University of Alberta

Carl Czerny – Mass no. 2 in C major
A Biedermeier Composer in Life and Practice

by

John Henry Wiebe 

A dissertation submitted to the Faculty of Graduate Studies and Research
in partial fulfillment of the requirements for the degree of

Doctor of Music
in
Choral Conducting

Department of Music

Edmonton, Alberta
Fall, 2006

Your file Votre référence
ISBN: 978-0-494-22975-0
Our file Notre référence
ISBN: 978-0-494-22975-0

ABSTRACT

It has been the fate of Carl Czerny, (1791-1857) an Austrian pianist, teacher and prolific composer, to be remembered almost entirely for his piano studies and keyboard exercises. Czerny's lack of recognition as a major composer of his time stands in marked contrast to his position as a successful musician in the early part of the nineteenth century, and to the copious amount of music he wrote, in nearly every genre. The focus on Czerny's pedagogical piano compositions ignores virtually all of his "serious" works and leaves a perplexing gap in our knowledge of this successful nineteenth-century composer.

In this project, Carl Czerny's Mass no. 2 in C major has been edited and prepared for performance from the manuscript scores provided by the *Gesellschaft der Musikfreunde* - Vienna. Written in 1830 and revised in 1842, this work marks a significant contribution to nineteenth-century Mass literature and is noteworthy for its setting of the Mass ordinary within an eighteenth-century archetype from the context of the early nineteenth century – a context dominated by the Congress of Vienna and the subsequent rule of Prince von Metternich and known by the moniker Biedermeier. Czerny's sacred music displays a distinctive and interesting style, one that epitomizes the musical Biedermeier in its combination of classical formal constraint and cautious innovation.

A detailed study of the Mass no. 2 serves to reveal many of the characteristics of Czerny's sacred writing style. Czerny relies predominantly upon the homophonic style; a naturally accessible style which is dramatized via the antiphonal use of the solo vocal ensemble. This is in contrast to the strong contrapuntal writing of the fugal sections. The extensive use of periodic construction and the four-bar phrase unit reveal a post-Classical regularity and reliance upon harmonic progression to maintain forward momentum. The pervasive use of chromaticism, while not fully functional, does point to the romantic tendency to supplant the traditional supremacy of the dominant and creates a style that, far from being exclusionary or exclusive in its mindset, was content to combine elements of the romantic with the nostalgic use of classical elements.

ACKNOWLEDGEMENTS

I am grateful to the University of Alberta for its support of this project by providing financial support through the Dissertation Fellowship and the Andrew Stewart Award. Thanks are due to the *Gesellschaft der Musikfreunde-Wien* and specifically to Drs. Otto Bibba and Ingrid Fuchs for their help and support. I am indebted to the faculty at the University of Alberta who have helped with this project over the past number of years: Dr. Leonard Ratzlaff for his work as principal advisor, Dr. David Gramit for his encouragement and work as a reader and to Dr. Debra Cairns for assistance with the editing of the music. Further appreciation is extended to Ondřej Goliáš for advice at the outset of the project regarding the editing of the score and to Dr. Walter Moser and Michael Moser for assistance with German translation. Lastly, I want to acknowledge the ongoing support of my wife Wilma and my children, Luke and Anna. Your love, patience and willingness to support what must have seemed like an endless project have been a source of inestimable encouragement throughout this process. Thank-You.

TABLE OF CONTENTS

INTRODUCTION 1

CHAPTER

I. CARL CZERNY – THE BIEDERMEIER MUSICIAN 5

His Life 7

Czerny as Performer 10

Czerny as Teacher..... 14

Czerny as Composer 17

Cultural Context – Biedermeier 19

II. CARL CZERNY, CHURCH MUSIC AND THE BIEDERMEIER SPIRIT 32

III. ANALYSIS AND EXPLORATION OF CARL CZERNY'S MASS NO. 2 IN C MAJOR (1830 / REVISED 1842) 52

Kyrie 53

Gloria 60

Credo 71

Sanctus 82

Benedictus 87

Agnus Dei 92

CONCLUSION 100

BIBLIOGRAPHY 102

MASS NO. 2 IN C MAJOR – PERFORMANCE EDITION 107

PREFACE TO THE PERFORMANCE EDITION 108

LIST OF INSTRUMENTS AND VOICES 116

KYRIE 117

GLORIA 130

CREDO 162

SANCTUS 201
BENEDICTUS 210

AGNUS DEI 224
DONA NOBIS 230

LIST OF EXAMPLES

Example Page

1-1 Louis Spohr *Die Letzten Dinge*, recitative "Behold the Lamb that was slain!" 31

Carl Czerny Mass no. 2 in C major:

2-1 Kyrie measures 9-13, Woodwinds, Chorus, Double Bass. 37

2-2. Gloria measures 199-205, Oboes, Bassoons, Chorus, and Violins. 38

2-3. Gloria measures 80-88, Solo ensemble, Chorus. 39

2-4. Kyrie Modulations measures 32-54, Harmonic Outline. 41

2-5. Kyrie and Gloria Themes. 43

2-6. Gloria and Credo Fugue Themes. 44

2-7. "Osanna" Theme from the Sanctus and Benedictus. 44

2-8. Gloria measures 278-286. 45

2-9. Credo measures 1-3 and Agnus Dei measures 107-109. 46

2-10. Agnus Dei measures 91-93, Bassoon II, Choral Bass, and Violoncello. .. 46

2-11. Gloria measures 24-29, Harmonic Progression. 48

2-12. Credo measures 33-37, Harmonic Reduction. 48

3-1. Development of the "Crucifixus" Motive. 77

LIST OF TABLES

Table		Page
2-1.	Key Relationships Between Movements.	41
3-1	Kyrie Analysis.	55
3-2	Gloria Analysis.	62
3-3	Credo Analysis.	73
3-4	Sanctus Analysis.	84
3-5	Number of Statements of the word "Sanctus" in measures 1 – 31.	85
3-6	Benedictus Analysis.	89
3-7	Agnus Dei Analysis.	94

LIST OF PLATES

Plate Page

1. Front cover of the 1842 manuscript score. 113

2. First page of the 1842 manuscript score. 114

3. First page of the 1830 autograph score. 115

INTRODUCTION

> "A piece must therefore possess the three following properties, if it would aspire to the character of a composition:
>
> 1st Its ideas and figures must be original, and at the same time also beautiful and effective.
>
> 2nd It must observe all the rules of pure composition. And,
>
> 3rd It must have the regular form and construction which are stipulated by the species to which it belongs, and which, since the birth of modern music, have been established by the works of all good masters."[1]

With these criteria Carl Czerny opens his three-volume pedagogical work, *School of Practical Composition*, originally published ca.1848 in London, England and dedicated to the Royal Academy of Music. That the London publisher R. Cocks deemed it worthwhile to commission, translate and publish a treatise on composition from a Vienna-based composer is a testament to Czerny's success as a published composer in the first half of the nineteenth century. The number of works that Czerny produced further point to the success with which his works were received by the public. Consider the following statement by Gottfried Wilhelm Fink, publisher of the *Allgemeine Musikalische Zeitung,* who wrote: "Herr Czerny is without a doubt one of the composers who are exceedingly well-liked by a large part of the musical public [...]"[2]

---

[1] Carl Czerny, *School of Practical Composition : Complete treatise on the composition of all kinds of music, both instrumental and vocal, together with a treatise on instrumentation in three volumes, translated and preceded by a memoir of the author and a complete list of his works by John Bishop,* (London: Robert Cocks and Company, ca. 1848; reprint, New York: Da Capo Press, 1979), 1:1.

The reception of Czerny's works during his lifetime stands in marked contrast to his reputation as a composer today. Today the name Carl Czerny is associated almost exclusively with his work as a writer of piano exercises and etudes – works which constitute a mere one tenth of his total output. The focus on this fraction of Czerny's compositions ignores virtually all of his "serious" works and leaves a perplexing gap in our knowledge of this successful nineteenth-century composer.[3]

In response to the incongruency between Czerny's current reputation and the quantity of his output, the participants of "The World's First Carl Czerny Music Festival and International Symposium" met in Edmonton, Alberta, Canada, in June of 2002. Organised by the University of Alberta, Canadian Centre for Austrian and Central European Studies,[4] this gathering provided the opportunity to present scholarly research and introduce numerous of Czerny's serious compositions. Included amongst these was a performance of his Mass no. 8 in C major – its first performance since Czerny's time.

