form the second section in which a new variant derived from subject motives 2, 3, and 4 preceded by a tied quarter, two sixteenths, and a dotted quarter is performed canonically between the woodwind parts. The third section consists of measures 19-21. This important section introduces an entirely new texture in which the winds sequence to a new key area using SM 2 while the strings and continuo accompany with a homophonic version of the opening dotted rhythm, SM 1. The doubling of the rate of chord change in measures 20 and 21 gives additional forward propulsion to the music. This particular bit of music returns at some of the most intensifying moments later in the fugue.

Figure III-13

Choral Exposition I, "Kyrie I" *Missa H moll*		
Subject Area I	mm. 30-4	The Tenor enters in the tonic followed by the alto in the dominant.
Link I	mm. 35-6	The music modulates back to the tonic key using free counterpoint.
Subject Area II	mm. 37-41	The first soprano enters in the tonic key followed by the second soprano in the dominant key.
Link II	mm. 42-5	The music modulates to tonic via a cadence in D Major with a false entrance in second soprano and free counterpoint.

Subject Area III	mm. 45-52	The subject is heard in three successive voice rising a fifth with each new entry; the bass in tonic, the second soprano in dominant, and the first soprano in the supertonic.
Link III	mm. 53-7	Here the supertonic key of C# Minor is confirmed using a pedal point, SM 3 and 4, and a varied repeat of measures 10-14.
Episode I	mm. 58-61	This is a varied repeat of measures 15-18 in C# Minor using SM 2 and 4 sequentially.
Link IV	mm. 62-4	This is a varied repeat of measures 19-21 modulating to the dominant key and using a chromatic circle of fifths.
Subject Area IV	mm. 65-6	The bass entry in the dominant key is incomplete in order to remain in the dominant key area.
Link V	mm. 67-72	The dominant key is confirmed through a varied repeat of measures 10-14.

The first choral exposition begins with an abrupt thinning of the orchestral texture to continuo and two freely composed oboe lines allowing the vocal lines to predominate. While the first two pairs of subject entrances follow the traditional tonic-dominant pattern the third entry is a surprise to the listener. This entry in measure 44 is a false subject entry in the second soprano part in the dominant key over a deceptive D major harmony. The subsequent three subject entries ascend upwards by fifths to the supertonic key of C# minor which leads to the dominant key of F# minor by measure 72, the end of this first of two choral expositions. Taken together with the second orchestral exposition that modulates back to tonic and the second choral exposition that uses the subject only in the tonic and dominant keys (except for one statement in the subdominant) it is clear how Baroque binary form can form a structural skeleton for even large, non-sectional works as this. The first two expositions are the A section, broken down into a1-a2, where a1 is in the tonic and a2 goes from tonic to dominant. The binary B section is of

course the second pair of expositions in which b1 begins in the dominant and modulates to the tonic and in which b2 begins and ends in the tonic re-using the original a material. The balance of subject areas to non-subject areas in this section is much closer, 17.5 measures to 23.

Figure III-14

Orchestral Exposition II, "Kyrie" I *Missa H moll*		
Subject Area I	mm. 72-4	The second oboe enters in the dominant.
Link I	mm. 75-6	A deceptive cadence and a circle of fifths brings the music to the key of D Major in a variation of measures 19-21
Subject Area II	mm. 76-8	The second violin and second flute enter in A Major, the dominant of the relative major key of D.
Link II	mm. 79-80	The music modulates to tonic via a circle of fifths in a variation of measures 19-20.

The second orchestral exposition is shorter, lasting only a third of the duration of the first orchestral exposition. Again, a sudden shift in volume and texture occurs leaving just two oboes and continuo playing. The second violins play the subject in measures 76-8 doubled by the second flute. This again shows the preference Bach gives in this movement's orchestration to the winds over the strings. The latter never play the subject on their own. In this section the subject is heard more than the non-subject counterpoint, 5 measures versus 3.5 measures. This section takes us back to a lower point in the drama of the movement so that the composer can build anew in the following section.

Figure III-15

Choral Exposition II, " Kyrie" I *Missa H moll*		
Subject Area I	mm. 81-5	The bass enters in the tonic key followed by the tenor in the dominant key.

Link I	mm. 86-7	This link uses free counterpoint to modulate back to the tonic using rhythms from measures 19-21.
Subject Area II	mm. 88-92	The alto enters in the tonic over a deceptive cadence in the submediant key of G Major in measure 88, while the first soprano enters normally in the dominant.
Link II	mm. 93-6	The music modulates towards the subdominant key of E Minor using a variation on measures 10-14.
Subject Area III	mm. 97-9	The second soprano enters in E Minor, confirming the subdominant key.
Link III	mm. 100-01	Using a variation of measures 10-14 the music returns to the tonic key.
Subject Area IV	mm. 102-6	The first and second sopranos enter in the tonic and dominant keys respectively.
Link IV	mm. 107-11	This link establishes the dominant key using variations of measures 10-14 and measures 15-18.
Episode I	mm. 112-15	Music is a variation of measures 15-18.
Link V	mm. 116-18	The music returns to the tonic key using a variation of measures 19-20.
Subject Area V	mm. 119-20	The single entry in the bass is shortened to stay in the tonic key.
Episode II	mm. 121-26	In a variation of mm. 10-14 the tonic is firmly asserted using a I-IV-V-I progression.

There are four pairs of imitative voices in measures 112-15. The flutes and oboes exchange the motive from measures 15-18 in a rising sequence; the two soprano voices enjoy their own dialogue; the altos and tenors intertwine a different phrase; and the basses with continuo alternate a two-note motive with the violas. It is as if everyone is "playing" in relief from the "work" of the preceding subjects and modulation into the dominant.

Bach's mastery of tension and release can be seen in the four measures 93-6. The first two measures build intensity with rising sequential movement with upward leaps while the

second two measures bring a measure of relative relaxation with scale-wise melodic motion drooping down into slightly lower registers.[46]

One important issue in this movement is the ease and flexibility with which Bach uses the instruments to alternately double the vocal lines and play independent of them. Though this choral section is roughly the same length as the first, the orchestra switches to playing "colla voce" after only seven measures, fully half of the 15 measures it took for the same switch to occur in the first choral exposition.

<center>"Pleni sunt coeli"</center>

Bach's adroitness at manipulating the procedure of fugal writing is nowhere more apparent than in the "Pleni sunt coeli" portion of the "Sanctus" movement in this mass. This is the only extant work by Bach using SSAATB voicing. He uses these forces with three trumpets and oboes in the opening of the "Sanctus" as a mighty concertante statement with five separate groups in all; SSA, ATB, trumpets and timpani, three oboes, and strings. The fugue that follows is one of the most challenging fugues in the mass to sing due to the brisk tempo and the prevailing of running sixteenth-note passages.

<center>Figure III-16.
Tenor and Alto, mm. 48-60.</center>

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[46] Helmut Rilling *B-Minor Mass*, 7.

The subject of this fugue is interesting on several points. The second and fourth subject entries are in the subdominant key of G Major, not the expected and traditional dominant key of A Major. This delays the arrival of the dominant key until the end of the second and fourth subjects. Even then, the dominant is only used to effect an immediate return to the tonic D Major. This gives the fugue subject the character of beginning each entrance in the bar before the harmonic arrival of the previous subject, save the initial subject at the beginning of the fugue. There the subject displays an ability to begin equally comfortably in the key that the preceding "Sanctus" ends in, F# minor. The opening notes of the subject, "A" and "D," fit equally well into both D major and F# minor, thus allowing the subject to return the music to the home key of both sections, D major.

The ending cadence of the subject uses the "hemiola" rhythm. This is a common Baroque technique that switches the six beats found in two measures of 3/8 normally grouped 3 + 3 into three groups of two, 2 + 2 + 2. This change in harmonic rhythm alerts the listener that an important cadence is coming. Here is an example of Bach using the subject in both its real and tonal variants. In this fugue he chooses a tonal version of the subject when using it in the dominant, thus keeping it in the tonic key until the final cadential hemiola where he jumps up a fifth instead of a fourth, as in the first example above.

Later in the body of the fugue, however, Bach changes a seemingly normal subdominant tonal statement into a real statement. This takes the music into the subdominant instead of the dominant for a ten measure episode.

Figure III-17.
Bass, mm.131-7.

ple- ni sunt coe- li et ter-ra glo-. - - -ri - a_____ e - - jus,

Another impressive facet of Bach's seemingly effortless technique is his use of duetting to not only solve a problem in the exposition but also to lend textural continuity to the entire section. With six voices to handle Bach avoids a potentially lengthy repetition of tonic - dominant entries in the exposition by using two voices in the fourth entry. The subject in the first alto is harmonized in diatonic parallel thirds one third higher in pitch, a novel effect, all the more so for the opening wide leaps.

Example III-18.
Soprano 2 and Alto, mm. 65-72.

More importantly, perhaps, this use of only five subject entries (the fifth is in the bass at mm. 72-8 which is also doubled, this time in parallel tenths) enables Bach to end in the tonic key. This is different than the traditional practice in his time of using four voices in the exposition in tonic-dominant-tonic-dominant order with each subject leading to the following key. In other words, whereas traditional subjects began in the tonic and ended in the dominant, this subject begins and stays in the tonic while its successor begins in tonic and ends in the dominant. The ensuing third statement overlaps the arrival of the second in the dominant while itself remaining in the tonic due to the first three notes being the dominant scale degree. This also eliminates the need for the traditional link to move the tonality back to tonic for the next pair of tonic-dominant statements. Any even number of entries, including six, would leave the composer in the wrong key, the dominant, and require a link to return to the tonic key. By having only five

expository entries he is able to conclude the exposition at measure 93 in the tonic. Here is shown the incredible dexterity with which this master handles his materials.

Link I takes the harmony in five bars to the submediant key of B minor (mm. 93-8) using quickly shifting duetting between voices. Link II returns the key to tonic D major via an extensive duet between second soprano and first alto under a trumpet pedal trill (mm. 104-13). The use of duetting in subject entries is stretched to accommodate two and one third octaves displacement in measures 131-37 between the subject in the bass and its partner in the first trumpet. There is one brief stretto between first soprano and first trumpet, the former in tonic and the latter in dominant, shortened to just five measures to accommodate the cadence. The final sequence of rising parallel running notes in the sopranos and oboes is all the more effective for the displacement of the sequence across the bar line and the grouping of notes into 6/16 ("in 2") against the prevailing 3/8 ("in 3"). Finally, there is a countersubject disguised as simple sequential counterpoint and lasting for various lengths depending upon the proximity of the next cadence and other technical factors. This is a particularly fine example of Bach's fugal art.

Figure III-19.
Soprano 1, mm. 66-9.

Osanna

Bach also employed his fugal talents in writing incomplete fugues, primarily consisting of fugal expositions that lead to non-fugal music. The "Osanna" from the *Mass in B Minor* is one

example. This vigorously joyful exclamation has three full voice expositions of the "fortspinnung" subject.

Figure III-20.
Soprano 1 and 2, mm. 14-18.

The subject immediately continues in sequential patterns. In each case the exposition of the subject goes directly into antiphonal homophony with sequences and obbligato running lines often derived from the subject. Chorus one introduces the subject in measures 15-22; chorus two does likewise measures 39-46. All eight vocal parts combine in an extended third "exposition" in measures 63-79. Even the orchestra plays a short two-voice version in measures 79-82.

Here is the same full orchestra as in the "Sanctus" plus two flutes and minus the third oboe. The choir is now divided into two antiphonal four-part ensembles supported in various combinations by the four groups of instruments. The fuguing entries are merely one of the musical ideas used here. Others include antiphonal homophonic cries of "Osanna" (mm. 25-36, chorus two); sequential melodic patterns derived from the first two measures of the subject (mm. 25-26, alto 1); and short pedal points and arpeggiated triads. In fact, unlike complete fugues this movement does not start with fugue; instead the listener hears fourteen bars of plain and florid concertante exclamations of "Osanna."

The subject ranges in length from two to four bars depending upon when Bach abandons it for sequential or free counterpoint. This subject is unusual for Bach in that it has little melodic

direction inherent in its structure as it turns around just four pitches. Tonally the subject moves to the subdominant at first, not the traditional dominant. In fact, the narrow compass of pitches makes it vary easy to modulate to other keys, as Bach does in the opening exposition. There he brings in the four voices of choir one each in a different key: D major, G major, F# minor, B minor. There is also no variety of rhythmic note values, a key point that makes it harder to hear the subject against the remaining counterpoint. These attribute were surely all part of Bach's design in not creating a full-fledged fugue.

There are three "expositions" separated by sections of florid and simple phrases contrasted one with another. The first features chorus one beginning at measure 15. This is balanced by a similar exposition by chorus two in measures 39-48. Then Bach's ingenuity becomes evident in the third exposition where he creates a giant arch lasting 22 measures. The subject enters in choir I in rising voice order B-T-A-S followed without pause by choir II in the reverse direction S-A-T-B. Bach builds this arch on a continuous diatonic circle of fifths changing harmonies at two bar intervals in time with the subject entries. This circle ends where it begins in the tonic D major. Adding to this arch design is the entrance of the subject in the flute at measure 79 and then the first trumpet in measure 81. The trumpet entrance in particular serves to announce the end of this section since it had been silent for the previous 19 measures. Bach underscores the importance of the non-fugal musical ideas by writing a lengthy 32 measure instrumental coda that only incorporates the fugue subject once. This movement is an excellent demonstration of Bach's use of fugal procedure in combination with other musical ideas, textures, and styles.

Credo

Another fascinating movement from the *B Minor Mass* is the initial setting of "Credo"

that opens the "Symbolum Nicenum". The fascination derives from Bach's juxtaposition of his Baroque fugal techniques upon the older polyphonic practices of the Renaissance "stile antico," represented by his use of the 2/2 time signature giving the half note the beat and the five-part voicing of SSATB. The key signature of D Major is also a reference to the older style, as the movement is actually written in A, alternating between A Mixolydian and A Major depending on the alternating use of G natural and G sharp throughout the movement. This relates to the old Renaissance practice of omitting what we would call the final accidental in the key signature but rather using "musica ficta" and sometimes written accidentals to allow certain important scale degrees to fluctuate between a natural and a chromatic form. This is in keeping with the former use of modes rather the newer major-minor tonality of the eighteenth century. The "missing" accidental is the G# normally found in the modern A major key signature. Performers of this work must be wary of the constantly changing chromatic inflection of the pitch G.

This nod to modal tonality has several important results. In the final cadence the "home" key of A major is reached not via the usual dominant seventh chord but by plagal cadence, IV – I. The statements of the fugue subject heard in the tonic A Major are answered in the subdominant D Major instead of the dominant key of E Major. Except for the modulatory subject entries this produces a back and forth tonal movement between A Major and D Major with the subject entries in both areas being real, not tonal, entries. This produces a greater tonal ambiguity than normally found in the rest of Bach's fugues.

Another "stile antico" technique used in this movement is the derivation of the subject from the ancient and traditional chant used for the word "credo" in the mass; Sol-Mi-Fa-Mi-Re-Sol-La in "moveable Do" solfege.

Figure III-21.
Tenor line, mm. 1-4

The lengthening of the note values for these chant pitches to double and single whole notes is

reminiscent of the isometric cantus firmus practices of the late medieval period where composers

built compositions based upon a rhythmically augmented melodic chant phrase. This happens in

measures 33-41 as the bass voice sings the subject in D Major with the rhythmic note values

doubled.

Figure III-22.
All parts, mm. 33-41.