While Carl Czerny's Mass no. 8 in C major is a decidedly simpler Mass in both length and style than the current work under study, as the first of at least eleven unknown Czerny Masses it points to a significant, untapped body of nineteenth-century sacred music. The importance of this discovery is given added impetus in light of a renewed awareness of post-Haydn era church music, as witnessed for example by the recent renewal of interest in the sacred works of Johann Nepomuk Hummel and Antonio Salieri.

---

[2] Gottfried Wilhelm Fink, "Carl Czerny," *Allgemeine Musikalische Zeitung* 30 (1828): 233.

[3] Grete Wehmeyer, "Carl Czerny: The Unexplored Genius of a Master," in *The World's First Carl Czerny Music Festival and International Symposium*, June 13 – 16, 2002, Edmonton, Alberta, Anton Kuerti Artistic Director by The University of Alberta Canadian Centre for Austrian and Central European Studies (Edmonton: University of Alberta, 2002), 2.

[4] The Canadian Centre for Austrian and Central European Studies has since been renamed The Wirth Institute for Austrian and Central European Studies.

Very few of Czerny's choral works have been explored or brought to public light. Martin Banner, an American music editor, has published a few of Czerny's shorter sacred works, works discovered in the archives at Schottenstift and the Österreichische Nationalbibliothek, (ONB) Vienna.[5] In addition he has recently completed an edition of Czerny's Mass no. 9 in F major, a Missa Brevis which is necessarily a shorter work written for a small orchestra and choir *ripieno* (no soloists).

Carl Czerny's Mass no. 2 in C major marks a significant contribution to nineteenth-century Mass literature. This large-scale work is noteworthy for its setting of the Mass ordinary within an eighteenth-century archetype from the context of the early nineteenth century – a context dominated by the Congress of Vienna and the subsequent rule of Prince von Metternich and known by the moniker Biedermeier.

This project is divided into two parts: 1. an essay that explores Czerny's life as a composer in the Biedermeier era and discusses the characteristic traits of his sacred musical style; 2. a performance edition of the Mass no. 2 in C major.

The written portion of this project begins by introducing the reader to Czerny's life and influences and then explores Carl Czerny the performer, the teacher and composer. This is followed by an exploration of the political context in which he lived

---

[5] These include:
Ave Maria (SATB, piano) - Alliance Music Publications AMP 0476
Cantate Domino (SATB, orchestra) - Alliance Music Publications AMP 0566
De Profundis (SATB, piano) - Colla Voce Music 15-98715
Te Deum in D (SATB, orchestra) - Colla Voce Music 15-96710
Beatus Vir (TTBB a cappella) - Colla Voce Music 15-96720
Adjutor Meus (TTBB a cappella) - Colla Voce Music 15-96725
Beatus Vir (SATB a cappella) - Lawson Gould LG53049
O Deus Amor Meus (SATB a cappella) - Lawson Gould LG53050
Exite Sion Filiae (SSAA a cappella) - Treble Clef Music Press TC-145
From an email to the author (29/06/2006).

which introduces the concept of the Biedermeier era as a further clarification of the sometimes oversimplified Classical – Romantic descriptors.

Chapter II focuses on the distinctives of Czerny's sacred writing style and general stylistic features as understood from the Biedermeier perspective. Examples taken from Carl Czerny's Mass no. 2 in C major lead to some preliminary conclusions and an assessment of early nineteenth-century church music.

Finally, in chapter III, each of the six movements of the Mass no. 2 in C major are examined in detail. Here we see how Czerny managed to successfully combine a natural vocal style with the textural and formal elements of the Viennese Mass tradition to produce a work that is stirring, persuasive and accessible.

CHAPTER 1

CARL CZERNY: A BIEDERMEIER MUSICIAN

It is perhaps not surprising that very little is known about the life of Carl Czerny (1791-1857), a musician known more for his work as a piano pedagogue and his relationships with composers and performers such as Beethoven and Liszt, than for his own work as a composer. Czerny did write a brief autobiography, *Erinnerungen aus Meinem Leben*, but this was written in 1842, fifteen years before his death, and even then this work covers the years 1820-1842 only in a cursory manner.[6] Thus we are left with virtually no information about Czerny's life during his most productive years as a composer, from the 1820s until his death in 1857.

Czerny did write a large number of letters which are filled with subjective information, both about his life and his relationships. These letters are found in libraries all over Europe, the United States and in private collections. To this date, however, there exists no published collection of his letters.

---

[6] Carl Czerny, *Erinnerungen aus meinem Leben*, ed. Walter Kolneder, Sammlung Musikwissenschaftliche Abhandlung 46 (Baden-Baden: Valentin Koerner, 1968).
Carl Czerny, "Recollections from my life," Translated by Ernst Sanders. *The Musical Quarterly* XLII (1956): 302-317.

Further information may be gleaned from the newspapers and journals of the day. The *Wiener Zeitung*, *Allgemeine Wiener Musik-Zeitung*, *Der Sammler*, *Monatsschrift für Theater and Musik*, *Wiener Theaterzeitung*, and *Blätter für Musik, Theater und Kunst* are all possible sources for information about Czerny, his music and its reception at the time. However no exhaustive search or collection has ever been undertaken, beyond references to very specific topics. In particular, no one has ever explored the information available in this way regarding Czerny's church music.[7] Unfortunately an examination of these sources is beyond the scope of this essay.

In 1998 Iwo and Pamela Zaluski produced a 563-page manuscript, presently unpublished, entitled *Czerny's Vienna*.[8] This is probably the first attempt at a complete biography of Czerny's life, and the authors do add a significant amount of information to the brief sketch in Czerny's autobiography. While they do not list their sources, there are indications that at least some of the contemporary newspapers and journals mentioned above were used for source material; it is not clear, however, how exhaustive their research amongst these sources was. While the manuscript does shed light on many areas of Czerny's life, its focus, as the title suggests, is more on the context in which Czerny lived and worked, leaving us at times with less information about Czerny than might be hoped. This contextually-based method of exploring Czerny's life may have been a necessary reaction to a lack of concrete information about Czerny's life.

---

[7] Otto Biba, Director, Archiv der Gesellschaft der Musikfreunde in Wien, in an email to the author (16/12/2005) states that he is not aware of any information regarding Czerny's church music via these sources.

[8] Iwo Zaluski and Pamela Zaluski, "Czerny's Vienna," TMs, St. Alban, England: Unpublished. Copyright by the author, 1998, 24 Wood End, Park Street.

His Life: A Biographical Sketch

On February 21, 1791, Carl Czerny was born in the Leopoldstadt district of Vienna. His parents had moved to Vienna in 1786, where Wenzel Czerny was able to support his family by teaching piano. Czerny's grandfather, as described by Czerny in his brief and incomplete autobiography *Erinnerungen Aus Meinem Leben*, had been a talented amateur violinist, employed as a city official in the Czech town of Nimburg, 50 kilometres north-east of Prague.[9] Czerny's father Wenzel, born in 1750, was trained as a pianist, organist, oboist, and singer. He spent some time as a military musician and later supported the family by working as a piano teacher and technician.

Carl Czerny's first piano teacher was his father, and by the time the young Czerny was 10 years old he could play nearly all the works of Mozart and Clementi. In 1799 Czerny first became acquainted with Beethoven's name, and like others in Vienna at the time, became enraptured by the bravura performances of this recent arrival from Germany: "Then he (Beethoven) played some of his own compositions, which are marvellous – really wonderful – and he manages difficulties and effects at the keyboard that we never even dreamed of."[10] After this Czerny requested to play as much of Beethoven's music as his father could provide for him. Later that same year, Czerny's new teacher, Wenzel Krumpholz, introduced him to Beethoven personally, who was duly impressed with the young Czerny's performance of Mozart's C major concerto (K.503) and Beethoven's own 'Pathétique' sonata (Op.13), and agreed to teach the young virtuoso. Although the twice-weekly lessons lasted for less than three years (due to

[9] Czerny, "Recollections," 302.

[10] Ibid., 304.