Finally, the use of *a cappella* voices without indication of instrumental doubling is a Renaissance practice. The use of two violins with the chorus is also reminiscent of early seventeenth century Baroque Italian music by Monteverdi and his generation. Unlike Monteverdi, however, the violins participate equally with the voices in declaiming the subject and participating in the counterpoint.

The differences that distinguish this movement from an actual piece of Renaissance polyphony include most noticeably the use of only one melodic phrase, the subject, with one textual phrase, "Credo in unum Deum." A sixteenth century setting would have used this phrase in faster rhythmic values only for a short point of imitation that would immediately have been followed by another point of imitation based upon the next text phrase and having its own

melody. Bach's steadfastness in using only the one phrase reveals his Baroque existence, along with more obvious traits such as the basso continuo.

The fugal techniques used in the "Credo" include an unusual stretto in measures 34-41 right before the ending. This occurs above the isometric-like bass subject. The two soprano voices enter in measure 34 one beat after the other on subjects pitched a third apart, the second being a tonal subject enabling the harmony between them to be diatonic. The alto voice enters with the second soprano voice in parallel sixths, a duetting entry such as discussed above in the "pleni sunt coeli." A false subject entry in the tenor at measure 35 further adds to the musical interest. The canonic juxtaposition of these two soprano entries is repeated immediately in the two violin parts at measures 38-41 with false entries in the tenor at measures 38-9 and measures 42-3 and second soprano at measure 39. The rhythmic layers ranging from the double whole notes to eighth notes and propelled by the "walking" bass line of quarter notes create a rich rhythmic texture (figure # III-22 above).

Cum Sancto Spiritu

Another movement in this mass that fluctuates similarly between D Major and A Major is the "Cum Sancto Spiritu," the last movement of the "Gloria." This movement has a D Major key signature and considerable alternation between the two keys via the changing G-natural and G-sharp. This is a modern Baroque work alternating concertato and fugal procedures in five large sections. Two of these five sections are fugal.

Figure III-23.

		"Cum Sancto Spiritu" *Missa H moll*
Concertato I	mm. 1-36	The tutti forces begin in the tonic D Major and modulate to the dominant key of A Major. The music consists of running scales, sequences, arpeggiated triads, repeated notes, imitation of short motives.
Fugue Exposition I	mm. 37-64	Choir and continuo begin in the dominant and move to the relative minor key of B Minor, using a subject and countersubject derived from the previous section.
Concertato II	mm. 65-80	Beginning with only the orchestra with the choir entering later the music modulates to the dominant key of B Minor using new musical figures.
Fugue Exposition II	mm. 80-110	All forces except the trumpets and timpani modulate from F# Minor to the relative major key of D Major. Here the choir is doubled by the winds and strings. This fugal Exposition uses both subject and countersubject with full and false entries and strettos in a generally more florid manner with much "fortspinnung" of melismatic lines.
Concertato III	mm. 111-28	This movement is concluded the same way it began, with tutti forces in the tonic D Major.

The head motive of the fugue subject is drawn from the opening rhythm of the choral parts in the first measure, three eighth notes beginning off the beat. The fugue subject itself such as found in measures 37-41 in the tenor voice radiates great joy through its leaping eighth notes, rising sequential arpeggios, and concluding leap of a seventh.

Figure III-24.
Tenor line, mm. 37-42

The countersubject is likewise drawn in part from the sequential "fortspinnung" sixteenths in measures 21-4 of the soprano, flute, oboe, and first violin parts. The countersubject is simply a sequential pattern of running sixteenth notes such as found in measures 43-6 of the tenor voice.

Figure III-25.
Tenor, mm. 43-6.

In the first exposition there are only four subject entries even though there are five voices, SSATB. This discrepancy is partially hidden by a false entry of the subject head motive at measure 54 in the second soprano. As in the Credo, the fugue begins in A Major; unlike that movement, however, this is due to the movement in the preceding concertante section from the tonic D Major to the dominant. The first exposition thus alternates entries in the reverse order

traditionally used - dominant-tonic, dominant-tonic. This pairing helps to explain the omission of a fifth entry, although Bach is certainly known to have included extra subject entries in other fugal works. The fourth subject entry is a real entry, made possible by the move to D Major at that point. The 4.5 measure link that follows serves to modulate to the relative minor key of B minor in time for the central "keystone" concertante section. This is an example of Bach's use of "chiastic" form, meaning the organization of musical form into the symmetry inherent in the Christian cross.

The second fugal exposition features the orchestra doubling the vocal parts with the conspicuous absence of the trumpets and drums, which the composer reserves for the final concluding section. Both the subject and the counter subject are doubled, in the beginning by five or more instruments. Notably new are four "false strettos." The first of these occurs at measures 85-6 and serves as a model for the following three. Here the initial F Minor subject entry in the first soprano voice ends, followed by the second B Minor entry in the alto voice. Surrounding the alto entry are three other aborted entries consisting only of the subject head motive. These entries in the second soprano, bass and tenor voices give the immediate impression of a stretto but without the follow-through of an actual stretto.

The link into the concluding section in measures 105-10 uses several fragments of the subject head motive and the sequential motive of the countersubject both "come primo" and inverted (measures 105-6, alto.) The final section itself incorporates the sequential motive of the countersubject, thus balancing the fugal motives heard in the opening section.

<center>Confiteor</center>

One final example from the *Mass in B Minor* will serve to further illustrate not only Bach's skill at fugal composition but his ability to use fugal techniques within larger musical

conceptions. The Confiteor movement within the "Symbolum Nicenum" is an amazing double fugue built to accompany a cantus firmus derived from chant.[47] Like *Loben den Herrn* discussed above, the two subjects are introduced in two separate and successive expositions of equal length. These two expositions are further balanced by the order of vocal entries: Exposition I is S1, S2, A, T, B and Exposition II is nearly the inversion with T, A, S2, S1, B entries. The two subjects are built in such a way that together they provide the two voices necessary to create a perfect authentic cadence, the first subject resolving upwards Ti-Do and the second subject resolving downwards Re-Do. The first subject also has a short ending that Bach uses whenever it will fit his purposes.

Figure III-26.
Soprano 1 and 2, mm.31-5.
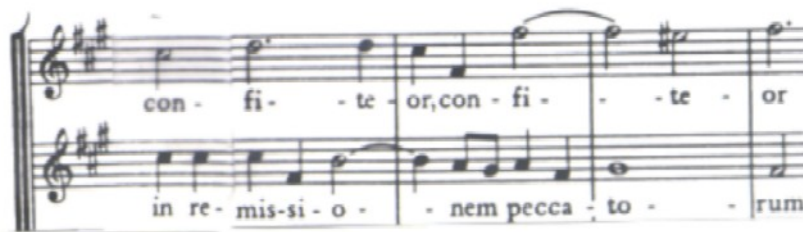
Unlike the Alleluia at the end of Motet # VI this movement is composed in the "stile antico" style of the Renaissance, for voices a cappella (plus the Baroque continuo). The traditional body of the fugue stretches from measure 32 to measure 72, the ending of this body being announced by the four measure C# pedal in the continuo bass. It is also important that this fugue uses only voices and continuo, with the latter being an independent bass line moving predominantly in steady quarter note rhythms. The cessation of motion in the continuo at the above pedal point is a clear aural clue alerting the listener to the approaching cadence. Within

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[47] Oldroyd, *Technique and Spirit of Fugue*, 68-9.

this first body of the fugue the composer manipulates the two subjects in various ways, first pairing them and then mixing them up more freely. The first of two strettos uses false and true entries of the first subject in measures 48-52. The second uses ascending entries in four voices each beginning a diatonic third higher than the previous entry (mm. 57-61).

Following the C pedal point is an unexpected second section. Here Bach continues to manipulate the two subjects while using them to accompany a cantus firmus moving in slower half notes. These lines of chant are first heard in canon at the fifth between the bass and alto in measures 73-87. Then follows a single statement of the cantus firmus in augmentation in the tenor voice, measures 92-117. Meanwhile the first subject starts in canon at measures 81-83. In measures 88-92 halves of each subject are combined into a "hybrid" subject in S1. These subjects are heard beginning on every scale degree of the tonic F# minor (including false entries.) The fugue ends in an adagio section in homophonic texture without any clear final restatement of either of the subjects. This ending serves to link the fugue into the following "et expecto" section through modulation to D Major and a slowing of the harmonic rhythm while maintaining the continuo bass pulse via groupings of four quarter notes. Also notable is the use of motives from both of the subjects in the opening phrase of the vivace movement that follows.

This sampling of choral-orchestral movements illustrates the lack of similarity between Bach's fugues, especially when considered against the static late eighteenth and early nineteenth century models. Although similarities of technique and fugal construction appear from time to time, Bach exhibits an inexhaustible supply of contrapuntal methods, techniques, and creative invention. This is due to his approach to fugue writing as a malleable procedure that can be manipulated to suit both large scale concepts of form and chiastic design as well as small scale interior considerations of contrapuntal detail. Bach's fugal writing defies definition in the late

eighteenth and nineteenth century sense, being a living genre of creative activity, not a set form or pattern to be followed strictly.

CHAPTER 4.

BACH'S POSTHUMOUS INFLUENCE
IN THE EIGHTEENTH CENTURY

Bach's Position in Society

The eighteenth century witnessed a profound schism in European art concurrent with the

profound social and political changes wrought by the beginning of the collapse of the old system

of monarchic rule. The American and French revolutions and the rise of the "Age of Reason"

were as much a part of the social fabric as the new "natural" homophonic music of the pre-

classic and classic musicians. This was a sea-change between a thousand years of primarily

polyphonic musical tradition, the aesthetics of the unity of divine law, the cosmic symbolism of

numbers, and the interrelated crafts of music and mathematics with the new "modern" paradigm

of sentiment, feeling, immediate emotional musical effect, and the secularization of human

institutions.[48] This was also the century that gave birth to the industrial revolution. In the realm

of music improved technology enabled the creation of the pianoforte, the clarinet, the keyed

trumpet, and later Maelzel's metronome. The Enlightenment and its emphasis on rational

intellectual discourse gave impetus to the highly periodic melodic structure and universality of

style of the high Classic composers. It was a time of almost constant war, in contrast to the

century that followed. It was a time when the "whole world of class and privilege, of Lutheran

orthodoxy and Christian theocracy, the world of . . . 'good order' was collapsing, undermined by

the progress of the Enlightenment."[49] Friedrich Blume said that "It was the most violent breach

that had ever split the history of European culture in two."[50]

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[48] Friedrich Blume, *Two Centuries of Bach*, trans. Stanley Godman (London, Oxford University Press, 1950; reprint, New York, Da Capo Press, 1978), 13.
[49] Ibid., 22.
[50] Ibid., 15.

Bach lived during this maelstrom of cultural change, was aware of it, but chose not to go with the powerful tides of change affecting the musical arts.[51] He was aware of his position as the culminator of the previous accomplishments of musical history. [52] He was not a cultural recluse, for he was friends with and performed the works of other more progressive German musicians such as Telemann, Hasse, Graun, and Benda.[53] His choice to create within the realm of the old manner can be seen as part and parcel of his personality, station, and intellectual rigor. He valued the intellectual musical discourse of historical music over the free and easy sentimentality and homophonic music of the increasingly secular world. His world of music was that of audible form and inaudible order, two concepts derived from previous centuries.[54] He used didactic, liturgical and intellectual principles to provide non-audible organization to his musical works. This is apparent especially within larger collections of movements whether in a liturgical or keyboard cycle such as in the third part of the *Clavierübung* or the *Goldberg Variations*.[55] It is also apparent in the chiastic structures of his large choral movements and works such as the two extant passions and the *Mass in B Minor.* Since this extra-musical order could be intellectually understood but not intuitively experienced, these practices gave way in the cultural musical mainstream to a preference for the immediate emotional effect of music.[56] The religious dedication that led him to inscribe upon his manuscripts "Jesu juva" (Jesus help me) and "Soli Deo Gloria" (to God alone the Glory) meant nothing to the generation of his own children who had broken their ties to religion in favor of the fashionable secular philosophy of "reason." [57] Indeed, for Bach this dedication extended to every aspect of his musical life, even

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[51] Ibid., 18.
[52] Ibid., 18.
[53] Ibid., 18.
[54] Bukofzer, *Music in the Baroque Era*, 369.
[55] Ibid., 368.
[56] Ibid., 369.
[57] Blume, *Two Centuries of Bach,* 14.

the secular music, as evidenced by his inscription "I.N.J." (In Nomine Jesus, translated In the

Name of Jesus) on the first page of a little volume of musical pieces written for the keyboard

instruction of his first-born son Wilhelm Friedemann.[58] Bach's own words proclaim his all-

encompassing commitment to God in his re-wording of similar ideas while dictating to pupils

from a book on thoroughbass by Friedrich Erhardt Niedt:

> The thoroughbass is the most perfect foundation of music, being played with
> both hands in such manner . . . to make a well-sounding harmony to the Glory of God and
> the permissible delectation of the spirit; and the aim and final reason, as of all music, so
> of the thorough bass should be none else but the Glory of God and the recreation of the
> minds. Where this is not observed, there will be no real music but only a devilish
> hubbub.[59]

J. S. Bach indeed lived his entire life within the region of his native birthplace in a time

of great expansion in travel and international cross-fertilization in the arts. By contrast several of

his sons traveled widely and took posts as far away as England. The "New Music" which

emanated from Italy beginning in the 1730s was the birth of the pre-classic era.[60] Indeed, by the

end of the century the Italian musicians came to dominate the music leadership of all Europe.

Bach did, however, have a great deal of exposure to foreign musicians, composers, and

intellectuals who passed through Leipzig, which was then an international center of learning and

commerce. There is evidence too of a life-long voracious musical appetite on Bach's part for

studying music of other composers of all styles.[61]

He was known as an exemplary organist and harpsichordist, a technical expert and

advisor on the organ, an "uncanny" master of the art of counterpoint, and as a teacher.[62]

Musically, he was primarily known as a composer of keyboard music.[63] His interests extended

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[58] Hans T. David and Arthur Mendel, *The Bach Reader* (New York: W.W. Norton, 1945), 32.
[59] Ibid., 25,32,33.
[60] Don O. Franklin, *Bach Studies* (Cambridge: Cambridge University Press, 1989), 283.
[61] Christoph Wolff, *Bac,h Essays on His Life and Music,* (Cambridge: Harvard University Press, 1991), 10.
[62] Blume, *Two Centuries of Bach,* 19.

beyond music; his circle of friends in Leipzig was predominantly university professors of philology and rhetoric. Indeed, Harnoncourt claims that Bach's knowledge of rhetoric was famous all over Europe.[64]

Bach experienced increasing discord with the Leipzig authorities beginning in the 1730's.[65] The changes in policy that produced this discord had already begun during the time of Bach's Leipzig predecessor Johann Kuhnau who was apparently milder of personality than Bach.[66] Many of these are over issues that modern church musicians will immediately identify with, such as the power to choose the hymns, be absent from duties, receive adequate funding for singers and instrumentalists, the power to appoint prefects, the use of un-approved texts, and similar conflicts with pastors and governing councils.[67] These conflicts were symptomatic of the larger changes occurring in society. Bach insisted on maintaining the rights and privileges of a man of his professional position that had been handed down since the rise of the medieval artisan guilds during a time when society was moving steadily towards an entirely different order bereft of monarchy, rigid social classes, and entitlements of birth.[68] Along with this the very foundations of orthodox Lutheranism were being threatened by the new Pietistic movement that began around 1700.[69] The old notion that the older polyphonic music was intrinsically symbolic of the Lutheran Christian faith and that music itself was neither sacred nor profane was being swept aside by the new spirit of rational, pietistic thought.[70] The erosion of the traditions and practices of German Baroque musical life including the Latin schools for the boy sopranos and

[63] Ibid.