Wenzel Czerny's busy teaching schedule, the elder Czerny's unwillingness to let Carl find his own way to the lessons, as well as Beethoven's preoccupation with his own compositions), nonetheless these lessons were the beginning of a lifelong relationship between Beethoven and Czerny, a relationship that in some ways may have been responsible for what little respect and recognition Czerny does enjoy today.[11] Beethoven asked Czerny to proof-read many of his new compositions and Czerny was renowned for his interpretations of Beethoven's music.[12] In 1816 Czerny began a series of weekly programmes devoted exclusively to the music of Beethoven, many of which the latter composer attended.[13]

When Czerny was ready for a concert tour, in 1805 at the age of 14, he turned to Beethoven for support and guidance. Although he considered himself prepared as a pianist, and although Beethoven wrote a glowing testimonial, Czerny ultimately decided against taking the tour, claiming, "my playing lacked the type of brilliant, calculated charlantry that is usually part of a traveling virtuoso's essential equipment".[14] While this statement may merely have been an excuse offered by Czerny to avoid leaving Vienna, it was the only tour that Czerny ever seriously considered taking and marked the end of his career as a performing virtuoso.

---

[11] Czerny, *Erinnerungen,* 16.

[12] Ibid., 20.

[13] Stephen Lindeman with George Barth: 'Czerny, Carl', *Grove Music Online* ed. L. Macy (Accessed [03/05/2006]), <http://www.grovemusic.com.login.ezproxy.library.ualberta.ca>

[14] Czerny, "Recollections," 311.

By 1806 Czerny had begun to concentrate seriously on his work as a teacher and was beginning to attract a talented group of students.[15] As his teaching schedule filled up, Czerny was able to command a more lucrative fee for his services, money that went directly to the help of his parents. In 1815 Beethoven asked Czerny to personally teach his nephew Carl Beethoven. Ludwig van Beethoven would personally bring his nephew for lessons and even exchanged letters with Czerny, in which he would discuss technical issues regarding his nephew's progress.[16]

It is known that in 1819 Adam Liszt brought his 8 year-old son Franz to Czerny for lessons. Although these lessons did not proceed as long as Czerny would have liked, their friendship and professional respect for each other is evidenced by their continued correspondence and mutual visits -- Liszt visiting Czerny in Vienna and later Czerny visiting Liszt in Paris (1837).[17]

In 1829 Chopin, while in Vienna, stayed with Czerny for a period of time. The friendship and correspondence that grew out of this visit serves as evidence to the level of esteem in which Czerny was held by Chopin.

Czerny was not an extensive traveler, preferring to remain close to his home, and when he did manage to leave Vienna, it was always in the company of a companion. In 1836 he visited Leipzig, in1837 London and Paris and finally in 1846 the Lombardy district of Italy, then a part of the Austro-Hungarian Empire. These trips were justified as

---

[15] Czerny, *Erinnerunen,* 23.

[16] Ibid., 35-36.

[17] Ibid., 29.

both pleasure trips – to visit Liszt in Paris – as well as business trips – to encourage the publishing of his musical and pedagogical works.

During the later part of his life Czerny developed an interest in the keyboard works of J.S. Bach and Domenico Scarlatti. Although never published, he did complete editions of their keyboard works.

After 1847, it seems Czerny's health began to fail him. Perhaps in response to his observable mortality, he turned his compositional pen toward sacred works. These works served no financial purpose for Czerny, as they were destined to remain unpublished, and perhaps even unperformed during his lifetime. Many of these works have still not been performed and now lie in storage in the *Gesellschaft der Musikfreunde* in Vienna.

Czerny ends his truncated autobiography with this rather abrupt paragraph: "In 1827 I lost my mother and five years later (1832) my father, and was thus left all alone, since I have no relatives whatever." [18]

Czerny as Performer

Czerny's ability as a piano virtuoso has already been alluded to, specifically his audition for Beethoven at 10 years of age. The planned concert tour of 1805 would have been the next step in launching a career as both performer and composer, as these two fields were inextricably linked. At that time, however, the tour was not to be.

[18] Czerny, "Recollections," 317.

Between the lines of modesty that Czerny presents in his own defence, it is possible to determine what may have been larger, economic, cultural and political reasons for his change of plans. From an economic perspective one could justifiably conclude that Czerny's parents lacked adequate financial resources. While Beethoven did manage to support himself as an independent musician, he was the exception at the time. Most musicians would have relied on some kind of appointment, either court or church, to provide a financial base: Haydn with the Esterhazys, Salieri at the Hapsburg court, to name but a few. Beethoven was able to rely on his larger-than-life reputation and the largesse of patrons for support. That Wenzel Czerny, not a composer and at best a moderately talented musician, would have had difficulty supporting his family is understandable and perhaps even to be expected. Ernst Hilmar elucidates this situation when he states, "In fact, to be a musician in Vienna meant to stand on a low step of the social ladder, without special privileges, without real social importance – and with an income commensurate with such lowly status."[19]

Evidence of this financial struggle is provided by Carl Czerny when he explains why his lessons with Beethoven had to be suspended after only three years - his father could not afford to give up the teaching time in order to present the young Carl for lessons, even though Beethoven had waived his usual fees.[20] In his letter of recommendation for Czerny's planned concert tour, Beethoven mentions the family's

---

[19] Ernst Hilmar, "Vienna's Schubert," in *Schubert's Vienna*, ed. Raymond Erickson (New Haven: Yale University Press, 1997), 246.

[20] While it is true that regular lessons with Beethoven were suspended after three years, Czerny did remain in close contact with Beethoven, including vacations to Baden, where both Beethoven and Czerny (with his parents) would travel each year. Here Czerny and Beethoven spent time together, ate their meals together and went for walks. Czerny, *Erinnerungen,* 37.

financial situation directly, leading one to conclude that the decision to abandon the tour would have been difficult for both the elder Czerny and young Carl to accept.

> We the undersigned, cannot withhold from the lad Carl Czerny, who has made such extraordinary progress on the pianoforte, far surpassing what might be expected from a boy of fourteen years, that for this reason, and also because of his marvellous memory, he is deserving of all possible support, the more so since his parents have expended their fortune in the education of this promising son.[21]

In response to these circumstances Carl Czerny turned his attention away from piano performance toward teaching – an occupation that not only brought in much needed finances, but also served to give direction to his energies.

> ...it so happened that I got several talented students, whose private recitals made an uncommonly fine impression. In this way, I immediately got a considerable reputation as a teacher, and since all the hours of the day were soon taken up with teaching, I was able to raise my fee. As I naturally turned over all my earnings to my parents (my upbringing having accustomed me to receive all of life's necessities from my parents), our domestic situation soon began to improve; this circumstance in turn spurred me on together with my father gradually to secure for us a more comfortable future.[22]

In 1818, after Beethoven requested Czerny to perform his "Adagio and Rondo" of the E-flat major Concerto "in the great Redoutensaal," Czerny replied:

> Most esteemed Herr Beethoven,
>
> Your request, which pleases me more than I can express, compels me to explain to you my sentiments and my circumstances with the openness required from one man to another. In order to free my parents and myself properly, I have sacrificed the last 15 years of my life to teaching; composing and playing have had to take second place, as I received no encouragement of relief – particularly no relief. In view of the demands made on virtuosos, it has been impossible to refine my playing to the extent which can justifiably be expected from my abilities. And now – after 14

---

[21] Zaluski, "Czerny's Vienna," 89.
Translation by Iwo Zaluski and Pamela Zaluski.

[22] Czerny, *Recollections,* 312.

> years with no experience of this kind – I am to appear before the great critical audience of Vienna, suddenly, without any preparation, having hardly two days to practice, to perform one of your greatest, most accomplished compositions![23]

Czerny did not perform for Beethoven on this occasion, and indeed he never performed as a soloist after this time.

Czerny's attachment to his parents, perhaps an over-attachment, may well have contributed to his reluctance to leave his Viennese home. Czerny was an only child raised amidst the isolation of an immigrant life. When considered in conjunction with the financial struggles of the family, the possibility emerges that there was not as much encouragement to embark on an international tour as one might expect, particularly given his father's musical position. In Czerny's brief autobiography there is one sentence in particular that has caught the eye of writers: "Whatever money my father could set aside from the scant pay for his lessons was spent on music for me, and since I was carefully isolated from other children and thus was under my parents' constant supervision, diligence (hard work, industry) became a habit."[24]

Implied in this sentence is a sense of obligation to repay the sacrifice his parents made on his behalf. If that is indeed the case, Czerny was a dedicated and loyal son, who sacrificed much of his own career in order to support his parents, a task at which he was ultimately successful.

---

[23] Wehmeyer, "The Unexplored Genius," 4.

[24] Czerny, "Recollections," 303.