[64] Nikolaus Harnoncourt, trans. Mary O'Neill, ed. Reinhard G. Pauly, *The Musical dialogue, Thoughts on Monteverdi Bach and Mozart.* (Portland: Amadeus Press, 1984), 37-39.

[65] Ibid., 21.

[66] Gerhard Herz, *Essays on J.S. Bach* (Ann Arbor: UMI Research Press, 1985), 6.

[67] David, *The Bach Reader*, 113-114,120-124,137,162,186.

[68] Herz, *Essays on J.S. Bach*, 4.

[69] Ibid., 3.

[70] Ibid., 4.

the hierarchy of the musician's guilds begun during Bach's lifetime reached its final conclusion in the years after his death. At that time society had fully turned away from church music in favor of Italian opera and concert music whose purpose was to excite the human passions. Many of the practices we take for granted today were new and novel effects that captured the people's fancy then; string vibrato, flexible string bowing, nuances of tone, and piano "touch" and volume shadings.[71] Bach continued to believe in the metaphysical world of divine order while the world was placing its belief in man's own reason and heart.[72]

<center>Bach's Contemporary Reputation</center>

Bach's fame from the beginning of his adult professional career until Mendelssohn's celebrated performance of the Mattaus-Passion in 1829 rested upon his prowess as a performer and improviser at the organ and harpsichord and his sophistication as a composer of intricate intellectual fugues and complex polyphonic keyboard music. His measure seems to have been primarily noted by other professional musicians of many nationalities. The 1717 publication in Hamburg of Mattheson's treatise *Das beschützte Orchestre* extols the keyboard music of Bach, the "famous organist at Weimar." [73] In 1732 Ludwig Friedrich Hudemann wrote a poem in praise of Bach, possibly in response to the composer's dedication of an intricate canon to him in 1727.[74] Other paeans of praise were written by Johann Gottlob Kittel (1731), Georg Philipp Telemann (1751), and several anonymous authors (1735).[75] By the completion of the publication of Bach's *Clavier-Ubüng* in 1741-42 Bach was widely recognized as one of the finest composers

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[71] Ibid., 21-24.
[72] Blume, *Two Centuries of Bach*, 15.
[73] Malcom Boyd, *Bach*, (New York: Oxford University Press, 2000,) 241.
[74] David, *The Bach Reader*, 226-227.
[75] Ibid., 311-14.

of his time.[76] His most famous musical son Carl Philipp Emmanuel wrote in a letter to Forkel in

January of 1775:

> In my youth . . . no master of music was likely to travel thorough this place [Leipzig] without making my father's acquaintance and playing before him. My father's greatness as a composer, organist, and keyboard player 'sui generis' was much too renowned for a musician of standing not to get to know the great man better when the opportunity arose.[77]

Bach was often criticized, however, for the technical difficulty and musical complexity of

his work. His contemporaries were "not slow to point out" that his music was much harder to

perform than any other contemporary music of their time.[78] This difficulty certainly slowed the

dissemination of Bach's music since the fashionable music of the time displayed increasing

simplicity of musical construction and ease of performance. J. Adolph Scheibe wrote "he

expects singers and players to do with their throats and instruments what he can play on the

clavier."[79]

While Bach was praised much during his lifetime for his keyboard composing and

performing, his vocal works were comparatively unknown and much less popular. Johann

Mattheson criticized Bach's vocal declamation in 1725 in a somewhat humorous note

complaining of the composer's tendency to repeat words and phrases.[80]

> In order that good old Zachau may have company, and not be quite so alone, let us set beside him an otherwise excellent practicing musician to today, who for a long time does nothing but repeat: 'I, I, I, I had much grief, I had much grief, in my heart, in my heart. I had much grief, etc., in my heart, etc., etc., I had much grief, etc., in my heart, etc., I had much grief, etc., in my heart, etc., etc., etc., etc., etc. I had much grief, etc., in my heart, etc., etc.' Then again: 'sing, tears, sorrow, anguish (rest), sighs, tears, anxious longing, fear and death (rest), gnaw at my oppressed heart, etc.' Also: 'Come, my Jesus, and refresh (rest) and rejoice with Thy glance (rest), come, my Jesus (rest), come, my Jesus, and refresh and rejoice . . . with Thy glance this soul, etc.'

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[76] Boyd, *Bach*, 241.
[77] Boyd, *Bach*, 241
[78] Boyd, *Bac*h, 240.
[79] Boyd, *Bach*, 240.
[80] David, *The Bach Reader*, 325.

In 1737 Scheibe wrote anonymously on the same subject in section six of his paper

Critischer Musicus:

> This great man would be the admiration of whole nations if he had more amenity, if he did not take away the natural elements in his pieces by giving them a turgid and confused style, and if he did not darken their beauty by an excess of art . . . Turgidity (over ornate in style or language)[81] has led. . [him] . . . from the natural to the artificial, and from the lofty to the somber; and in . . . [his work] . . . one admires the onerous labour and uncommon effort-which, however, are vainly employed, since they conflict with Reason. [82]

Scheibe also wrote:

> The composer who does not think naturally may arouse a certain admiration by his hard work, but he will not move his audience, will not leave behind with them as impression and an emotion.[83]

This kind of criticism seems to have been fairly common in Leipzig in the years surrounding 1738.[84] Even the Bach's strongest allies, Mizler and Birnbaum, recognized in print that he was modeling his compositions upon "the music of 20 or 25 years ago." This would indicate to the scholar that Bach's cantatas must have been old-fashioned at least as soon as a decade before his death.

Bach's reputation over the eighteenth century can be seen as progressing from master of keyboard composition and improvisation to being the greatest organist of all time, followed by national pride in his being a German prodigy.[85] The appreciation of Bach as a prolific and superb composer of choral and orchestral music would not occur until the nineteenth century, and the

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[81] *American Heritage Dictionary, New College Edition*, 1976, s.v. "turgid."
[82] Blume, *Two Centuries of Bach*, 12.
[83] Ibid., 14.
[84] Franklin, *Bach Studies*, 285.
[85] Ibid., 292-293.

complete understanding of his artistic genius would have to wait for twentieth century scholarship and discovery.

<div align="center">Late Eighteenth Century Reputation</div>

Both Bach and Handel were considered to be the pride of German music in the late eighteenth century. Handel's *Messiah* was given performances in Germany in the 1770's and for a short time performances of *Messiah* and a handful of other vocal works by Handel were in vogue in Germany, Sweden, and Vienna. These were followed by the first and subsequently rare performances of Bach's vocal works by C.P.E. Bach.[86] By 1800 the reputations of Bach and Handel had become firmly ensconced not only as the two leading German Baroque musicians but as two opposite sides of a coin; Bach being famous on the theoretical-professional level as the timeless composer of profound chamber music and Handel being famous on the practical-ideological level as the master of large scale choral works given in public concerts that moved the hearts of the populace.[87] Malcolm Boyd puts it so: Bach's music was "carefully crafted, instrumental in idiom, contrapuntally oriented, unmistakably German . . ." while Handel's music was "empirical in structure, vocal in idiom, melody-dominated, essentially Italianate. . ."[88]

In practical circumstances, however, it seems Bach was not mourned much at his passing in 1750. The Leipzig Councilor of the War Office is recorded to have said at his passing that "The School (St. Thomas) needed a cantor and not a Kapellmeister," alluding to the societal change in expectations for the musical leadership.[89] His second wife and widow Anna Magdalena died a pauper, buried in an unmarked grave like her husband. She was even forced to

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[86] Ibid., 294.
[87] Ibid., 294-295.
[88] Boyd, *Bach*, 239.
[89] David, *The Bach Reader*, 189.

sell her collection of her husband's music manuscripts to the city of Leipzig to survive.[90] Bach's

crowning achievement, the unfinished *Art of the Fugue,* was published posthumously in 1751.[91]

Since not more than 30 copies were sold in half a decade his son Carl Phillip Emanuel was

compelled in 1756 to offer for sale the original copper engravings for either their musical or

scrap metal value for the "first acceptable offer."[92]

Indeed, Bach had had very little music published during his lifetime. Most of it was

keyboard music including four "keyboard practice" books, the *Von Himmel Hoch* variations, and

the *Musical Offering.* Only one vocal work was published, a cantata, and a secular at that, written

as a young man of twenty-two while at Mülhausen.[93] Even during the five decades following his

death only one work of his was published, that being two collections of four-part chorales printed

by Birnstiel in Berlin from 1765 through 1769. A corrected and expanded second edition of 371

chorales edited by Kirnberger and C.P.E. Bach was later published by Breitkopf of Leipzig from

1784 through 1787.[94] Besides this the only other works appearing in print were fugues and

excerpts of fugues used as examples in treatises on counterpoint by Marpurg in 1753-54,

Kirnberger in 1771, Kollmann in 1799, and others.[95]

Bach did not publish any autobiographical accounts despite being invited to do so on one

occasion by Johann Mattheson for inclusion in the latter's *Ehren-pforte* collection of musician

biographies.[96] Bach apparently considered himself a workman of long familial traditional

dedicated to bringing glory to God and to teaching others to do the same.[97] It remained for

Johann Gottfried Walther, a distant relative and friend of Bach's from the latter's year in Weimar

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[90] Herz, *Essays on J.S. Bach,* 33.
[91] David, *The Bach Reader,* 198.
[92] Ibid., 269.
[93] Ibid., 39.
[94] Boyd, *Bach*, 244.
[95] Ibid.
[96] David, *The Bach Reader*, 32.
[97] Ibid., 43.

to publish the first biographical reference to Bach in his *Musicalisches Lexicon*, the first music dictionary to include biographies.[98] The first comprehensive biographical accounting of Bach's life was an obituary published in the final issue of the Lorenz Mizler's *Musikalishe Bibliothek,* one of the first musical periodicals. This *Necrology* was not published until 1754.[99] It was written by Bach's son C.P.E. Bach and Johan Friedrich Agricola and contains not only a summary of the master's life but also a list of his works.[100]

<center>Late Eighteenth Century Dissemination of Bach's Works</center>

Twentieth century research has shown that Bach's works survived those critical years of 1750 to 1800 through four primary channels: his sons, his pupils, St. Thomaskirche music library, and the circle of musical connoisseurs in Berlin centered around Princess Anna Amalia.[101] All four of these areas are inextricably linked in a web of human contact connecting those persons who respected and honored Bach's work. It is only as a result of Bach's works being kept alive for decades by devoted professional and dilettante musicians that later masters such as W. A. Mozart were able to demonstrate the value of 'Bach study' in the development composer's musical language by integrating historical techniques and philosophies into 'modern' musical styles.

Bach attracted many fine students to Leipzig due to his reputation as a pedagogue and a keyboardist.[102]One common method used by Bach for the instruction of his students was the copying out of his own works to be studied, thereby allowing the student to learn firsthand of the work's structure and form. As a result many of his students left Leipzig with any number of

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[98] Ibid., 26.
[99] Blume, *Two Centuries of Bach*, 32.
[100] David, *The Bach Reader*, 213-221.
[101] Herz, *Essays on J.S. Bach*, 37.
[102] David, *The Bach Reader*, 38.

their teacher's works in their possession. These students continued their studies on their own,

swapping works with other former Bach students and continuing this tradition of copying with

their own students.[103] These students were mostly gifted and energetic church organists in

central Germany who continued to use Bach's music for performance and instruction.[104] In fact,

German music theory after 1750 was dominated by these former pupils of Bach - Agricola,

Doles, Folger, Guldberg, Kirnberger, Kittel, Marpurg, Nagel, and Ritter.[105] Though these scores

themselves were scattered and only incidentally important to later scholarship these students

continued performance and study of Bach's keyboard works kept the master's music alive in

Germany and supported the dissemination of his music to more distant locales. A good example

of this is the "Bach junto" group of Bach connoisseurs headed by Samuel Wesley in England that

included Kollman, Horn, and Pinto.[106] These students also reached chronologically as far

forward as Weber.[107]

Other first generation Bach pupils included his first student who was ultimately his

successor at Weimar, Johann Martin Schubart. His favorite pupil was reportedly Johann Ludwig

Krebs. His last important pupil was Johann Christian Kittel, a "highly esteemed" organ virtuoso

who, being only 18 years old at Bach's death in 1750, carried Bach's traditions into the

nineteenth century.[108] Kittel's book *Der angehende praktische Organist* (The budding practical

organist) kept Bach's organ methods alive for succeeding generations.[109] Christoph Altnikol

married one of Bach's daughters in 1749 and dictated the master's final works.[110] After writing

the preface to Bach's *The Art of the Fugue* Marpurg later published his own treatise *Abhandlung*

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[103] Herz, *Essays on J.S. Bach*, 38.
[104] Franklin, *Bach Studies*, 287.
[105] Blume, *Two Centuries of Bach*, 32.
[106] Boyd, *Bach*, 241.
[107] Franklin, *Bach Studies*, 288.
[108] Blume, *Two Centuries of Bach,* 32.
[109] Herz, *Essays on J.S. Bach*, 39.
[110] Blume, *Two Centuries of Bach*, 32.

der Fuge.[111] Marpurg even went so far in 1756 as to use Bach as a measure of past composers, calling the medieval composer "Ockenheim" the Bach of his time because he had composed "all kinds of fugues."[112] Although one may take Dickinson's perspective that "Like any self-appointed instructors, Marpurg tried to teach what he could not do" we can certainly appreciate his steadfast crusade on behalf of the greater master.[113]

Of further importance is the second generation of Bach pupils taught by the original generation, some of which were active into the nineteenth century. These men included Altnickel, Fischhof, Gerber, Harrer, Hering, Kellner, Kittel, Krebs, Penzel, Pölchau, and most importantly Forkel and Zelter.[114]

One of the important physical sources of his music was the library of performing parts left in the St. Thomas Church and school in Leipzig. Many of these were later invaluable to reconstructing entire scores. Bach's successors as Cantor in the latter half of the eighteenth century were, in chronological order, Gottlob Harrer, (who was auditioned and chosen even before Bach's passing,) Johann Friederich Doles, Johann Adam Hiller, August Eberhard Müller, and Johann Gottfried Schicht.[115] Upon Harrer's death Penzel, a loyal follower of Bach, held temporary leadership of the St. Thomaskirche choir in his position of first prefect. He is known to have copied two dozen of Bach's cantatas; it is thought that these were most likely performed in Sunday services.[116] Under the direction of Doles from 1756-89 there seems to have been hardly any performances of Bach's works, despite the fact that Doles had also been a student of Bach's.[117] We have records or hints of only one performance of the St. Luke Passion and only

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[111] Dickinson, *Bach's Fugal Works,* 249.
[112] Franklin, *Bach Studies*, 290.
[113] Dickinson, *Bach's Fugal Works*, 249.
[114] Herz, *Essays on J.S. Bach*, 40.
[115] Franklin, *Bach Studies*, 288, and David, *The Bach Reader,* 185.
[116] Herz, *Essays on J.S. Bach*, 33.
[117] Blume, *Two Centuries of Bach*, 26.

one choral cantata, *Erhalt uns Herr bei deinem wort*, which was performed in 1775 for the bicentenary of the Religious Peace of Augsburg.[118] However, there is strong evidence of an unbroken tradition of singing Bach's motets in the church.[119] The motets were apparently used as challenge works to demonstrate the vocal prowess of the choir of men and boys.[120] Such it was that Mozart came to hear a performance under Doles of the eight-voice motet *Singet dem Herrn, alle Heiden* BWV 225 during a 1789 visit to Leipzig.[121]

Three of Bach's sons played various roles in keeping their father's music alive thorough manuscript transmission, performance, and writing or evangelism. Johann Christoph played his father's keyboard works at the Bückeburg court. According to his eldest brother Wilhelm Friedemann, Johann Christoph was technically the best harpsichord player of the sons of Bach and able to perform his father's works with perfection.[122] Later in his life Johann Christoph abandoned his father's heritage, becoming the first of the sons to study in Italy, become a Catholic, and work outside Germany in Milan and England. He is infamous for calling his father an "old wig."[123]

Wilhelm Friedemann bore the brunt of the changing musical tastes of the mid-eighteenth century. As the eldest son he was expected to carry on his father's tradition of orthodox Lutheran church music organ playing. This saddled him with a musical training that did not prepare him to perform nor produce the type of music then in vogue. For some years he was organist at the main church in Halle, where he is known to have performed some of his father's cantatas including numbers 101, 149, 147, 170, and 9. Unfortunately, Halle was a pietistic town. He lost his

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[118] Herz, *Essays on J.S. Bach*, 33.
[119] Franklin, *Bach Studies*, 288.
[120] Blume, *Two Centuries of Bach*, 26.
[121] Herz, *Essays on J. S. Bach*, 34.
[122] Ibid., 28.
[123] Ibid, 328.

position in 1764 and became destitute, depending upon the kindness and hospitality of his friends. Although he inherited quite a sizable collection of his father's manuscripts he was eventually forced to sell them to Eschenburg in 1774 for his very survival.[124] Most of these manuscripts were subsequently lost.[125] It is suspected that he may have had as many as three years of cantatas. After his father's manuscripts were gone he even claimed as his father's some of his own compositions to raise money.

Carl Phillip Emanuel Bach was much more successful because he adopted the new style of music and made it his own. He served for many years as the Director of Church Music in Hamburg. He too inherited a substantial collection of his father's manuscripts, thought to include about half of the cantatas.[126] He used his inheritance in part to suit his musical needs. His six performances of his father's *Saint Matthew Passion* in 1769, 1773, 1777, 1781, 1785, and 1787 give us a good example of his methods. In this *Passion* he retained most of his father's chorales and some of the choruses, adding more of the same of both from other of his father's works including *the Saint John Passion*, the *Christmas Oratorio*, and various cantatas. C.P.E. then composed his own recitatives and arias in the fluent operatic style of the time. This "pastiche" was an accepted compositional procedure in the operatic world of the eighteenth century. It seems to confirm that C.P.E. acknowledged his father's superiority at least in the chorale harmonizations and choral movements even if he thought his own manner of solo lyric writing to be superior. C.P.E.'s own chorale harmonizations were homophonic and simple, like those of the popular church composer Graun. Judging by the repeat performances this revised work was apparently a success. Thus he treated his father's music as that of a good church musician whose

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[124] Ibid., 28-30.
[125] David, *The New Bach Reader,* 385.
[126] Ibid., 33.

works were to be revised to suit the prevailing taste. It seems the good people of Halle were treated to the old master's music whether they were aware of it or not.[127]

Carl Phillip did give four performances of the "Symbolum Nicenum" of his father's *Mass in B Minor* in 1786 in Hamburg, near the end of his life. These were charity concerts for the medical institute for the poor. Typical of the long concerts of that day the "Symbolum Nicenum" was sandwiched in between music by Carl Phillip himself and excerpts from Handel's *Messiah*.[128] Bach's "Symbolum Nicenum" was also revised by Carl Phillip with significant alterations and additions in similar manner as the *Saint Matthew Passion.*[129] Carl Phillip also kept good care of his inherited manuscripts as evidence by his extensive collection catalogued at his death.[130] Altogether there are three families of manuscript copies of the *Mass in B Minor*; Kirnberger's score of the entire work titled "*Missa*;" Carl Phillip's copies of just the "Symbolum Nicenum" and the same son's score of the full mass titled "die grosse Catholische Messe."[131]

The fourth source of Bach's musical works is perhaps the most important of all, not just for the preservation of scores but for the study, appreciation, and dissemination of the master's work to the musicians of the first Viennese school. In the mid eighteenth century the court of Frederick II "the Great" in Berlin preferred the newer, currently fashionable music of the Italians. Within that court, however, was a circle of devoted followers of the older polyphonic style of music, particularly the music of Bach. This circle revolved around Princess Anna Amalia of Prussia, sister of Frederick and a musical enthusiast and collector.[132] Included in this Berlin circle were Marpurg who had lived in Berlin since his youth, Carl Phillip Emanuel likewise since

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[127] Ibid., 31-33.
[128] John Butt, *Bach, Mass in B Minor* (Cambridge: Cambridge University Press, 1991), 27.
[129] Butt, *Bach, Mass in B Minor*, 26.
[130] David, *The New Bach Reader*, 385.
[131] Butt, Bach, *Mass in B Minor*, pg 26.
[132] Ibid.

1738; Christoph Nichelmann in 1739 and later from 1745-55; Johannes Rigk since 1740; Johann Friedrich Agricola as Cappellmeister since 1741; Johann Philipp Kirnberger the theorist since 1751; Karl Volkmar Bertuch since 1764; and Wilhelm Friedemann from 1774 until Anna's death in 1784.[133] Together with Kirnberger Princess Anna established and built a comprehensive library of old manuscripts. From this library manuscripts went out to Brunswick, Frankfurt, Zurich, and Vienna.[134] This library was to be instrumental in the success of the nineteenth century Bach revival. It was one of the principal sources for Forkel's book and Zelter's Bach "cult." Upon her death the collection was preserved in the Joachimsthal Gymnasium in Berlin. It consisted mostly of copies made by the assiduous Kirnberger. Later this collection was to provide all of the performing materials for the nineteenth century Berlin Singakademie for its first performances.

Kirnberger was Princess Anna's composition teacher from 1758-83. He had been a student of Bach's for two years in Leipzig beginning in 1739.[135] His most important original work is *Kunst des reinen Satzes in der Musik* published first in 1771 and again in 1774-79. The initial 1771 edition was a practical treatise on harmony and counterpoint.[136] In the latter editions he also recorded his memories of Johann Sebastian's teaching.[137] Princess Anna was a musician as well as a student, able to play the harpsichord and the organ. She rejected all modern music including the deliberate simplicity of the Berlin Leiderschule, preferring to study only old composers. Her best works are chorale harmonizations.

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[133] Franklin, *Bach Studies,* 287, and Barbara Schwendowius and Wolfgang Domling, ed., *J.S.B. Life , Times, Influence* (Kassel: Bärenreiter, 1977), 155

[134] Butt, Bach, *Mass in B Minor,* 27.

[135] Herz, *Essays on J.S. Bach*, 36-37.

[136] Schwendowius, *J.S.B., Life, Times, Influence*, 156.

[137] Blume, *Two Centuries of Bach*, 32.

The cognoscenti of the Berlin Bach school viewed Bach's music through the lens of their own eighteenth century rational "enlightenment" way of thinking. They did not appreciate Bach's music as profound examples of sacred art, deriving from a deep wellspring of orthodox religious faith and embodying the symbology and liturgy of centuries of western European Christianity. Bach's music was perceived only for its outer form and structure, intellectual sophistication, and musical dexterity. The chorales lost their spiritual function and became mere "objects d'art" for intellectual study.[138] They were in accordance with the prevalent view that his works were above all teaching materials.[139] They regarded Bach as a teacher of the learned style and higher form of counterpoint.[140] In this they missed a true understanding of the master's art.

This Berlin "Bach cult" was the key junction point for the transmission of Bach's work to the most musically important city of the late eighteenth and early nineteenth centuries - Vienna. For five years beginning in 1771 Gottfried Baron van Swieten served as the Ambassador from Vienna to the court of Frederick II in Berlin.[141] While in Berlin he learned of Bach through Princess Anna's circle of enthusiasts, obtaining copies of the *The Well-Tempered Clavier* and other works. It is documented that in 1774 he spoke with the King after hearing an organ recital by Wilhelm Friderik.[142] When Van Swieten returned to Vienna in 1776 he took with him his growing collection of keyboard works by Bach.[143] During his remaining 27 years in Vienna van Swieten continued to collect manuscripts of Bach's works, including a copy of the *Mass in B Minor*.[144] Most importantly, though, he passed his knowledge and love of Baroque music on to

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[138] Herz, *Essays on J.S. Bach*, 350.
[139] Franklin, *Bach Studies*, 290.
[140] Herz, *Essays on J. S. Bach*, 35-36.
[141] *New College Encyclopedia of Music*, 1960, s.v. "Swieten, Baron van," 636.
[142] Franklin, *Bach Studies*, 289-290.
[143] *New College Encyclodpedia of Music*, 1960, s.v. Swieten, Baron van," g636.
[144] Earl Rivers, Choral Literature notes, 2002

several of the most influential and famous composers in the entire history of western music - Mozart, Hadyn, and Beethoven.

Van Swieten held the appointment of Director of the Royal Library in Vienna.[145] His was a place in the most distinguished society of his day, his position and rank influential, his family wealth and fame inherited. [146] Van Swieten used all of his influence, however, for the "cause of music" instead of his official duties.[147] It was he who enforced silence during concert performances with the weight of his disapproving stare.[148] Despite his wealth his musical influence was not in financial support of musicians and composers; rather, he was a very stingy sponsor.[149] His bearing was "that of a grand seigneur" and he was known for having an "air of somewhat overbearing superiority."[150] It was by the influence of this single man the artistry of Bach became a seminal influence in the development of music composition as the eighteenth century waned and the nineteenth century approached. Indeed, It has been thought that Bach's place in the musical firmament is due as much to his music's influence on the later great composers, particularly Mozart, Beethoven, and Haydn, as on his music itself.

Baron van Swieten's influence on the dissemination of Bach's music was due to the private performances and discussions he held on the music of Bach and Handel which Mozart participated in.[151] It is these private sessions that so effectively taught the art of Bach's polyphonic fugal writing to an entire generation of Austrian musicians. Thus we see that Bach's

[145] New College Encyclopedia of Music, 1960 s.v. Swieten, Baron van," 63.6
[146] Ibid., 384
[147] Ibid., 385
[148] Ibid., 385
[149] Ibid., 385
[150] Ibid., 385
[151] Franklin, *Bach Studies,* 291-292.

music was never "forgotten" but rather kept alive by musicians as part of their realm of professional knowledge.[152]

Additional currents in the post-1750 dissemination of Bach's music included some publication in manuscript of several choral works by Breitkopf in its 1761 catalog, including cantatas, five masses, and the *Saint Luke Passion*, followed in 1764 by the *Christmas Oratorio*. Other late eighteenth century publishers such as Westphal in Hamburg, Haehne in Moscow and Traeg in Vienna offered only instrumental works.[153]

Bach's reputation as a composer of keyboard music that was the epitome of musical and technical difficulties was enhanced and represented to the literary public as part of the setting for a novel by Reichardt published in 1779.[154] The first "Bach freak" was Wilhelm Christoph Bernhard who lived as a recluse in Gottingen playing nothing but Bach. He died as a young man in 1784.[155] Carl Gottlieb Richter of Königsberg, a pupil of C.P.E. and Schaffrath is known to have performed Bach's keyboard works. Additionally, Christian Podbielski played Bach and served as a vital link to the Romanticists through his teaching of E.T.A. Hoffmann. It was as a result of this exposure that Hoffmann later played the *Goldberg-Variations*.[156] Other libraries and personal collections would later add to the accumulation of Bach scholarship, such as the Royal Library in Dresden with its set of parts to the *B Minor Mass*.[157]

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[152] Schwendowius, *J.S. Bach, Life, Times, Influence*, 159.
[153] Franklin, *Bach Studies*, 291.
[154] Ibid., 290.
[155] Ibid., 290-291
[156] Herz, *Essays on J.S. Bach*, 41.
[157] Butt, *Bach, Mass in B Minor*, 25.

CHAPTER 5.

MOZART AND THE CHORAL FUGUE I

Mozart's Early Training I.

Wolfgang Amadeus Mozart learned the craft of a musician literally at his father's knee. A remark by Schachtner implies, probably correctly, that all his early childhood training came from his father.[158] Certainly this was the traditional heritage of all the skilled trades that passed their knowledge down to subsequent generations within the family or guild. Mozart was also a very intelligent and precocious child, learning on his own such subjects as arithmetic and languages, of which he learned Latin and Italian.[159] He learned to play both the piano-forte and the violin. Studies in composition also were part of his childhood music training. In 1765 while on tour in London Mozart was required to compose a short four-part chorus (K. 20) for the British Museum. This work had to display a polyphonic character, as it was their opinion that composing polyphony was the best proof of "precocity" of a child prodigy.[160] The year 1766 found Mozart closing his *Galimathias musicum* with a fugue, using for a subject the theme from the song *Willem van Nassau*.[161] We know also that in 1767 when the young Mozart was eleven years old his father Leopold had him compose "fugues for the clavier" that are now lost.[162]

It is not known whether the young Mozart had any exposure to the polyphony of J.S. Bach. It is possible that he did not, owing to Mozart's reactions upon encountering Bach's music as an adult. It seems possible, though, that Mozart may have been exposed at least to some of Bach's keyboard works via one or two of the four modes of communication via which Bach's

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[158] *New Grove Dictionary of Music and Musicians*, 2000, s.v. Mozart, Wolfgang Amadeus.
[159] Ibid.
[160] Alfred Einstein,trans. Arthur Mendel and Nathan Broder, *Mozart, His Character, His Work* (London: Oxford University Press, 1945), 145.
[161] Ibid.
[162] Ibid.

music was disseminated to younger generations. Leopold was an accomplished professional musician and composer in his own right. As a church musician in Austria Leopold would have been part of various circles of church musicians that may have continued to circulate copies of Bach's keyboard works for decades after his death.

Mozart's organ training could also have exposed him to older Baroque polyphonic works including those of Bach. Mozart might have heard organ performances of some of Bach's organ works either at Salzburg or while on tour. On the other hand, the Catholic city of Salzburg would certainly have been not in favor of publicly propagating Lutheran music. There is no proof, however, one way or the other that Mozart was exposed to Bach's music before 1781.

All composers of the eighteenth century had to deal with a "dualism" in musical styles. The first of these was the use of polyphony, which varied in nature geographically between the practices of the Germans and those of the Italians. This polyphony was especially used in church music, both Lutheran and Catholic, owing to the conservative traditions of the church. This was considered to be the older and less preferred style in most circles, especially those outside of the church. The second style was the "galant" style, the homophonic, "concertante" style that expressed emotion through a single melody with accompanying harmonies that could be instantly appreciated without musical training on the part of the listener.[163] This was the style of the opera house, both "buffa" and "seria," of chamber music, of courtly music, and of convivial social music.

Faced thus with composing a new sacred work for the church composers had to choose between using one style or the other, or using both styles in different movements of a large multi-movement work. The latter was the practice in both Germany and Italy. By Mozart's birth these practices had gradually coalesced into the habit of setting certain parts of certain texts in

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[163] Ibid., 144-145.

one style or the other. This allowed the composers of that time to write in both styles within one composition. The traditions of the church were respected by the use of older polyphonic practices and the tastes of the people were met by the use of the newer "galant" style.

Mozart's Salzburg masses conform to this accepted dualism of musical style. Examination of multiple musical settings of the ordinary of the Catholic mass by composers of the third quarter of the eighteenth century shows a consistent use of choral-orchestral fugues in setting the concluding words of the "Gloria" and the "Credo" movements of the ordinary of the mass. These texts are the "cum Sancto Spiritu" in the former case and "et vitam venturi" in the latter.[164] The young Mozart followed this practice consistently with few exceptions. This provides an excellent body of repertoire for the analysis and comparison of Mozart's choral-orchestral fugues to those of Bach. Mozart's distinction in this area became the complete fluency, ease, and creativity with which he re-interpreted Baroque fugal procedure through the stylistic lens of Classical musical style.