Overshadowing the above-mentioned considerations would have been the political climate in Europe at the time. By 1805 Napoleon had already conquered vast portions of the Austro-Hungarian Empire and was poised to enter Vienna itself. Certainly very few parents of an only child would be excited to have their child leave on an international tour during a continental war. And just as likely, a significantly attached only child would not have been eager to leave home to tour the "world" during a time when the Austro-Hungarian Empire, and eventually Vienna itself, was the target of Napoleon's forces: "To take advantage of my playing, my parents would have had to take me on tours, and for that they were already too old, quite apart from the fact that the warlike conditions of the time made it impossible to plan such an undertaking anyway."[25]

Czerny as Teacher

If the obligation to support his parents in any way hindered his career as a virtuoso performer, it certainly helped establish his position as a significant piano pedagogue in the nineteenth century. And it is in his work as a piano teacher that Czerny left his most enduring mark. Czerny's pedagogical style was influenced by his own studies of the writings of C.P.E Bach, which Beethoven prescribed for him, and Beethoven's own sonatas, which Czerny knew in their entirety from memory, as evidenced at occasions where Czerny performed, sometimes with Beethoven present:

[25] Ibid., 311.

> I was fortunate enough to possess so good a musical memory that I played all of Beethoven's piano compositions (quite apart from other composers works) completely and precisely from memory – a natural talent that I have preserved to this day. After he (Prince Lichnowsky) had listened to my playing for the first time, the prince was so favourably impressed that almost every morning I had to spend a few hours with him during which I had to play from memory anything he happened to want to hear.[26]

Czerny continued to develop his reputation as a piano teacher of choice in Vienna. In 1810 he met and was influenced by Muzio Clementi. By 1816 he was teaching twelve lessons a day, from 8 AM until 8 PM, a schedule he maintained until 1836, when he gave up teaching full time.[27] Although composition now occupied his working hours, he continued to find time to teach gifted students for the rest of his life.

To better understand the "piano" revolution that was taking place in Vienna in the early nineteenth century, consider that of the 200 or so Viennese instrument makers registered in 1815, at least 135 were keyboard instrument builders – this for a population of 200,000.[28] As the piano became the instrument *de rigueur* for the fashion-conscious Viennese, a corresponding rise in the demand for published music to teach the masses of young players also arose. Czerny was positioned to supply both the music and methodology required by the players. In addition to his numerous technical studies, Czerny published sonatas, sonatinas and hundreds of shorter works, many of which were also arranged in four- to eight-hand editions. He also published a plethora of popular works based on national anthems, folk songs, and other well-known songs.

---

[26] Ibid., 309.

[27] Czerny, *Erinnerungen,* 25.

[28] Philip R. Belt, Alfons Huber, Maribel Meisel: 'Pianoforte', *Grove Music Online* ed. L. Macy (Accessed [04 08 2006]), http://www.grovemusic.com.login.ezproxy.library.ualberta.ca

In addition, the popularity of his Op. 1 to 10, published as a collection in 1818-1819, and the demand for copies of his piano arrangements of works by other composers, made publishers eager to print as much piano music as Czerny was able to supply. Thus, Czerny was able to earn a substantial income from the sale of these works.[29]

In addition to his technical and musical works intended for piano instruction, Czerny wrote a number of other instructional books. These multi-volume sets were published as *Schools* of various topics, the first four relating to *Schools of Piano Performance*, with the fifth a *School of Practical Composition.* In England in particular, these works were well received. Intentionally he assigned prominent opus numbers to these volumes: Op. 200, 300, 400, 500 and 600. His most substantial work, the *Pianoforte School*, Op.500, covers an exceptional range of topics, including improvisation, transposition, score reading, concert decorum and piano maintenance. In the fourth volume (added in 1846) Czerny includes advice on the performance of new works by Chopin, Liszt and other notable composers of the day, as well as by Bach and Handel. Czerny also draws on his reminiscences of Beethoven's playing and teaching.[30]

It was in his work as a piano teacher that Czerny left his most enduring mark. Indeed, he can be called the most significant teacher of his era, and single-handedly influenced the development of the virtuoso concept of the nineteenth century.

---

[29] Charles K. Moss, "Carl Czerny: Teacher and Composer," Carolina Classical Links. http://www.carolinaclassical.com/czerny/ (accessed 29/03/2006).

[30] Belt, "Czerny".

Czerny as Composer

Of the three areas of his life examined here -- performer, teacher and composer -- it is as composer that his legacy is most problematic. That he wrote prolifically cannot be denied, with 861 published opus numbers and many more works in manuscript form, including numerous works for piano, symphonies, string quartets, symphonic Masses, Offertories and Graduals for chorus and orchestra, cantatas, Te Deums and choruses.

Czerny began his compositional career at the age of seven, when he began to write down his own musical ideas which, as he states in his *Memoirs,* needed little correcting when he examined them as an established composer.[31] He also learned composition through the meticulous copying of works by J.S. Bach, D. Scarlatti and others. Similarly, he mastered orchestration by copying the works of Beethoven, Haydn and Mozart.

At the age of 15 he published his first work, *20 Variations Concertantes for Pianoforte and Violin,* Op. 1. Op. 1 to 10 were published as a set in 1818-1819 and their popularity, together with the popularity of his arrangements of works by other composers meant that Czerny was soon making a substantial amount of money from the sale of his piano music. In 1836 Czerny gave up teaching to focus entirely on composition, although we know he also continued to write significant pedagogical works. After 1846 Czerny turned his focus to the composition of church music, which was never published.

That Czerny was successful as a composer, in a financial sense, has never been in doubt. His life evidenced a level of comfort directly due to a rewarding relationship with

[31] Czerny, "Recollections," 303.

publishing houses, aided by his teaching, and at no time after his youth is there any evidence of financial hardship or struggle. Quite the opposite, his death left a substantial estate of both possessions and money – over 100, 000 florins, which he divided amongst four charities: *Gesellschaft der Musikfreunde* in Vienna (which also received his library), *Verein zur Versorgung dürftiger Tonkünstler* in Vienna (a musical pension society), an Institute for the Blind, and the *Barmherzige Brüder und Schwestern* (Brothers and Sisters of Mercy).

That the public in Vienna, Paris, Leipzig and London appreciated his music is evidenced by the constant demand his publishers placed on him for ever more music. However, critics of his day, and today, have not been as receptive of Czerny the composer. That the music the public and publishers demanded was not the music Czerny refers to as "serious" music may well have played a role in the eventual reception of his music. Schumann wrote, "A greater bankruptcy of imagination than that demonstrated in Mr. Czerny's newest creation (The Four Seasons, Op. 434) could hardly exist. One should force the esteemed composer into retirement and give him his well-earned pension, so he would stop writing."[32] It is difficult to know how much of his "serious" music was ever performed and thus evaluated. And if it was, then, much like today, critical ears may have been jaundiced by the stereotype of Czerny the etude composer, Czerny the arranger of popular melodies and by Czerny the 'mass-producer' of music, as referred to by John Field in his account of Czerny's method of composing.[33]

---

[32] Anton Kuerti, "The Carl Czerny Festival," in *The World's First Carl Czerny Music Festival and International Symposium,* June 13 – 16, 2002, Edmonton, Alberta, Anton Kuerti Artistic Director by The University of Alberta Canadian Centre for Austrian and Central European Studies (Edmonton: University of Alberta, 2002), 11.

[33] Iwo Zaluski and Pamela Zaluski, "Carl Czerny: composer of the Biedermeier age – Biography" *Contemporary Review* Vol. 281 Issue 1642 (November 2002): 301.

Interestingly, Czerny himself did not regard his 'brilliant pieces for concerts' as 'serious' music. In the category of 'serious' music he placed his symphonies, overtures, and piano concertos, most of which remain generally unknown today, and some of which still languish among his hundreds of unpublished manuscripts. The best understanding of the reception, or lack thereof, of Czerny's compositions can be garnered from an understanding of the political and cultural context of his life.

Cultural Context - Biedermeier

The problem of attaching a single term, in this case Romantic, to all music of the first half of the nineteenth century has been acknowledged and variously addressed by historians for many years. And yet the dilemma remains that too often we respond to music of this time, in particular from 1815-1850, by comparing it to what Beethoven wrote. That most composers, Czerny included, have not fared well in this comparison is hardly surprising. What is surprising is the hesitancy, until recently, on the part of historians and musicologists to acknowledge the obvious 'gap' that exists between the years 1815-1850, years that coincide with the police-state rule of Clemens Metternich, Minister of Foreign Affairs in Austria.

Otto Biba refers to the 1820's, the final years of Beethoven and Schubert, as the last years that the musical *avant garde* was championed or accepted in Vienna. Schubert's inability to publish any of his symphonic and chamber works speaks to the changing tastes in Vienna of the day. While it is true that Beethoven was still recognized

as a great composer in the 1820's, this success was largely in spite of his later compositions and not because of them. It is perhaps ironic that at this time the experimentation of Beethoven's later works coincided with a return to traditional forms and styles, albeit a manipulated and expanded style: already by 1816 Beethoven was abandoning his "experimental Romanticism" in favour of the techniques of his earliest years.[34]

Not only did Beethoven and Schubert find it increasingly difficult to find a receptive audience for their more experimental works, contemporary composers also ceased to follow in their path. Essentially the long line of composers that had for years enshrined Vienna as the centre of the European *avant garde* in music was broken with the deaths of Beethoven and Schubert. As Charles Rosen has observed in the Epilogue to his *The Classical Style*, "a discontinuity of style between Beethoven and the generation that followed is an inescapable hypothesis for understanding the musical language of the nineteenth century."[35] Historians have traditionally responded to this "inescapable hypothesis" by using the music of Beethoven as the ideal by which all works should be judged, thereby creating a 'progressive' view of musical history that ignores Beethoven's own return to traditional forms. Thus we come to the point where if we are to properly acknowledge and understand the works of more than a generation of composers, we need to find a way of examining their works outside of the limiting and dyslogic bias implicit in the use of the singular term 'Romantic' for all composers of this time period.

---

[34] Charles Rosen, *The Classical Style*, (New York: W.W. Norton & Company, 1997), 483-484, 487.

[35] Ibid., 522.

The term "Biedermeier" has been variously used to describe the time between the Congress of Vienna (1815) and the aborted revolution of 1848 – a time in Austria that was marked by heavy-handed control of Prince Clemens von Metternich. Metternich's policies of censorship and control were a direct response to the preceding years of Napoleonic wars and marked a Europe-wide effort to maintain the new-found peace and stability of the era.[36] In particular, a significant suppression of freedoms was directed at the emergent middle-class, the bourgeoisie. While the desire for the safeguarding of the status quo may have led to the original concept of *Gemütlichkeit*, the resulting surveillance and censorship also led to a stagnation of intellectual discourse. Schubert's contemporary, Eduard von Bauernfeld, wrote that this Austrian system was a "pure negative: fear of intellect, negation of intellect, absolute stasis, lethargy, stultification."[37]

The Biedermeier cultural milieu was more than a local Austrian phenomenon and its values affected all aspects of contemporary society. In his chapter entitled "Viennese Biedermeier Painting," Gerbert Frodl refers to Biedermeier as, "an attitude toward life – a lifestyle rather than an artistic style like classicism or baroque."[38] The lifestyle espoused in the Biedermeier era emphasised realism and simplicity, which reflected the life and aspirations of the new middle-class, the bourgeoisie.[39] Evidence of this is found in paintings that focused on family and home life while musically there was an emergence of 'home' concerts, like the Schubertiade. At the same time, the simplicity of lifestyle

---

[36] Kenneth Delong, "The Conventions of Musical Biedermeier," in *Convention in Eighteenth- and Nineteenth-century Music: Essays in Honor of Leonard G. Ratner,* ed. Wye J. Allanbrook, Janet M. Levy, and William P. Mahrt (Stuyvesant, NY: Pendragon Press, 1992), 198-199.

[37] Hilmar, 247.

[38] Gerbert Frodl, "Viennese Biedermeier Painting," in *Schubert's Vienna*, ed. Raymond Erickson (New Haven: Yale University Press, 1997), 175.

[39] Ibid.

and emphasis on home-life is at least partially contradicted by the desire for self-display as evidenced by the home concerts and proliferation of familial paintings – a projection of an assumed social position.[40]

The Biedermeier attitude toward the arts in general can be described as entertainment-oriented, with words such as 'light' and 'convivial' expressing the desired effect. Nothing was taken too seriously, everything was to be enjoyed to its fullest – a living of life in the moment. Ideally music was to be accompanied by food and conversation, with nothing too intellectual or pretentious to upset the palette.[41]

Of course, this was still the Vienna of Mozart and Haydn, and as such it was a city that considered itself knowledgeable about music and able to discern the good from the bad. Much of Beethoven's late music certainly did not fit into the Biedermeier ethos, and yet, if not always accepted, his music was at least tolerated in recognition of his acknowledged genius. Schubert's songs and piano pieces also challenged the Viennese public, harmonically and technically, yet they were welcomed. However, Schubert may well be the exception that proves the rule, as his orchestral and chamber music remained largely unknown and unpublished during his lifetime.[42] Thus we see how the Biedermeier preoccupation with intimate and accessible fare meant that much of the music we base Schubert's current reputation on - his symphonies, piano sonatas, string

---

[40] Carl Dahlhaus, *Nineteenth-Century Music*, translated by J. Bradford Robinson (Berkeley: University of California Press, 1989), 174.

[41] Hilmar, 248.

[42] The reason more of Schubert's music was not published during his lifetime continues to inspire debate amongst scholars, with some questions being raised as to the commonly held beliefs and assumptions that Schubert was not popular enough or did not have the required influence or business acumen to ensure his works were published. See Ernst Hilmar, 252.

quartets and chamber music - were not part of the dominant musical life in Vienna during this time.

The application of the term Biedermeier, in lieu of Romantic, to describe music and the arts in the first half of the nineteenth century (approximately 1815-1850) comes with its own difficulties and problems. When used as a precursor to the Romantic era it necessitates an exclusionary, linear approach to history - a naïve view that is forced to ignore the obviously romantic tendencies of many composers such as Schubert, Mendelssohn and Schumann. Heinz Funck describes this historical view-point as "epoch building" – a term used to refer to a "specific time period dominated by Biedermeier artistic values."[43] It is precisely this attempt to find a dominant set of artistic values that precludes the acceptance of other values, and forces the term to become exclusionary of the obvious Romantic values at work in the music of many composers during this time.

Alternately, the term Biedermeier has been used as a pejorative alongside Romantic, to refer to those composers who fail to measure up to the Romantic ideals - implicitly referring to the ideals as modeled by Beethoven. This fails to acknowledge Beethoven's own return to traditional forms, and perhaps more importantly, this view creates and ignores a sizeable gap in music history – a gap that Biba suggests would last up to the music of Mahler.[44]

---

[43] Delong, 201.

[44] Otto Biba, "Carl Czerny and Post-Classicism," in *Beyond "The Art of Finger Dexterity": Reassessing Carl Czerny*, ed. David Gramit, Eastman Studies in Music (Rochester, NY: University of Rochester Press, forthcoming).

The use of the term Biedermeier as a pejorative is not an unnatural tendency; grounded first of all in the etymology of the word itself.[45] The terms 'Classical' and 'Romantic' also encourage a qualitative interpretation of the word. As Carl Dahlhaus observes, "there is no avoiding the difficulty that "romantic," like "classic," not only denotes a style, but also functions as a mark of quality."[46] Here we are faced with a point where "descriptive and normative elements inextricably converge."[47]

Eventually our attempt to appropriate the term Biedermeier for use as the title of a specific style type in the first half of the nineteenth century forces us to a deeper exploration of the terms 'Classical' and 'Romantic.' While the scope of this essay will not allow for a full exploration of these terms, Carl Dahlhaus has suggested some of the principal philosophical differences between the Classical and Romantic ethos, and from these differences has drawn a picture of the Biedermeier aesthetic.

1. The music of the Classical era can be defined by its relationship to institutions.

2. The music of the Romantic era can be defined by its relationship to aesthetics.

---

[45] The origins of the term *Biedermeier* are rooted in its German heritage and its use as a pejorative to describe a by-gone era, already considered *passé*. "...*Biedermeier* was used initially in a pejorative fashion and was applied to a cultural milieu that was already over. For a native speaker of German, in fact, *Biedermeier* has inherently comical implications, being a compound of *bieder* (honest, upright, but also ordinary) and *Meier* (a family name so common as to lend itself to deprecation and jokes)...From such precedents *Biedermeier* took on implications of lack of sophistication, of provincialism...Only in the twentieth century did the term lose most of its pejorative connotations as a style-critical concept in the arts, being used to denote the culture, in all its facets, of German-speaking Europe (especially southern Germany and Austria) between the close of the Congress of Vienna (1815) and the Revolution of 1848." Raymond Erickson, "Vienna in its European Context," in *Schubert's Vienna*, ed. Raymond Erickson (New Haven: Yale University Press, 1997), 33-34.