Missa Dominicus, K. 66

Since Mozart's family was Catholic and his father Leopold was employed at the Salzburg Catholic cathedral, it followed that his church music consisted primarily of masses, vespers, and other Latin liturgical texts. The most common genre of these three for full musical treatment was the mass. The Baroque mass flourished throughout Catholic Germany and Italy.[165] The primary composer of such music in Salzburg was Johann Eberlin, the court organist to the Archbishop of Salzburg since 1754.[166] This was the popular "solemnis" type of mass, an extended composition

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[164] Stanley Sadie, *Mozart* (New York: Gorssman Publishers, Inc., 1965), 94.
[165] Blom, *Mozart* (Master Musicians Series, New York: Farrar, Straus, and Cudahy, Inc. 1935, reprinted as Great Composers Series, New York: Collier Books, 1966), 154.
[166] *Concise Oxford Dictionary of Music*, 3rd edition, s.v. "Eberlin, Johann."

dividing the five movements of the ordinary into multiple sections alternating between solo and choral settings. These divisions were cast using one or the other of the two musical styles mentioned above. It was a large, festive affair with chorus, soloists, orchestra, and organ.[167] These were the type of masses commonly used at the Salzburg cathedral during Mozart's childhood.

The first two of Mozart's fugues to be examined were composed during the earlier part of his life in Salzburg before his trip to Italy and Vienna. At the age of thirteen he composed his first of several masses in the key of C Major. This work is his *Missa Dominicus,* K. 66. It is a "missa solemnis" using a quartet of soloists, mixed chorus, two oboes, two horns, four trumpets, three trombones, timpani, and strings. It is nicknamed the "Dominicus" mass as it was composed for the first mass to be celebrated by Cajetan Hagenaur upon his acceptance into the Catholic priesthood. It was the custom for new priests to choose a formal name; his chosen name was Pater Dominicus.[182] His connection to Mozart was his position as a son of the Mozart's landlord[168] The *Missa Dominicus* contains two fugues at the traditional places ending the "Gloria" and "Credo" movements. While they are simple and straightforward, they show that the youthful Mozart was already well trained already in fugal composition long before he encountered the music of Bach as an adult in Vienna.

The "cum sancto spiritu" fugue at the conclusion of the "Gloria" is a very satisfactory and straightforward example of a Classical era fugue. The long eight measure subject uses a variety of half, quarter, and eighth note rhythms in a pleasing stepwise motion melody that is enjoyable to sing.

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[167] Blom, *Mozart*, 154.
[168] Einstein*, Mozart, His Character, His Work*, 325.

Figure V-1
Bass line, mm 1-7

The subject is stated four times immediately one after the other. The second and fourth subjects are real entries in the dominant. Like the rest of the fugue the first episode from measures 32-5 uses the running eighth-note phrases from measures 4 and 8 of the subject as melodic material. The next four subject areas, measures 36-42, measures 47-53, measures 57-64, and measures 66-73 each contain only one subject each with the other three voices singing in free counterpoint, a practice that points to perhaps to the immaturity of the young composer in being to handle multiple subject entries in various keys and versions. Like the exposition the voices enter from low to high in the traditional BTAS order.

At measure 76 Mozart brings the music to a half cadence and starts over again with new pairs of voices in stretto, tonic against dominant tonal subjects, again in BT, then AS voice order. The fugal process ends in a false bass entry of the subject in measure 91 followed by a 10 measure episode and an 11 measure coda.

The orchestra includes two trumpets and timpani. These three instruments fulfill their traditional job established during the Baroque era of musical punctuation while all of the strings play colla voce throughout. The violins play independently from the choral fugal lines only at the homo-phonic Classical style coda.

The fugue at the end of the "Credo" to the text "Et vitam venturi saeculi, Amen" is set in a triple meter in contrast to the common time adagio and silent fermata preceding it. This sets it off against the previous music without standing alone as an independent movement. At a length

of 87 measures with only three beats per measure it is the shorter of the two. The 6 measure

subject begins weakly in the tonic key of C Major due to a repeated motive "Do-Ti-Do-Mi-Ti-

Do-Do". It quickly acquires interest then with its upward leap of sixth, downward stepwise

motion, dotted quarter, and melisma on "Amen."

Figure V-2
Soprano line, mm. 1-6

As in the first fugue in this mass the subjects enter neatly one after the other in six

measure increments without recourse to links. The order of entry here is SATB, the opposite of

the "cum Sancto" above, but in the same sequential fashion. Even the fifth entry is in the

soprano, the next voice in turn.

The orchestra doubles the voices except for the final seven measures and one interesting

figuration. When each voice finishes the subject it sustains one pitch for two bars, as in the

soprano in measures 3-9. The string part doubling each vocal part plays four repeated notes on

the same pitch that the voice is sustaining. This small bit of originality helps propel the music

forward and enliven the texture.

Mozart adds a unique syncopated chromatic figure in measures 29-31 in the continuo and

bass lines. He uses it to modulate from the tonic to the relative minor key of A Minor and again

in measures 38-40 as the music modulates back to the tonic. As in the first fugue Mozart uses

only one subject voice at a time, filling in the other voices with free counterpoint.

Even at this young age Mozart's talent at combining the two opposing musical styles of

his time into a smoothly integrated synthesis of the two is evident. A new texture fills measures 55-60 as pairs of voices sing "Amen" on homophonic quarters in dominant-tonic chords while a third holds the common tone. Meanwhile the bass and continuo perform a rising sequential phrase derived from the head of the subject. Two more subject entries bring on the homophonic "Amen" ending complete with two hemiolas to firmly finish the movement.

Figure V-3
SATB, mm. 54-63

Mozart's Early Training II

In 1770 at the age of fourteen Mozart went to Italy to further his musical training. There he studied counterpoint under the famous Padre Martini in Bologna. This was not, however, the polyphony he knew from Hasse and Eberlin in his homeland. This was rather the "old school" Italian polyphony supposedly based upon sixteenth century Renaissance polyphony. This

"contrapunto osservato" seemed to hold no attraction to the young composer.[169] On 10 October 1770 Mozart took the entrance exam to the esteemed Academia Fillharmonica of Bologna. The exam was to compose three voices in "stile osservato" using a Gregorian chant as the basis of the composition. Mozart failed. It was only by the intervention of Padre Martini who corrected the mistakes and had Mozart copy it over again in his own hand that Mozart was subsequently passed and accepted into the society.[170]

Shortly after his return from Italy in 1773 father and son traveled to Vienna, probably to look for a court position. Leopold's family in Salzburg was prosperous but not content. The young Mozart's visit to the much larger metropolis resulted in an intensification of his style.[171] He abandoned his Italian counterpoint and returned to studying the traditional German polyphony he had grown up with. He is known to have copied out 19 church works by Michael Hadyn and Ernst Eberling into score from the parts at this time.[172] Hand copying music was a standard method of study for musicians of that era in learning the music of respected composers. Thus Mozart composed his youthful masses according to the prevalent style of Catholic German church musicians of whom Johann Adolph Hasse was perhaps the most influential and respected musician, at least in Vienna.[173]

Missa In Honorem Sancto Spiritu Trinitatis, K. 167

The 18 year old Mozart composed his *Missa In Honorem S.S. Trinitatis,* K. 167, in 1773 for a use at the Salzburg cathedral. It has the distinction of being his first mass not to use

[169] Einstein, *Mozart, His Character, His Work*, 327-30.
[170] Ibid., 146-47.
[171] Stanley Sadie, *The New Grove Mozart*, Composer Biography Series, (New York: W. W. Norton & Co.,1983), 37-38.
[172] Ibid, 330, 147
[173] Ibid., 323.

soloists.[174] It is also his only mass that he himself provided with a dedication, "in honor of the most holy Trinity."[175] It is one of nine masses in the key of C Major written during his Salzburg years. This key was the key used by the Salzburg trumpeters, hence the prevalence of masses in C Major.

Mozart wrote fugues at the two traditional places, at the end of the Gloria and the Credo movements. Both show the musical growth in the young composer during the five years between this and the *Missa Dominicus* examined above. Both fugues show increased sophistication in handling the fugal process, complexity of fugal subject writing, use of inverted subjects, stretto, and motives drawn from subjects, and the confidence to insert new motives not contained in the initial exposition.

<div align="center">Cum Sancto Spiritu</div>

The fugue in the "Gloria" movement occurs as traditional on the final text "Cum sancto Spiritu in Gloria Dei Patris. Amen." In this case it is an extension of the previous music of the "Gloria" begun without pause after only a short two measure link. The fugue subject is unusually long and divides into three parts - a four measure "head" motive on the text "Cum sancto . . . ," a three measure "middle" motive on the text "Amen ," and a "tail" motive on a repetition of the "Cum sancto . . ."

<div align="center">
Figure V-4.
Soprano, mm. 106-13.
</div>

Cum san_cto Spi _ ri _ tu in glo _ ri_a De_i Pa_tris. A _ men, a _ _ _ _

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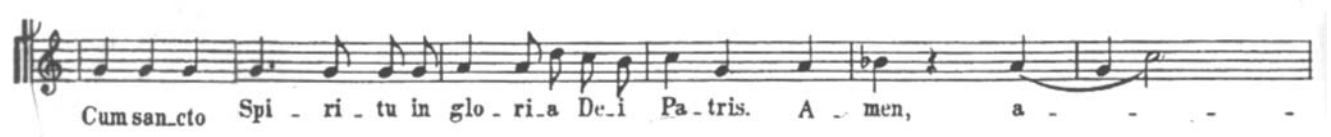
[174] Otto Jahn, trans. Pauline D. Townsend, *Life of Mozart*, vol. 1 (New York, Edwin F. Kalmus, 1968), 255.

[175] unknown, full score of *Missa Trinitatis* #A 2683 (Miami: Edwin F. Kalmus, date u nknown), Preface

men;　　　cum san . cto　Spi . ri . tu in glo . ri . a＿＿ De .　. i Pa .　. tris;

The "tail" motive is deceptively similar in rhythm and at first in pitch repetition to the head motive; however, it leads via a downward leap of a sixth in a different direction. The middle motive is smoothly connected to the end of the "head" motive with continuous melodic motion and firmly disconnected from the "tail" motive by a cadence. This long twelve measure subject creates interesting structure within the fugue. By defining the fugal exposition to mean those measures in which each voice (here it is four voices) first performs the subject at the outset of the work this exposition continues through measure 21. Since each voice enters just three measures after the previously entering voice this may be called a stretto exposition. This overlapping of subjects in which the "middle" and "tail" sections continue verbatim, changed only by necessity into "tonal" versions of the original subject, creates a canonic effect.

Measures 16-21 of the exposition create an interesting situation. The soprano and alto voices enter with tonal subjects in the keys of F Major and A Minor respectively, modulating the music to the key of A Minor at the close of the first bass subject. The choice of key is different than usual preference for the dominant key, but this relative minor key is still a closely related key. Additionally, while the exposition ends at measure 21, at least on paper, the listener will hear the soprano, alto, and immediately following tenor voices as a group of subject entries unto themselves as they enter at the same three measure interval as at the beginning. However, Mozart only used the "head" motive here. Surprisingly, he introduces a new motive in measures 4-27 to bring the key momentarily back to the tonic: a syncopated descending chromatic scale spanning a perfect fourth.

Figure V-5.
Alto, mm. 23-26.

This descending tetrachord is a traditional figure used throughout the Baroque by many composers. These older composers tended to use this figure as a structural component in the continuo line, whereas Mozart uses it twice here as an internal middle contrapuntal line. More telling is the similarity of this figure to his "cum Sancto Spiritu" fugue from the *Missa Dominicus* examined above. Both fugues are in triple time, in C Major, relatively short, and attached to the previous movement either by half cadence or continuing musical movement.

Thus, the definition of the end of the initial exposition is blurred. In the second subject area, measures 22-37, Mozart uses the "head" motive of the subject twice and the new chromatic figure three times. The third time this is used in inversion, bringing the section to a cadence on the dominant of G Major. Here the third subject area in measures 38-49 he again uses only the "head" motive, but this time in stretto first at three measures, then one, two, and three measures apart. This section ends with a Baroque hemiola in measures 38-9 that ushers in the final homophonic six measure final cadence, which is a plagal cadence instead of a dominant-tonic cadence.

The orchestra is used in this fugue completely differently than the almost total doubling of the vocal parts employed in Mozart's *Missa Dominicus*. Here the larger wind choir of two oboes and four trumpets (two clarini, and two basso written in bass clef, possibly played by trombones) plays nearly completely independently of the choral voices. In the 1770's Salzburg still used the

Baroque "church trio" of two violins and basso continuo without viola for church music.[176] The trumpets, oboes, and timpani give strong punctuation and forward impetus to the music, with horn fifths in the "clarini" trumpets joining the timpani in strongly re-affirming the tonic and dominant. The strings play their own figures, sometimes in unison as in measures 1-18, and sometimes swapping figures as in measures 19-24. Even the continuo line remains independent of the choral bass. The orchestra does occasionally double short phrases of some of the vocal lines, but with one exception this is incidental to the overall texture and fugal process. This exception is the chromatic tetrachord outlined above. In the four occurrences of this figure the vocal parts alto, soprano, bass, and alto are each doubled by one instrumental part, first oboe, first violin, continuo, and second violin respectively. Notably the last occurrence of this figure in inverted.

<p style="text-align:center">"Et vitam venturi"</p>

The fugue at the end of the Credo movement is of a type common at that time for the longer and more ornate solemn masses. The tempo is allegro, the meter is cut time, and it stands alone as a separate movement. The character of the subject is reminiscent of the "sicut locutus est" fugue subject by Bach in his *Magnificat*, both subjects being grandly majestic. Half notes turn to quarters and then to eighths mixed with "marching" quarters. The common exposition order of vocal lines is used - bass, tenor, alto, soprano, ranging from low to high. Like the "cum sancto" fugue studied above this subject also begins on the dominant scale degree and cadences on the downbeat of the fifth measure on the tonic.

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[176] Küstler, *Mozart, A Musical Biography*, 102.

Figure V-6.
Bass, mm. 1-5.

This subject is similar to the "cum sancto" subject in that it has more than one part. Here the "head" motive found in measures 1-4 fulfills all the requirements for a complete subject by itself. It is self contained, moves clearly from the dominant to the tonic scale degrees or vice versa, announces itself with two strong whole notes, and proclaims its cadential arrival with a strong dotted half note rhythm. This assertive "head" motive is followed by four measure "tail" of sequential scalar quarter notes that by their very nature lend themselves to easy tonal manipulation and use as accompaniment figuration. Thus, the two and three measures of the "tail" occurring between the exposition subject entries are merely links used to bring the music around in readiness for the next subject entry. This is analogous to Bach beginning a fortspinnung line of running sixteenth notes just before the next subject entry and continuing it in counterpoint to that subject.

Mozart writes a six measure episode in measures 24-29 using the "tail" scale patterns in order to modulate to the relative minor key of A Minor. This is the same key he went to immediately after the exposition in the "cum sancto" fugue in this same mass. Here the bass enters on E to cadence on A while the tenor enters in stretto after only two measures in measures 30-3. The alto enters in on A as the key modulates to D Minor, ushering in a second episode in measures 40-3.