[46] Dahlhaus, 169.

[47] Ibid.

3. The music of the Biedermeier era can be defined by its relationship to the "history of institutions."[48]

Whereas the music and ideas (aesthetic) of the Classical era were a product of the existing institutions, (and therefore inextricably linked to them), in the Romantic era, institutions and ideas parted paths. No longer were institutions the vehicles for dominant ideas, and neither were the ideas a function of existing institutions.[49] Instead, institutions were created to respond to the aesthetics of the Romantic era.

The Biedermeier era was unique in that it did not rely on its own contemporary aesthetic or upon contemporary institutions. Rather it was based on a relationship with the institutions of the past. Thus, in a time of cultural ambiguity (witness the parallel existence of Biedermeier and Romantic music), originality was no longer considered a necessary criteria for status as a work of art.[50] Herein may lie the crux of the difficulty historians and musicologists have in understanding and placing Biedermeier work, as cultural innovation, including musical innovation, ceased to be valued to the same degree it had been in the Classical era, nor would be once again in the later nineteenth century and in the twentieth century.

The attitude of acceptance and contentment implicit in the Biedermeier ethos can be traced to the rise of a large, dominant, middle-class society, commonly referred to as the *bourgeoisie*. The *bourgeoisie* could not want or accept any form of social or cultural unrest – in other words, development - as their very existence depended upon a

---

[48] Ibid., 171.

[49] Ibid., 173.

[50] Ibid., 177.

maintenance of the status quo. As Austrians were still ruled by an absolute monarchy during this period, the very existence of a middle-class was in many ways illusory, a delusion of status, as political power was not in their hands. In this way, ironically, *bourgeois* society was a partner to the censorship and controls of the Metternich regime – it served the interests of both middle-class society and the nobility to maintain the status quo. Dahlhaus refers to this awareness among the middle-class when he writes, "the bourgeoisie was coming to terms with the supremacy of the nobility."[51]

While some composers continued to write music that challenged the accepted norms of the day (in addition to Beethoven witness Schubert's unpublished symphonies and chamber works as well as Czerny's symphonies and larger piano works), these compositions did not find an audience and perhaps more importantly, a publisher, thus relegating them to the desk-drawer. Kenneth Delong goes on from here to state:

> In this symbiotic relationship between composer (often also performer) and audience, in which composers wrote their music to conform to the stylistic expectations of their "public" and to embody their cultural aspirations, it was essential that new compositions please and be comprehensible, in other words, that they find their aesthetic purpose and value in their function and reception.[52]

Thus composers were forced to write music in the style the public demanded. Of course this had always been the case, only now instead of writing for nobility or an institution, composers were writing for the public – a public that in its preferences responded to the political reality of the day, namely the oppression of censorship and a lack of freedom. David Gramit refers to this cultural connection when he objects to the

[51] Ibid., 176.

[52] Delong, 205.

"rigid... distinction between a composer's works and the environment in which they first thrived."[53] In reference to Biedermeier literature Gramit refers to the "self-consciously limited aspirations, a less chaotic art that often (though sometimes ironically) features idyllic refuge." Thus Biedermeier is more than just functional or institutional but rather, within the context of the functional and institutional (in this case the institutions of the past) a response to the contemporary. This is in contrast to the instability and tension that helps define Romanticism. [54]

This has led some to view Biedermeier composers as capitulating to the limitations of the day, instead of challenging them in the true Romantic style. Composers writing in this fashion have been referred to as "realist" composers or writers of *Kapellmeistermusik* - a word used by critics to negatively describe Mahler's symphonies and more generally refers to a lack of progressive traits in music.[55] Thus the use of words such as 'realist' and *'Kapellmeistermusik'* in the pejorative tone, are nothing more than a return to a progressive view of history, as discussed above, which must therefore exclude all works not deemed to contribute in this way.

In his description of some of the key characteristics of Biedermeier music, Carl Dahlhaus refers to *eclecticism*, which is in turn essentially a combination of ambiguity and refinement: ambiguity in that it combines romantic and classical elements (two

---

[53] David Gramit, "Schubert and the Biedermeier: The Aesthetics of Johann Mayrhofer's 'Heliopolis'," *Music & Letters* Vol. 74, No. 3 (August 1993): 355.

[54] Ibid., 366.

[55] Dahlhaus, 177.

extremes), and refinement in that it takes classical devices and develops them to an acute, almost textbook-like over-application, a perfection of style.

Biedermeier music can be recognized by its "manifest dependence upon the musical conventions of the Classic era."[56] Thematic ideas, melodic and rhythmic formulas and conventions that formed the basis of musical dialogue in the Classical period remained important characteristics in the Biedermeier era. In addition to regular four-bar phrases, periodic construction was also based on the classic models – but often demonstrating even more regularity. Likewise the melodies themselves were short, accessible ideas based on gestures borrowed from the past.[57]

Chromaticism was a key element in Biedermeier music, though when compared to the more Romantic composers, its effect is rather localized and even ornamental. Delong states: "an unassimilated local chromaticism within a diatonic framework is one of the most easily recognizable traits of Biedermeier musical style."[58] Dahlhaus refers to the Biedermeier use of chromaticism as a "local effect" and "less well integrated into the formal design" as compared to a more Romantic use.[59]

Louis Spohr (1784-1859) was a German composer whose reputation during his lifetime placed him alongside Mozart and Haydn. His reputation has diminished considerably since then, owing in large part to the perception of his music as "Janus-like," referring to his use of "both the formalism and clarity of the Classical tradition and

---

[56] Delong, 205.

[57] Ibid., 203-204.

[58] Ibid., 204.

[59] Dahlhaus, 178.

the structural and harmonic experimentation associated with nineteenth-century Romanticism."[60] This statement reveals the 'progressive' bias of music history and helps explain why his music is only today being re-evaluated.

In his Symphony No. 3 in C minor, Spohr displays Classical conventions with respect to large-scale form, melodic structure and rhythmic pacing. It is Spohr's reliance on and acceptance of these conventions that place his music within the Biedermeier ethos.

Spohr's music also reveals Biedermeier traits at the more detailed level. In his recitative "Behold the Lamb that was slain!" from *Die Letzten Dinge*, (see example 1) Spohr uses chromaticism which is limited to the local, and therefore typically Biedermeier, level. Here much of the expressiveness of the music, the anguish and lament, is achieved through chromatic alteration – in particular the use of the diminished-seventh chord and in measures five and seven with a reference to the Neapolitan. The emphasis on chromatic harmony leads to the virtual elimination of non-chord tones, which here are restricted to pedal-tones and anticipations. However it is the lack of effect this chromaticism has on the formal outline of the music that reveals the Biedermeier influence. In the larger sense this passage begins and ends on a tonal centre of 'C', revealing the chromaticism to be nothing more than ornamental. This ornamental, expressive use of chromaticism separates Spohr's music from the more traditional Romantic ideal of chromaticism as a means to formal end.

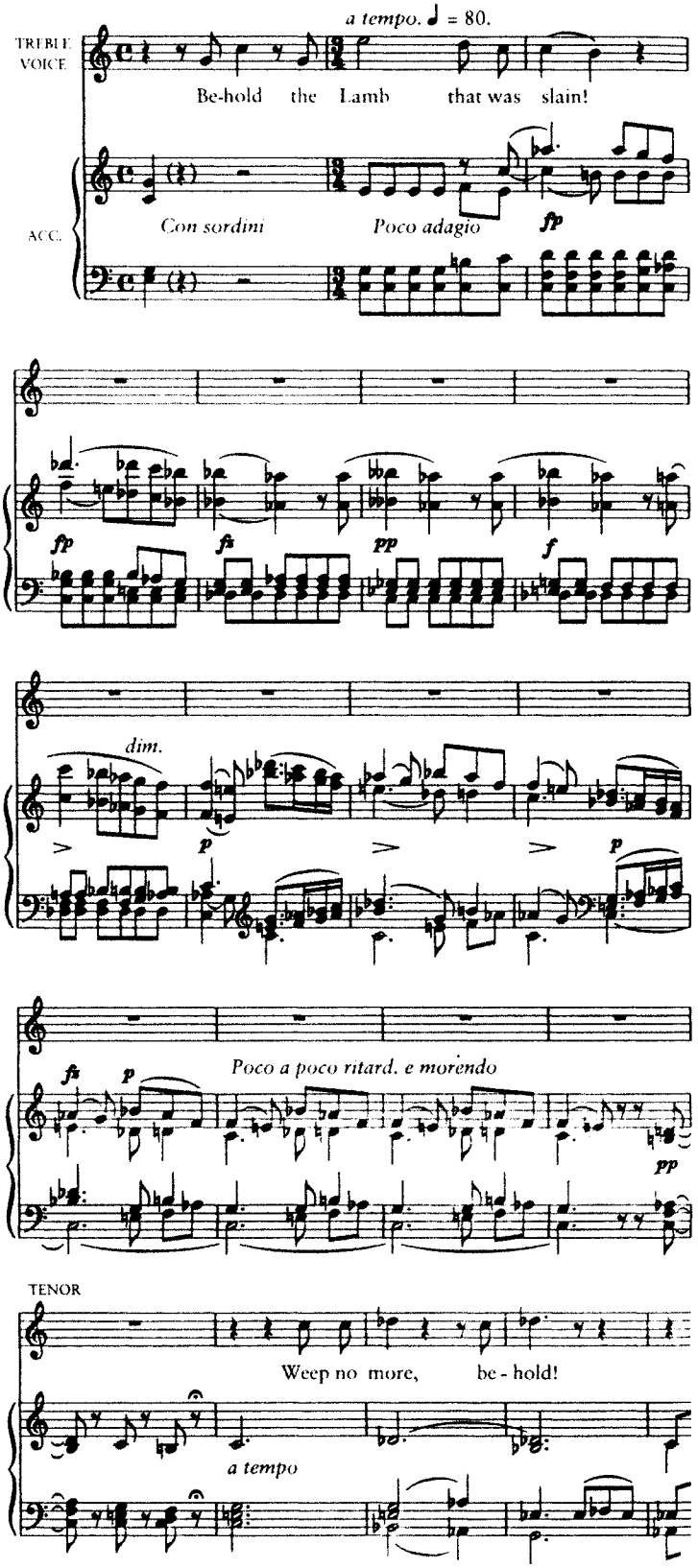
---

[60] Clive Brown: 'Spohr, Louis', *Grove Music Online* ed. L. Macy (Accessed 12/04/ 2006), <http://www.grovemusic.com.login.ezproxy.library.ualberta.ca>

As a Viennese composer of the early nineteenth century, Carl Czerny was a product of and a necessary participant in the Biedermeier ethos. To view his life and compositions in any other context is to ignore the reality of life in Vienna at that time. Far from existing on the fringe of a greater, unattainable philosophy, Czerny was composing from the position of an established "ideal-type." Ernst Sanders, the English translator of Czerny's autobiography, summarizes Czerny's Biedermeier situation: "Czerny was a gifted musician and had obvious talent as a composer, but he was the victim of bourgeois frugality, sobriety, orderliness, and industry carried to the most fantastic extremes."[61]

[61] Czerny, "Recollections," A quote by the translator, Ernst Sanders, 314.

Example. 1 – Louis Spohr *Die Letzten Dinge*, recitative 'Behold the Lamb that was slain!'



CHAPTER II

CARL CZERNY'S MASS NO. 2 IN C MAJOR: CHURCH MUSIC AND THE BIEDERMEIER SPIRIT[62]

In a February 1844 *Allgemeine Wiener Musik-Zeitung* review of Carl Czerny's Offertory Op. 737, the writer refers to the "inspired writing," "beautiful cantabile," and "equally effective accompaniment" found in the music.[63] The article goes on to praise the religious affect and general suitability of the writing style and further suggests that the greatness and respect accorded to Hummel, Mozart, and Beethoven also be accorded Czerny. Given Czerny's singular reputation as a writer of keyboard exercises, it is unlikely that musicians today would place him amidst such a pantheon of composers, particularly in the realm of sacred music. Indeed, Czerny's association with dry pedagogy has largely prevented recognition of the nature of Czerny's other music. A study of the recently-completed performance edition of Czerny's Mass No. 2 in C major (1830/1842), however, provides an opportunity to observe Czerny's compositional technique and approach to sacred music in detail and to place his work into a context of contemporary Mass composition. While it is unlikely that the results will convince many

---

[62] A version of this chapter has been accepted for publication in *Beyond "The Art of Finger Dexterity": Reassessing Carl Czerny*, ed. David Gramit, Eastman Studies in Music (Rochester, NY: University of Rochester Press, forthcoming).

[63] Review of "*Offertorium: Benedicat nos Deus* by Carl Czerny," *Allgemeine Wiener Musikalische Zeitung* 4/14 (1844): 48.

to rank Czerny with at least the latter two of the reviewer's trio, his sacred music nonetheless displays a distinctive and interesting style, one that epitomizes the musical Biedermeier in its combination of classical formal constraint and cautious innovation.

The same review tells us that Czerny was not a composer of church music by mere coincidence but that higher aspirations as a composer and an inner spiritual dedication compelled a turn toward sacred music composition.[64] The vast number of sacred compositions in his *oeuvre* is further proof of Czerny's dedication to this genre. Under the title "Works in Manuscript," the inventory of his compositions compiled after his death by the publisher R. Cocks & Co. lists:

> 3. Eleven Solemn Masses for Voices and Orchestra;
>
> 4. One Hundred and Six Offertories and Graduals for ditto
>
> 5. Two Te Deums for ditto
>
> 6. A Collection of Cantatas for ditto[65]

Very little is known about the genesis of Czerny's sacred works. From the title under which these compositions appear in his autobiography, "Works in Manuscript," we know these works were not written for publication--indeed, most remain in manuscript form to this day. Further, we know that at least some of these works were performed during Czerny's lifetime: two of the large-scale Masses exist in revised versions quite

---

[64] Review "*Offertorium,*" 54.

[65] *A Complete List of Carl Czerny's Works* (London: Cocks & Co., n.d. [ca. 1860]); reprinted in Carl Czerny, *Erinnerungen aus meinem Leben*, ed. Walter Kolneder, Sammlung Musikwissenschaftliche Abhandlung 46 (Baden-Baden: Valentin Koerner, 1968), pp. 55-76; quotation from p. 74. Grete Wehmeyer ["Czerny," in *Die Musik in Geschichte und Gegenwart*, second ed., Personenteil, 5 (Kassel: Bärenreiter, 2001): col. 227] lists far more works in several of these categories, though their whereabouts are unclear.

possibly prepared for performances, and an article in the *Allgemeine Musikalische Zeitung* (1828), though written as a commentary on Czerny's conducting abilities, makes reference to a performance of what must have been his first Mass at the Augustiner-Hof-Pfarrkirche in Vienna.[66]

That Czerny's church music was not published is of course no reflection on the music itself; most composers of the era experienced similar fates with regard to their sacred compositions. Even Schubert's church compositions, in particular his Masses, were not published until years after his death, with the lone exception of his *Deutsche Trauermesse* (*Requiem.*) Here the extent of Beethoven's influence can be appreciated, as both his *Mass in C* and the *Missa Solemnis* were published during his lifetime--exceptions to the rule. While the absence of published masses may have precluded knowledge of other composers' sacred works outside of Vienna, Czerny's position within the musical circles of the city itself make it probable that he would have been familiar with a significant number of these works. In any case, his lifelong attendance at celebrations of the Mass would have ensured his familiarity with the conventions of its musical setting.

In his writing about church music, Czerny reveals himself to be primarily concerned with practical matters and does not delve into a philosophical discussion about the current or evolving role of music in church or society. Unlike Franz Liszt, for example, who sought to initiate a reform of musical style with his sacred compositions and writings about church music, there is no evidence that Czerny intended to contribute anything but the production of more examples in the accepted style of the day. In his

---

[66] Gottfried Wilhelm Fink, "Carl Czerny," *Allgemeine Musikalische Zeitung* 30 (1828): 31 (Czerny was conducting one of his Masses during a church service in the Augustiner-Hof-Pfarrkirche in Vienna)

School of Practical Composition, Czerny describes the current method of composition for church music and the Mass, without contributing any progressive or ideological imperatives.