The third subject area of ten measures contains an unusual aspect. There is only one subject entrance, that of the soprano in measure 44 that cadences in Bb major. While the alto,

tenor, and later the soprano voices consist of free counterpoint, in reality their lines embellish the

scale movement of the subject down a perfect fifth, as shown by the circled pitches. Meanwhile

the bass line consists of a variation of the "tail" descending motive.

Figure V-7.
SATB, mm. 44-53.

The voices enter in the fourth subject area, measures 54-73, in the same order as in the exposition, BTAS, but alternating tonal subject inversions in bass and alto with tonal "right-side-up" subjects in the tenor and soprano. They also enter at a distance of only four measures, as compared to the original distance of six measures. There is a fifth entry in the alto just two bars after the soprano. In the fifth subject area Mozart similarly uses five subject entries alternating tonal inversions with real subjects. The fugue ends at measure 96 with the arrival on the dominant G Major, although the movement continues for another 40 measures in the homophonic classical style with just some sequential use of the quarter note "tail" motive.

For the first two subject areas and episodes the orchestra strictly doubles the vocal lines, though often jumping quickly from one vocal line to another to make a new composite melodic line, a common practice of Bach's. The first violin part in measures 24-9 is a good example of this. While the continuo line remains with the vocal basses for the entire fugue, the violins are released to play independent accompanying parts at measure 54, the beginning of the fourth subject area. These eighth note subdivisions of the beat are like the fortspinnung sixteenth notes of Bach's polyphony, except that they are employed within a completely different stylistic framework. Mozart generally either uses repeated pitches or triad arpeggiations, as seen in measures 68-72. This is decidedly more Classical than Baroque.

Figure V-8.
Violins 1 and 2, mm. 67-74.

Mozart's Final Salzburg Works

Missa Solemnis in C Major, K. 337

By his 24th year Mozart was an accomplished composer with many sacred, operatic, and instrumental works under his belt. Although his mature works were composed in the years to follow there is value in looking at two fugues composed in the years immediately prior to his move to Vienna in 1781. Mozart spent the years 1777-80 in Salzburg after having made a sixteen month tour in Germany and Paris.[177]

The *Missa Solemnis* in C Major*,* K. 337, was his sixteenth Mass ordinary. It was composed in March 1780 in Salzburg for an unknown occasion.[178] It is the last of Mozart's Salzburg masses.[179] Unlike the traditional musical form for setting the mass in vogue at that time Mozart omitted writing two customary fugues at the end of the "Gloria" and the "Credo" and instead composed a fugue for the chorus on the "Benedictus" text. This was certainly unique, for the "Benedictus" was traditionally reserved for the soloist or solo quartet to sing.

This fugue shows more influence of the Baroque style and Bach in particular than any discussed thus far. This is due to its key of A Minor, its common time harmonic movement in quarters, a freer use of chromatic minor key tonal harmony and a strong head motive to the subject in Baroque style; "Do-Sol-Le-Sol-Do-Fa."

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[177] Sadie, *New Grove Mozart*, 70.
[178] Ibid., 174-175
[179] Ibid., 70.

Figure V-9.
Bass and Tenor, mm. 1-4.

The syncopated quarters offset the steady beats while the pitches change chromatically very quickly. Mozart brings the subject not only on the downbeat, but also twice on beat three in measures 18-19 in the bass and measures 30-1 in the tenor. This is a Baroque stylistic trait. In the fugues of Bach subjects often shift from entering on the downbeat to entering on beat three. This was because Baroque musical practice regarded beat three to be almost as strong as beat one. The harmony usually changed on each beat, and the melodic phrase structure in that era was conceived as being within each bar and not stretched across several bars as in the periodic melodic structure of the Classical era that followed.

 Like much of Bach's work the music is taut with little wasted time; links are only one or even a half measure long. There is only one episode, measures 25-7, and it does not differ in nature from the surrounding music, but remains grim and purposeful. The half cadence leading into the following "Hosanna" is short at only two measures. This independent movement is a world apart from the *Missa in Honorem S.S. Trinitatis*. Here we see that Mozart's further study of, experience with, and exposure to Baroque music had deepened his facility and understanding of the style. Even the way the subject tails off into free counterpoint after two measures is very much in the style of Bach.

Of incidental note is the ease with which Mozart switches from this Baroque style fugue

within one measure to a wholly Classical style for the Hosanna that follows while retaining the same tempo, meter, beat unit, and key signature. A cascade of violins in parallel thirds ushers in a joyful, sprightly soprano solo replete with upward leaps and embellishments while the chorus answers "Osanna" in shouts of joy and the orchestra plays only on the weak beats, a masterful accomplishment.

Vesperae Solennes de Confessore, K.339

Mozart composed this second of his two settings of the text of the office of Vespers in 1780 while still in Salzburg. As was his custom in sacred works he used the old Baroque figured bass. Only two violin parts are used in the string section. The violins alternate between doubling various vocal parts and providing independent accompanimental figuration. Two trumpets are included in the outer movements.

All movements in this work are in the homophonic "galant" high Classical style save one. The fourth movement "Laudate pueri" is set as a fugue. This example is markedly different from his fugal writing in the "Benedictus" of *Missa Solemnis,* K. 337. "Laudate pueri" shows a mixture of the "severe" and the "galant" styles. From the Baroque he borrows the genre of fugue, the opening head motive "Do-Sol-Le-Ti-Do," and the use of various techniques of subject manipulation including false entries, inversion, stretto, pairing of voices, and permutation of musical motives. From the Classical era he uses the clear delineation of sectional form using V-I authentic cadences, the substitution of homophonic phrases instead of sequential polyphonic ones for the episodes, and open, clear textures without any use of "fortspinnung" subdivisions of the beat.

This movement is actually a double fugue that divides into five distinct sections, each in

either the tonic D Minor or the relative F Major keys and each separated by a short episode. This fugue presents the two subjects one after the other in the first exposition, a compressing of the practice of giving each subject its own separate exposition.

The first subject uses the traditional Baroque outlining of the tonic and fully diminished seventh chords with a different strong rhythm in each of the four measures.

Figure V-10.

Bass, mm. 1-7.

This portion of the opening exposition lasts from measures 1-25. The text is "telescoped" to shorten the span of the movement by assigning each voice a different portion of the text to sing. The second subject consists of a simple descending scale spanning an octave.

Figure V-11.
Tenor, mm. 26-28.
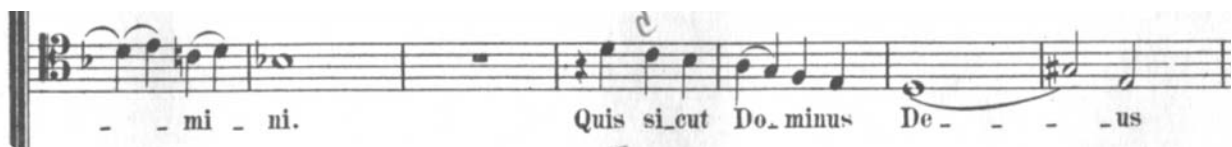
Measures 26-39 forms the second portion of the opening exposition. Here there is no "telescoping" of the text. Both subjects alternate statements in the tonic and dominant as was traditional. This first exposition is closed with a 10 measure episode in contrasting homophony with all voices on the same text "Et humilia respicit in coelo et in terra."

The following four expositions follow the above form closely, using various techniques to combine and contrast the two subjects by themselves and with each others. Each section ends with a homophonic episode, though sometimes this is reduced to just a homophonic cadence of a few measures length.

Figure V-12.

		"Laudate pueri" *Vesperae Solennes de confessore*	
Exposition I	mm. 1-39	mm. 1-26	1st subject, orchestra doubling voices.
		mm. 27-39	2nd subject, orchestra doubling voices.
		mm. 40-9	episode, orchestra pedal, free accomp.
Exposition II	mm. 50-91	mm. 50-69	both subjects combined and contrasted
		mm. 70-9	subject 2 in octave pairs of voices
		mm. 80-7	stretto on subject 1 in dominant, orchestra doubling voices to this point.
		mm. 88-91	cadence and retransition to tonic;
Exposition III	mm. 92-123	mm. 92-113	subject 1 is paired in original and inverted forms ending with a six bar link. orchestra doubles voices.
		mm. 114-23	episode; orchestra pedal and free accompaniment
Exposition IV	mm. 124-51	mm. 124-40	subject 1 is again paired in original and inverted forms; orchestra free accompaniment
		mm. 140-47	fast, short stretto on subject 1; orchestra subject 2.
		mm. 147-51	cadence and re-transition to tonic.
Exposition V	mm. 152-84	mm. 152-59	short stretto on subject 1 in pairs of voices; orchestra subject 2 and free accompaniment.
		mm. 160-94	coda, homophonic, orchestra free figures and longer scales based upon subject 2.

Here Mozart is demonstrating a high level of sophistication in manipulating the two subjects not only in the chorus but also in the orchestra. The effect of this movement is one of clarity and sectional organization owing to the clearly defined cadences and the lack of scurrying sub-divisions of the beat. Only the violins get to play eighth notes, and that is only towards the end of the movement. This fugue is notable for its Classical transparency of texture.

CHAPTER 6.

MOZART AND THE CHORAL FUGUE II

Mozart's Exposure to the Music of J.S. Bach, Vienna, 1782-4

Mozart worked for the Count Hieronymus Colloredo, Prince-Archbishop of Salzburg. At

that time in history this required Mozart to obey his commands as a servant would. His

relationship with that worthy nobleman was often fractious, and Mozart chafed at the restraints

placed upon his ability to travel. When the archbishop decided to journey to Vienna on 16 March

1781 Mozart was included in the company of servants and courtiers chosen to accompany the

archbishop.[180] Mozart was upset at his assigned place at the eating table, having been seated

below everyone but the cooks and kitchen servants. Mozart had a stormy interview with the

archbishop and was finally released from his service. Mozart promptly took up lodgings in

Vienna against the wishes of his father Leopold.[181]

By the winter of 1782 Mozart had made the fortuitous acquaintance of a singular

personage in Vienna, Baron Gottfried van Swieten, who had profound influence over the course

of music during his lifetime through his introduction of the Baroque music of Bach and Handel

to the Classical composers of his day.

The Baron held weekly Sunday concerts in his house from 12:00 noon to 2:00

p.m.[182] These were private reading sessions open only to musicians personally invited by the

Baron. Together they would read through manuscripts and published scores when available of

Baroque music by Bach, Handel, and other composers of the time. Mozart was "habitually

present" as a member of this elite group; he and van Swieten were in "constant discourse" at

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[180] Sadie, *The New Grove Mozart*, 77-80.
[181] *New College Encyclopedia of Music*, s.v. "Mozart, Wolfgang Amadeus."
[182] Einstein, *Mozart, His Character, His Work*, 148.

least from January through May 1782.[183] We know that Mozart's involvement in these Sunday

concerts lasted well into 1783. There is an extant account of one such session on Sunday, 12

March 1783. Van Swieten himself sang tenor, Mozart played piano-forte and sang alto, Starzer

sang tenor, and Tebery, a young musician just returned from Italy, sang bass.[184]

In that year of initial discovery, 1782, Mozart reported in a letter dated 10 April that he

was spending his Sunday afternoons at the Baron's home hearing and discussing the music of

Bach and Handel.[185] Since van Swieten's study was of the keyboard works of Bach, Mozart was

thus exposed to a quantity of the fugues. In a variation of the old pedagogical techniques of

copying music to learn its structure and elements Mozart proceeded to transcribe five of Bach's

fugues for string quartet along with one fugue by Wilhelm Frideric Bach.[186] These five fugues

were drawn from the *Well-Tempered Clavier* and *The Art of the Fugue*.[187] Since these fugues

stood alone Mozart wrote adagio introductions (or preludes) for four of them. Additionally the

young composer wrote his own first prelude and fugue. This was the first of a planned set of six

preludes and fugues dedicated to van Swieten.[188]

Mozart was by accounts more impressed with Bach than Handel though he was exposed

to both by van Swieten.[189] His wife Constanze also loved the fugues and all music by Bach and

encouraged him to study Bach. Mozart reported to his sister Nannerl in another letter on 20 April

1782 that Constanze begged him to write fugues, admitting that "the cause of this fugue's

coming into the world is really my dear Konstanze."[190]

Mozart's artistic growth is revealed through a letter written to his father Leopold in

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[183] Jahn, *Life of Mozart*, vol. 2, 385.
[184] Jahn, *Life of Mozart*, vol. 2, 386.
[185] Blume, *Two Centuries of Bach*, page 360; David, *The Bach Reader*, page 360.
[186] David, *The Bach Reader*, 360.
[187] Ibid.
[188] Ibid.
[189] Herz, *Essays on J.S. Bach*, 44.
[190] David, *The Bach Reader*, 360.

Salzburg in April 1782. While one of Mozart's primary influences in his youthful years had

been the music of Eberlin he now remarked that after several months of studying Handel and

Bach he had arrived at a lower opinion of Eberlin:

> If Papa has not yet had those [instrumental] works by Eberlin copied, so much
> the better, for in the meantime I have got hold of them and now I see (for I had forgotten
> them) that they are unfortunately far too trivial to deserve a place beside Handel and
> Bach. With due respect for his four-part composition I may say that his clavier fugues
> are nothing but long-drawn-out voluntaries . . .[191]

This adult discovery of the music of the two Baroque masters marks the beginning of a

new period in his style.[192] Elements of Bach and Handel's musical style and technique were

assimilated by Mozart into his high classic period musical language with decisive and important

results.[193]

Mass in C Minor, K. 427

The next fugue to be examined was composed by Mozart after his introduction to works

of Bach and Handel at van Swieten's beginning in 1782. It is found in his *Mass in C Minor*, K.

427, written in fulfillment of a promise to his bride Constanze. He performed it in Salzburg in

1783 when he brought her to meet his father. Mozart also seems to be showing off his new skills

in fugal writing gained from his study of the older masters. He uses different textures of choral

voices, styles of solo writing, virtuoso instrumental and vocal writing, orchestral writing that

often participated as an equal with the voices, and expanded breadth of conception.[194] To do so

he needed to compose a much longer composition. Hence this work falls into the category of the

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[191] Einstein, *Mozart, His Character, His Work*, 149.
[192] Herz, *Essays on J. S. Bach*, 45.
[193] Franklin, *Bach Studies,* 295.
[194] Christoph Wolff, trans. Mary Whittall, *Mozart's Requiem, Historical and Analytical Studies* (Los Angeles: University of California Press, 1994), 86-7.

"cantata mass," wherein the six movements of the ordinary are further divided into separate musical movements.[195]

<div align="center">Cum Sancto spiritu</div>

Mozart used fugal procedure to set the text "Cum sancto spiritu" in his great *Mass in C Minor* that was at least partially composed in 1782.[196] Set in the parallel key of C Major this fugue contains viola parts. This is interesting since its initial performance was given in the Salzburg Peterskirches during Mozart's trip home the summer of 1783 to present his new wife to his father Leopold.[197] This work clearly shows the results of Mozart's study of the works of Bach. As Bach used "alla breve" to indicate an earlier Renaissance style so also did Mozart use cut time here to indicate the earlier Baroque style of Bach. There is also a good deal of free counterpoint.

This subject of this fugue is unusual in its opening five whole notes. Though the fugue subject has little rhythmic interest it forms an arching melodic phrase from C up to A and then back down to E.

<div align="center">Figure VI-1
Bass line, mm. 1-7</div>

Mozart contrasts the whole notes with counterpoint employing subdivisions of the beat. Thus, the subject stands out handily in the ear against the scurrying faster eighth notes. Ending the subject on the third of the tonic chord also keeps the subject in a single key, necessitating that

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[195] Küster, Mozart, *A Musical Biography*, 156.

[196] Landon, H. C. Robbins, ed., full score of *Mozart's Mass in C Minor*, K.427 (Frankfurt: Edition Peters, 1956), Preface, XI.

[197] Ibid.

modulations be effected during links between subject entries in order to move the key into the dominant. The steady whole notes help to give this subject a sense of breadth, enabling it to move steadily over a long arch spanning 190 measures.

While there is no countersubject per se Mozart uses several very similar motives throughout the fugue, all of them four note groupings of eighth notes, some of which are preceded by an anacrusis of three quarter notes. These motives are simple turns often occurring sequentially. These motives contrast the steadiness of the whole note subject with exuberance and playfulness.

Later in the body of this fugue beginning in the soprano at measure 62 the composer uses long "fortspinnung" sequential lines to accompany the subject entries. Here is another indication of the difference in style between Mozart and Bach. Mozart's melismas here tend to stay within a narrow pitch range with their movement tending to be less structural than ornamental, meaning that they do not have as strong a sense of driving to a particular pitch or tonal destination as Bach's. The small motives of four running eighth notes occur in constantly changing patterns as numbered 1 through 6 in the following example.

Figure VI-2.
Tenor, mm. 100-07.

In addition to the traditional Baroque pairs of trumpets and timpani Mozart added a pair of horns, which were commonly used in Classical orchestrations. Unlike Bach's piccolo trumpets that could play high melismas in quick rhythms Mozart's larger Classical era C trumpets were

more restricted in ability. Here the two trumpets are used in the common Classical manner, restricted to simple repetitions of just the two pitches C and G, tonic and dominant, with only the pitches D and F added sparsely towards the end of the movement.

The strings, oboes, bassoons, and continuo bass are used at first solely to double the vocal lines. The first change from this supporting role is in the second link at measure 47 where the orchestra begins performing a rhythmic figure leaping an octave. Thirty-four measures later at measure 81 the orchestra changes to a faster figure reminiscent of the rhythm of the accompaniment to the "Quam olim Abrahae" movement in Mozart's *Requiem*. In measures 132-47 the strings perform the melisma line while the voices hold their own on the inverted subject entries, and the horns and oboes hold successive dominant and tonic pedals.

There are ten links and episodes, in five of which (such as mm. 47-50) the strings engage in octave jumping figures and the woodwinds hold long chromatically changing chords. These areas all occur in the absence of subject entries and are part of Mozart's classical style of orchestration. These types of sustained chains of woodwind harmonies, for instance, are often heard in his symphonies.

In the concluding section of this fugue Mozart employs a striking new texture that makes for a very strong ending statement. In measures 180-86 he contrasts the choral voices in three octaves proclaiming the subject against the strings and continuo in two octaves proclaiming a melismatic line while the horns and oboes fill in with Baroque style suspensions.

Figure VI-3

"Cum Sancto Spiritu" fugue Expository Sections		
Exposition I	mm. 1-24	The first exposition leads off with four real subject entries from low to high voices alternating tonic-dominant-tonic dominant.
Exposition II	mm. 29-37	The basses and altos enter in strict imitation with real subject entries in the tonic key two measures apart. The tenor enters alone in the submediant relative minor key with a tonal subject.
Exposition III	mm. 54-61	The soprano and bass enter in strict imitation with real subjects in the subdominant one measure apart.
Exposition IV	mm. 75-82	The bass enters with a tonal subject in the minor supertonic key followed canonically at one measure by a tenor tonal subject in the submediant key.
Exposition V	mm. 89-95	There is one tonal subject entry in the alto in the mediant key.
Exposition VI	mm. 99-129	The bass and alto voices enter with real subjects in the tonic key in canon at 2 measures distance accompanied by melismatic counterpoint in the tenor.
Exposition VII	mm. 132-48	The tenor and soprano voices enter with inverted tonal subjects in canon at 2 measures with the strings sharing the melisma.
Exposition VIII	mm. 161-69	Mozart writes a true stretto with alternating tonic and dominant tonal subject entries from high to low-soprano, alto, tenor, and bass.
Exposition IX	mm. 180-90	The chorus enters in octaves with the original real subject with strings and continuo.

Exposition VI is an excellent example of the difference in Mozart's fugal technique as compared to Bach's. Unlike the latter's seemingly effortless fluidity in mixing various types of subject entries with motivic and free counterpoint, this exposition demonstrates Mozart's classical inclination towards simplicity, sectional form, clarity of texture, and immediacy of appreciation. Here he uses one basic musical arrangement in four different voicings. Each

section features a pair of voices performing the subject in strict imitation two measures apart in the same key accompanied by another single voice performing a melisma. The pairings of subject voices are first mixed genders; bass and alto, then soprano and tenor, and secondly matched genders; bass and tenor, then alto and soprano. Each of the four voices gets to sing the melisma once. Each section is nine measures long, although this is disguised by overlaps of 2, 2, and 1 measures respectively (measures 106-7, measures 113-14, and measure 121.) The key progression is a simple I – V – vi – I. Here is Mozart's classicism creating balanced sectional structures and an easily perceived sequence of events.

In the fugues by Mozart examined thus far the only subject variation other than key transposition has been use of inversion. This has been done in a separate section by itself and not mixed in with other versions of the subject as Bach frequently did. Some interest is generated by short two-voice stretto or canonic areas using the accompaniment motives rather than the subject. One example of this can be found at measures 51-3. Finally, the two episodes at measures 61-74 and measures 169-80 are distinguished from links only by their length and use of more than one figuration. Both the links and the episodes use the same motivic material and serve to modulate from one key area to another. This fugue is one of only two choral fugues by Mozart of this length, the other being from one of his earliest masses, the *Missa Dominicus* of 1769.[198]

Mozart stopped composing fugues around 1783-84 and left many of his Baroque inspired works unfinished, including the *Mass in C Minor*. It is thought that once the composer had worked out the new challenges in fugal writing learned from Bach and Handel he moved on to other projects.[199] This mass clearly shows the influence of Mozart's studies of Bach and Handel through van Swieten. One recurring question for which no answer has yet been found is whether

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[198] Küster, *Mozart, A Musical Biography*, 36.
[199] Sadie, *The New Grove Mozart*, 90.

or not Mozart saw a score of Bach's *Mass in B Minor* at this time. Certain aspects of style in

Mozart's *Mass in C Minor,* point convincingly to that possibility. Mozart's "Kyrie" uses

descending half steps spanning the upper tetrachord of the tonic scale first in the upper choral

voices and then in the continuo creating an intensity of dramatic expression much as Bach does

using ascending half steps in his first "Kyrie." Mozart's "Gratias," "Qui tollis," and "Jesu

Christe" are all in the older Baroque metrical style of "in 8" as are several of Bach's movements.

These three movements also contain sharp dotted rhythms, a very Baroque trait. Mozart uses the

older Baroque SSATB voicing twice in his *Mass in C Minor* while Bach used it in six

movements of his *Mass in B Minor*. Mozart's textures often mix fugal expositions, free

polyphony, and homophony as Bach did even more freely in many of the mass movements.

Mozart's "Credo" uses word painting on the word "descendit" while Bach uses the same

technique on the word "Crucifixus" in the movement of the same title. Mozart's "Domine Deus"

is very operatic in style; the declamatory style in triple meter in a minor key is reminiscent of

Bach's tenor aria "Deposuit potentes" from his *Magnificat.* One repeated violin figure is

idiomatic Italian Baroque figuration with its upward climbing notes offset against an embellished

pedal note. Both composers wrote movements using SATB/SATB double choruses, with Mozart

in his "Qui tollis" and Bach in his "Osanna" both emulating the polychoral prevalent in Venice

in the early Baroque period. Both composers deliberately employed musical techniques from the

past, Mozart incorporating Baroque stylistic traits and Bach using Renaissance traits as seen in

his use of the "stile antico" style of imitative polyphony in his second "Kyrie," his "Gratias,"

"Credo I," and "Confiteor." Bach even incorporated a Gregorian chant cantus firmus in his

"Credo I" and "Confiteor" and built a fugue subject upon the chant fragment in his "Credo."

      Like Bach, Mozart wrote for soloists and solo voice ensembles on four of the same

movements, the "Laudamus te," "Domine Deus," "Quoniam tu solus," and "Benedictus." Both composers treated the solo and solo ensemble movements of their masses with modern, operatic styles of writing, Bach in the "galant" style and Mozart in the high Classical style, often using parallel thirds in duetting voices. Despite these and other similarities between the two masses there is no extant direct evidence that Mozart was specifically exposed to Bach's *Mass in B Minor* during the years 1781-82.[200]

The lack of church music composed during Mozart's ten years in Vienna, 1781-91, was not due to some change in attitude on his part towards the church or church music. Rather, Mozart had always composed on commission, and due to the prevailing political conditions in Vienna in the 1780s there were no commissions to be had for new church music. This was because in 1783 the Emperor prohibited any church music using figured bass and instruments except at the court chapel or at Saint Stephens cathedral when the archbishop celebrated mass, thus eliminating any opportunities for new commissions.[201] Mozart's *Mass in C Minor* was composed for the fulfillment of a personal vow concerning his bride Constanze. His *Requiem* was composed for a mysterious commission for concert, not church, performance.

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[200] Küstler, *Mozart, A Musical Biography*, 157. The idea is suggested by W. Plath, 'Zwischen Bach un Handel: Bemerkungen zum "Qui tollis" aus Mozarts c-Moll-Messe (unpublished paper read at the conference 'Alte Music als asthetische Gegenwart', Stuttgart, 1985).

[201] Jahn, *Life of Mozart*, vol 1, 266.

CHAPTER 7.

MOZART AND THE CHORAL FUGUE III

Mozart's Exposure to Bach's Motets, Leipzig, 1789

The next known major exposure by Mozart to the music of Bach occurred seven years

later in 1789. For the previous two years the composer had been preoccupied with the vocal

works of Handel. He is known to have arranged *Messiah*, *Alexander's Feast* and the *Ode for St.*

Cecelia's Day for van Swieten's private home concerts. Mozart used woodwinds to substitute for

organ since van Swieten lacked such an instrument in his house.[202] One of the men Mozart

became acquainted with during this time was Prince Karl Liehnowsky, who was also a frequent

guest of van Swieten at the latter's Sunday concerts.[203] This was the same Prince Liehnowsky

who was later to become one of Beethoven's most important patrons.[204] While a student at

Göttingen University this prince became inspired by Forkel to play Bach on the harpsichord.

Liehnowsky took several Bach manuscripts with him when he returned to Vienna in 1782,

including the *Inventions* and the six *English Suites* and six *French Suites*.[205] In Vienna he

studied under Mozart and became his Masonic brother. Liehnowsky financed Mozart's concert

tour of 1789 that included visits to both Dresden and Leipzig. It was in the latter town that

Mozart first became acquainted with Bach's vocal motets.[206]

Mozart seems to have discovered these works as a revelation. Upon visiting the Saint

Thomaskirche and meeting with the cantor Doles, Mozart was accorded a performance of the

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[202] Ibid.
[203] Volkmar Braunbehrens, trans. Timothy Bell, *Mozart in Vienna, 1781-1791* (New York: Grove Weidenfeld, 1986), 326.
[204] Franklin, *Bach Studies*, 291.
[205] Ibid.
[206] *New College Encyclopedia of Music*, s.v. "Mozart, Wolfgang Amadeus."

choir's primary showpiece, as recalled by the eyewitness Frederick Rochlitz:

> On the initiative of . . . Doles, then Cantor of the Thomas-Schule at Leipzig, the choir surprised Mozart with the performance of the double-chorus motet *Singet dem Herrn ein neues Lied,* by Sebastian Bach. Mozart knew this master more by hearsay than by his works, which had become quite rare; at least his motets, which had never been printed, were completely unknown to him. Hardly had the choir sung a few measures when Mozart sat up, startled; a few measures more and he called out: 'What is this?' And now his whole soul seemed to be in his ears. When the singing was finished he cried out, full of joy: 'Now, there is something one can learn from!' He was told that this School, in which Sebastian Bach had been Cantor, possessed the complete collection of his motets and preserved them as a sort of sacred relic. 'That's the spirit! That's fine!' he cried. 'Let's see them!' There was, however, no score of these songs; so he had the parts given to him; and then it was for the silent observer a joy to see how eagerly Mozart sat himself down, with the parts all around him-in both hands, on his knees, and on the chairs next to him-and, forgetting everything else, did not get up again until he had looked thorough everything of Sebastian Bach's that was there. He requested a copy, valued it very highly, and, if I am not very much mistaken, no one who . . . knows Bach's compositions and Mozart's *Requiem* will fail to recognize, particularly in the great fugue 'Christe eleison', the study, the esteem, and the full comprehension of the spirit of the old contrapuntist achieved by Mozart's versatile and unlimited genius.[207]

This spontaneous reaction of Mozart's upon hearing the motet is proof that he had not

previously become familiar with Bach's motets at van Swieten's sessions. [208]

Requiem in D Minor, K. 626

One of Mozart's most famous choral fugues is his double fugue in the "Kyrie" of his final

work, the *Requiem,* K. 626. This work represents Mozart at the height of his compositional

prowess. In a manner similar to Bach, Mozart allows counterpoint to influence a far greater

portion of the work then ever before. One of his earliest apologists, Abbé Maximilian Stadler,

referred to Mozart's reception of Bach in regards to his *Requiem*: ". . . But in the last years of his

life Mozart still had such respect for the great masters [Bach and Handel] that he preferred their

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[207] David, *The Bach Reader*, 359-360.
[208] Herz, *Essays on J.S. Bach*, 44.

ideas to his own."[209] Comparing the influence of Bach and Handel in the *Requiem* Christoph

Wolff states ". . . the counterpoint that permeates the music is from Bach and the stronger

element."[210] The "Kyrie" is one long series of expository entries completely elided and without

episodes, using only two and a half measures of linking material in the entire fugue. While

Bach's unfavorable opinion of fugues without episodes is well known this fugue overcomes this

lack by sheer force of dramatic intensity and forward drive.

   This is a true double fugue of a kind not seen in the examples of Bach's work studied in

this paper, yet used by him in other instrumental works. There are two types double fugues, both

of them used expertly by Bach. The first type used a separate exposition section for each of the

two subjects plus a third body of subject entries that combined the two subjects in various ways.

One example of this type of double fugue is Bach's "Gratias agimus tibi" from the *Mass in B*

Minor. This second type of double fugue presents both subjects simultaneously as a pair rather

than introducing each one separately. Mozart's "Kyrie" belongs to this second type of double

fugue.

Figure VII-1.
Bass, Tenor, and Alto, mm. 1-4.

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[209] Wolff, *Mozart's Requiem*, 83.
[210] Ibid., 83-4.

In the first fugal subject Mozart uses an opening motive outlining the tonic chord and the diminished seventh interval from the vii° chord. This is identical to the subject of the "Laudate pueri" fugue save for the switched positions of the I and V scale degrees. This distinctive melodic outline was a popular Baroque motive, found in such works as the chorus of "And with His stripes we are healed" from the Part II of Handel's *Messiah*.[211] This melody is strengthened by two strong quarter notes and two equally strong dotted quarter-eighth rhythms. Like Bach's subjects this one does proceed from slower to faster notes, building momentum with the repeated rising pairs of sixteenth notes. This building of tension begins in the second measure of the subject with the resolution of the leading tone C# upwards to the tonic D. Altogether the subject creates a forward motion via its outline of V to vii by descending leap and i to V by sequential ascending steps.

The second subject, heard first in the alto voice, is rhythmically much faster, moving immediately from eighth notes to sequential "fortspinnung" sixteenths. Unlike the melismas studied earlier in the *Mass in C Minor* this melismatic second subject is constructed of a single sequential motive. This is more Baroque in style than the melismas in his *Mass in C Minor*; this subject has a strong and unerring melodic/tonal drive to its ending. In the second half of the fugue the emotion is intensified by raising the first pitch of every group of four sixteenths upwards one half step, which one critic G. Weber called "Gurgelein."[212] The consistent sequential upward pitch movement adds to the dramatic intensity that imbues this movement.

There is also a very important relationship between the second subject and the opening phrase of the Introit. The second is an embellished version of the inversion of the Introit phrase, as seen in the example below.

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[211] Bukofzer, *Music in the Baroque Era*, 227.
[212] Jahn, *Life of Mozart*, vol. 3, 372-3.

Figure VII-2.
Subjects, Introit and Kyrie.

Re - qui - em ae - ter - - nam

Do - na, do - na e - (is)

Figure VII-3

		"Kyrie" *Requiem* K. 626
Exposition I	mm. 1-15	The voices enter in pairs, one voice each with the subject and countersubject in the following order: bass and alto in the tonic key: soprano and tenor in the dominant key; alto and bass in tonic again; and tenor and soprano again in the dominant. This is followed by a one and a half measure link.
Exposition II	mm. 16-33	The voices enter in different pairings and in different keys than tonic and dominant: soprano and bass in the relative major; tenor and soprano in the subdominant*; bass and alto in the flatted VII key; soprano and tenor in the flatted VI key*; and bass and tenor in the same flatted VI key. The alto follows with a fragment of subject I. (* The second subject enters on a different pitch.)
Stretto I	mm. 33-8	The first stretto uses only the second subject entering in a reverse circle of fifths in the order bass, tenor, alto, soprano, bass in the keys C-G-D-A-E.
Exposition III	mm. 39-44	The bass and soprano enters the tonic key of D Minor and are followed by a false entry in the alto. In the ensuing alto and bass entries in the parallel tonic key of D Major the second subject enters on a different pitch.
Stretto II and Conclusion	mm. 44-52	The second stretto also uses the second subject in the dominant and V of V keys entering in the order of bass, soprano, alto, soprano. This is followed by a brief adagio full cadence.

The opening exposition is symmetrical in the same manner as the "Cum sancto spiritu" fugue. The low and high voices are paired both ways in their respective keys of tonic and dominant allowing each voice part to sing both subjects. The second subject begins on the supertonic of the key area, a practice that will be varied later in the fugue. A short one and a half measure link connects this exposition to the body of the movement that follows.

The remainder of this fugue contains Mozart's most flexible, adventurous and advanced fugal writing. Here the pairs of subjects include pairings of high and low voices as well as the like voices pairings seen in the opening. The second subject twice begins not on the supertonic of the key in use at the moment but upon the dominant of that same key. The choice of keys is also more daring, leading from the closely related key of F Major through the minor subdominant to the flat seven and flat sixth scale degree keys of C Major and Bb Major. The use of five pairs of subject entries is decidedly asymmetrical, as is the final alto entry upon a fragment of the first subject in measure 32. This fragment serves as an elision to the following stretto built upon the second subject. In fact this elision disguises that fact that anything is different until the second entry of subject two in the alto at measure 34. These stretto entries bring us back to the tonic via a reverse circle of fifths.

Mozart heightens the forward drive of this movement by writing a very short third exposition at measure 39 and a second stretto before stopping abruptly with a Handel-like concluding adagio. The fully diminished seventh chord pregnantly poised before a rest just before the final adagio full cadence is not only reminiscent of Baroque style but a gesture Bach had used himself.[213] The open fifths of the final tonic chord lend a searing severity and profundity to an already intense movement.

The trumpets and timpani are used sparingly as was common in late Classical practice,

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[213] Bukofzer, *Music in the Baroque Era*, 362.

owing probably to the prominent use of keys other than tonic and dominant. The kettledrums of the period did not have our modern adjustable pitch mechanisms. This limitation causes the drums to be used in this movement in a structurally inconsistent manner, entering sometimes on the dominant, the tonic, or the subdominant. The difference in their use here as compared to their use by Bach lies in the greater use of keys lying further from the original tonic and dominant keys, thus limiting the opportunities to employ the timpani. Likewise the trumpets are used in the classical manner of providing harmonic support in the tonic and dominant keys for important cadences. Indeed, in contrast to the *Mass in C Minor* there is no virtuoso writing at all for either players or singers. The orchestra is treated as an ensemble and is far less important than in the *Mass in C Minor*, being heard hardly ever by itself, and then only for a couple of measures.[214]

The woodwinds and strings double the vocal parts throughout the movement. This unity of orchestration and lack of episodes creates a single intense Baroque-like "affekt" of feverish pleading. This use of a single affect is comparable in effect to Bach's "Gratis agimus tibi" from his *Mass in B Minor.* Both are based upon the polyphony of the era immediately previous to each composer, for Bach the Renaissance, for Mozart the Baroque and Bach himself. Both are fugues with a single emotion or "affect." The orchestra doubles the vocal lines in both works. Both have two subjects, although the "Gratias" presents them sequentially instead of simultaneously. Both move forward with a sense of dramatic inevitability despite their different emotions. Indeed, the same beat can be used for both movements if the "Gratias" half note is equal to the "Kyrie" quarter note.

Another fugue of interest for its total use of thematic material is the "Quam olim Abrahae" partial fugue in the "Offertorium" following both the "Domine Jesus Christe" and the "Hostias" movements. Though "Quam olim Abrahae" was completed by Süssmayer, Mozart

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[214] Wolff, *Mozart's Requiem*, 86-7.

composed the complete vocal parts and continuo line as well as enough string parts to inspire the rest of the orchestral figurations. This lovely incomplete fugue has a single subject built of four phrases as seen in the initial bass voice. Measure 1 is motive one; measure 2 is motive two; measure 3 is motive three; and finally measures 4 and 5 are motive four. In this opening the tenor voice is in strict imitation, presenting all of the same motives but in a slightly different order

Figure VII-4.
Bass and Tenor, mm. 44-51.

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No other pitches or filler material are used at all for the entire 58 measures of this fugue. The fugal statements are propelled forward by a vigorous accompaniment by the strings and bassoons consisting of a repeated rhythm of two sixteenths followed by two eighth notes. The lower voices (violas, violoncellos, basses, and bassoons) play one beat apart from the violins creating a fast back-and-forth motivic exchange. Within this motive are inserted many leaps of an octave or more that further add to the drama of the music. The fugue dissolves into a sublime

homophonic chorus, one of Mozart's hallmarks. This latter part is in truth a series of episodes.

Here Mozart uses motives from the fugue as the basis for sequential figures contrasting one

voice against the others.

CHAPTER 8.

SUMMARY

Without a doubt both Bach and Mozart were consummate master composers of the first rank. Each distinguished himself in the area of fugal composition. For Bach the composing of fugues was merely a logical outgrowth of his polyphonic heritage reaching back into the late medieval ages and taught to him from his childhood. Everything Bach wrote was conceived within the mindset of polyphony. For Mozart fugal composing was only part of his musical upbringing along with the homophonic forms and "gallant" styles of the Classical period. Mozart did not fully become capable of writing fugues of similar quality to Bach until his discovery and study of Bach's fugues as an adult. For him it was as if putting on a mantle of an older, discarded music in addition to the current, popular music he knew so well. This is the talent, the ability that stands Mozart out above and beyond his contemporaries, that is, the ability to assimilate all of the modern and older musical styles, techniques, forms, and procedures available to him and to synthesis them into a flexible, multifaceted personal style that reflected them all. Musical influences as diverse as Italian opera, Bach fugues and motets, Handel oratorios, German and Italian polyphony, German Singspiel, chamber and keyboard music all became a part of Mozart's palette of musical ideas, as Bach assimilated all of the extant forms, procedures, and styles of his time into his own intricate polyphonic language.

Our examination of "sicut locutus est" from Bach's *Magnificat* shows his brilliance at writing permutation fugues wherein nearly every single note and phrase is derived from the subject. Motivic inversion is freely used. The note values of the subject form a loose palindrome of rhythm. Like some of Mozart's fugues this one dissolves into homophony at the ending.

Bach's sixth motet, *Lobet den Herrn,* and his "Confiteor" movement from his *Mass in B Minor* both show his adeptness at constructing double fugues. In the former example the opening exposition is itself a stretto. The rocketing upward arpeggio of the first subject contrasts the lyric scalewise movement of the second subject. Using an abundance of free counterpoint Bach makes each section successively shorter, showing a mastery of pacing. Sequential episodes are built on subject motives. In the "Confiteor" he again writes for only voices and continuo and introduces the two subjects separately. Here though the two subjects are intended to coincide directly with each other forming the expanding movement of the typical Renaissance cadence, one voice moving "Ti-Do" while the other moves "Re-Do." Even more impressive is use of the two subject fugue over a slowly moving cantus firmus derived from chant.

Bach's "Kyrie I" from the *Mass in B Minor* is a masterpiece in many respects, not the least of which is the way in which he paces and manages the intensity of the drama over such a long period of time. Long-breathed expositions for orchestra or chorus alone alternately build the tension and then suddenly release it, only to continue the process once again. The use of gradual upwardly moving chromaticism for emotional expression is later found also in Mozart's mighty "Kyrie" from his *Requiem.* Bach easily mixes freely composed melodies with the fugal counterpoint and likewise uses the instruments in both independent and doubling capacities.

Bach was capable of using and ignoring all of the traditional procedures of the fugue. In his "Pleni sunt coeli et terra" from the above mass he alternates the subject entries not between tonic and dominant but between tonic and subdominant. Here he also used both real and tonal versions of the subject depending on which key he next wanted to move to. His use of duetting voices to shorten expositions not only solved that challenge but produced some marvelous and novel musical effects. Finally, Bach's "Cum Sancto Spiritu" from the *Mass in B Minor* (a text

often set by Mozart in his youth) freely combines concertato and fugal procedures in alternation. He has the subject enter in reverse key order; dominant-tonic-dominant-tonic and uses false strettos to mislead the ear.

Mozart's fugues clearly show a progression from basic choral fugues built upon the common Austrian-German traditions of his time to more personal, skilled, and daring compositions written after much study and exposure as an adult to the fugues of Bach. For instance his "Cum Sancto Spiritu" from the "Gloria" of his *Missa Dominicus,* K. 66, fit the pattern of fugues commonly written on that text. The fact that the second, third, fourth, and fifth expositions each contain only one subject statement with the other voices in free counterpoint point to a young, though gifted, composer still thinking more homophonically than polyphonically. Mozart's "et vitam venturi" end in homophonic antiphonal chords, somewhat as Bach had done in his incomplete fugue "Osanna" from the *Mass in B Minor*.

Mozart's fugue on "Cum Sancto Spiritu" from his *Missa Trinitatis*, K. 167, uses a long subject containing many musical parts, reminiscent of the "sicut locutus est" fugue from Bach's *Magnificat.* Mozart uses inversions and blurs the end of the initial exposition with overlapping subject entries and a move to the submediant key instead of the dominant. He also uses independent wind parts.

From the same mass Mozart's "Et vitam venturi" fugue uses episodes based upon subject motives. He uses multiple voices at one point to embellish a descending F major scale pattern. Like much of Bach's writing Mozart moves his instruments amongst the fugal vocal parts creating "composite" instrumental lines. At the end a bit of Classicism is heard in the arpeggios and repeated notes of the two violin parts.

The "Benedictus" from Mozart's *Missa Solemnis*, K. 337, is his most Baroque and Bach-like choral fugue yet examined. Set in the key of A Minor the subject begins with a Baroque-style "Do-Sol-Le-Sol-Do-Fa". The counterpoint is chromatic, and the subjects enter on the third beat as well as on the downbeat. The music is taut, rigorous, and dramatic.This movement is followed by a completely and wholly classical-style "Osanna."

Mozart's double fugue "Laudate pueri" from his *Vesperae Solennes de Confessore, K.339,* is a wonderful example of Mozart simultaneously using Baroque and Classical musical traits in a single movement. On the Baroque side of the coin is Mozart's setting of this text as a double fugue, the opening subject motive "Do-Sol-Le-Ti-Do", and the use of false entries, inversion, stretto, permutation of motives, and voice pairing. However these traits are balanced by a classical balance of structure, clear delineation of sectional form via perfect authentic cadences, substitution of homophonic phrases instead of polyphonic sequences for episodes, lack of fortspinnung, and transparency of orchestration and texture.

Mozart's *Mass in C Minor,* K. 427, reveals his study of Bach's polyphony at van Swieten's Sunday concerts with a dramatic turn to Bach style polyphony. His "Cum Sancto Spiritu" fugue is Mozart's interpretation of the same principles found in the joyful fugues of Bach. This fugue shows Mozart extending himself into a long span of fugal composition with eight-note fortspinnung runs and a subject containing five whole notes in alla breve time. While the fugue succeeds, it has less tonal and directional impetus than similar fugues by Bach.

The crowning fugue by Mozart, of course, is his "Kyrie" from the *Requiem, K. 626.* Similar in nature to the much earlier "Benedictus" fugue, this last fugue of Mozart's brims over with Bachian drive, urgency, tautness of construction, and flexibility of construction. This double fugue presents both subjects at once, the first a weighty Baroque-like pronouncement on the

pitches "Sol-Do-Le-Ti-Do" and the second a strongly directional fortspinnung sequence of

sixteenth notes. Contrast between the natures of two fugue subjects was seen earlier in the

opening fugue of Bach's *Lobet den Herrn* motet. Here Mozart uses a more daring selection of

keys and propels the intensity of the polyphony with the upwardly driving chromaticism in the

second subject, reminiscent of the first "Kyrie" from Bach's *Mass in B Minor*. With its grand

pause at the end on a very Bach-like diminished seventh chord and an adagio concluding

cadence on open fifths, this fugue reveals Mozart at the height of his fugal prowess.

Mozart's most sophisticated fugal writing comes as a notable addendum to his large

oeuvre of Classical style composition for which he is primarily known. Bach, on the other hand,

was and is known for his extraordinary mastery of polyphonic techniques in all genres and

spheres of musical endeavor. Neither Bach nor Mozart were innovators. Mozart composed in the

universal style of the high Classical period, using the same musical materials as his

contemporaries.[215] He brought to full fruition the possibility of that style while also integrating

the polyphony of the Baroque. Mozart's chief contribution to the fugal genre was an

'overwhelming sweep of basic rhythm" according to Dickinson, that is to say, the ability to

smoothly move the fugue along with a driving rhythmic force that could be both playful and

graceful or intensely serious. His work rarely evoked as deep an effect as that of Bach.[216] He also

was the first composer of a later era to absorb and combine Bach's fugal genius with the musical

style of his own era. Einstein said that by the end of his life Mozart had achieved a "marvelous

fusion of the gallant and learned . . ."[217]

Thus it is clear that the fugal writing found in W. A. Mozart's choral movements of his

major choral-orchestral works can be favorably compared to those of J. S. Bach in terms of

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[215] Harnoncourt, *The Musical Dialogue*, 84.
[216] Dickinson, *Bach's Fugal Works*, 227.
[217] Einstein, *Mozart, His Character, His Work*, 155.

mastery of contrapuntal technique, fugal procedure, creative invention, and artistic inspiration. The primary differences in the mature choral fugal writing of the two masters are owed to the different prevailing musical styles of their separate lifetimes and their unique and unusual creative personalities. Both masters created exemplary examples of fugal choral music that have enriched the legacy of the musical world.

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