The most revealing of Czerny's comments relate to the style and purpose of the music: "In Church music the art can and ought to be displayed in its greatest dignity, and indeed from the earliest times it has been one of the most pre-eminent means for the . . . awakening of religious feelings."[67] He concludes the chapter's section on the Mass with the imperative: "But we must always preserve a certain ecclesiastical dignity of style, and endeavour to impart to the whole composition that musico-aesthetical unity, by means of which it may fulfil its religious object and create feelings of devotion in the hearers."[68] Whereas church music had in the past been written "to the glory of God" or for the benefit of an educated nobility, Czerny here demonstrates a sense of responsibility to the congregation, now drawn from the general populace. The desire to create an appropriate response in the listener reveals Czerny's position within the bourgeois spirit of the nineteenth century, with its demand that composers take into account the limited musical comprehension of the general population.[69]

Furthermore, Czerny presumes that a recognizably "ecclesiastical" style is the appropriate means through which to achieve this goal. As we will see, for Czerny this meant reliance on the conventions of the Viennese orchestral Mass and the classical style,

---

[67] Carl Czerny, *School of Practical Composition: Complete treatise on the composition of all kinds of music, both instrumental and vocal, together with a treatise on instrumentation in three volumes, translated and preceded by a memoir of the author and a complete list of his works by John Bishop*, (London: Robert Cocks and Company, ca. 1848; reprint, New York: D Capo Press, 1979), 2: 197.

[68] Ibid., 2:207.

[69] Dahlhaus, *Nineteenth-Century Music,* 179.

familiar means by which to create "musico-aesthetical unity" without unsettling surprises that might disturb listeners' devotion.

Not surprisingly, Czerny's compositional style is dominated by a homophonic texture – a texture that contributes directly to this goal of accessible expression. Like other Mass composers of the day, Czerny relies on the homophonic texture to facilitate the extensive text setting in the Mass ordinary. This simplicity of text delivery was a lingering effect of Emperor Joseph II's edict of 1783, and the age of enlightenment, which demanded a simpler, more accessible style in order to facilitate the worship of the congregation.[70]

Of course Czerny abandons the homophonic texture in favour of fugal writing at all of the traditionally-accepted moments: the end of the Gloria, Credo and Sanctus-Benedictus, in addition to a fugal section at the end of the Agnus Dei, for the "Dona nobis pacem." While the choral texture remains primarily homophonic, it is in the creative layering of instruments, the use of counter-melodies, and the change of texture at key textual moments through which Czerny supplements and enlivens the texture, creating a musical style both accessible and engaging.

The opening Kyrie movement is a prime example of the way Czerny enriches the predominant homophony. Beginning at measure one we see, above the ostinato accompaniment of the lower strings, the almost chorale-like use of the woodwind and upper stringed instruments.[71] At the entrance of the chorus in measure nine the

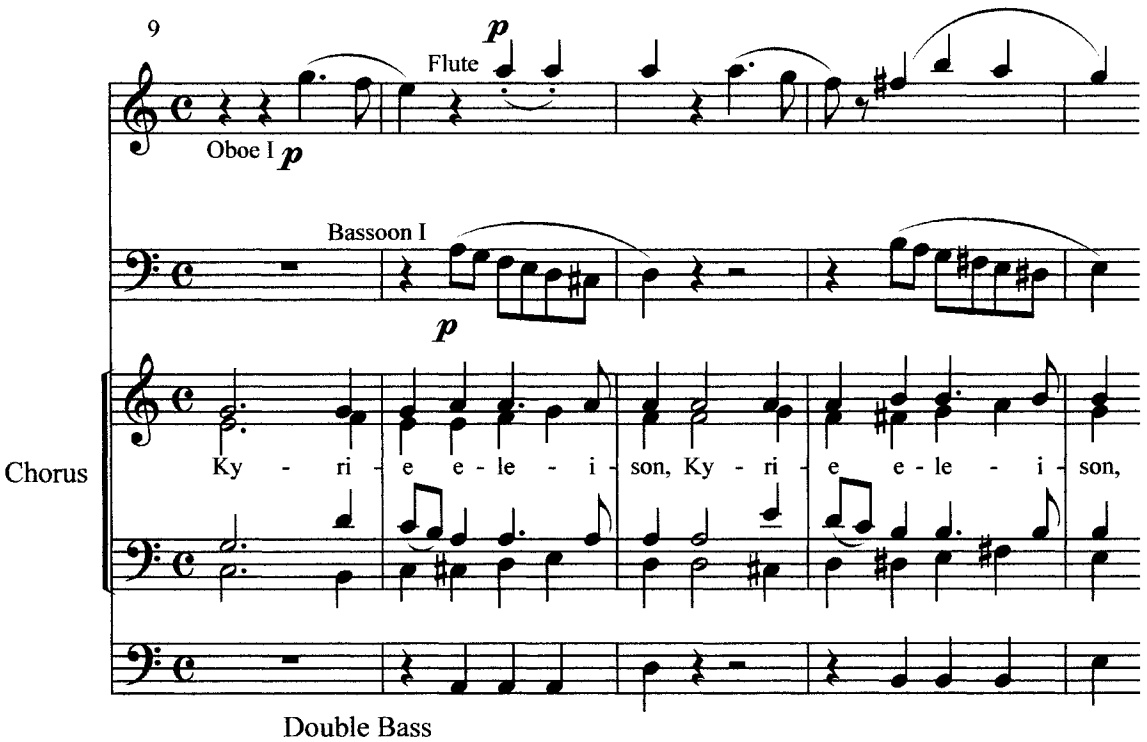
---

[70] Lawrence Schenbeck, *Joseph Haydn and the Classical Choral Tradition* (Chapel Hill: Hinshaw Music, 1996), 150-151.

[71] The orchestration for this Mass is: SATB soloists, SATB chorus, 1 flute, 2 oboe, 2 bassoon, 2 trumpet, 2 horns, timpani, and strings. Notable by their absence are the clarinet, trombone and organ-continuo.

woodwinds abandon the homophonic texture and instead provide a counterpoint consisting of three unique, fragmented, motivic ideas (see example 2-1). This enrichment of the homophonic texture is typical of Czerny's creative use of the orchestral palette.

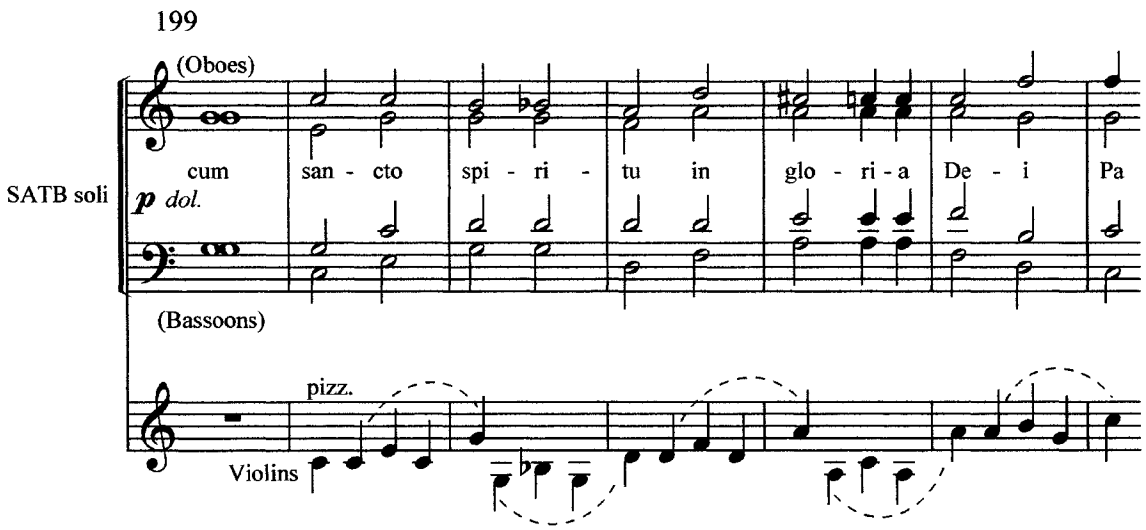
Example 2-1. Kyrie measures 9-13, Woodwinds, Chorus, Double Bass.



Another example is found in the "Cum sancto" fugue of the Gloria, where, in the midst of the fugal counterpoint, there is a sudden and unexpected homophonic use of the solo ensemble (see example 2-2). Once again Czerny uses one set of instruments to provide an organ-like doubling of the vocal parts, this time the woodwinds, while the other group, this time the strings, provides both a rhythmic and motivic counterpoint through the introduction of a new motif. This section is particularly powerful and

effective for the way Czerny builds toward the eventual arrival of the dominant pedal point.

Example 2-2. Gloria measures 199-205, Oboes, Bassoons, Chorus, and Violins.

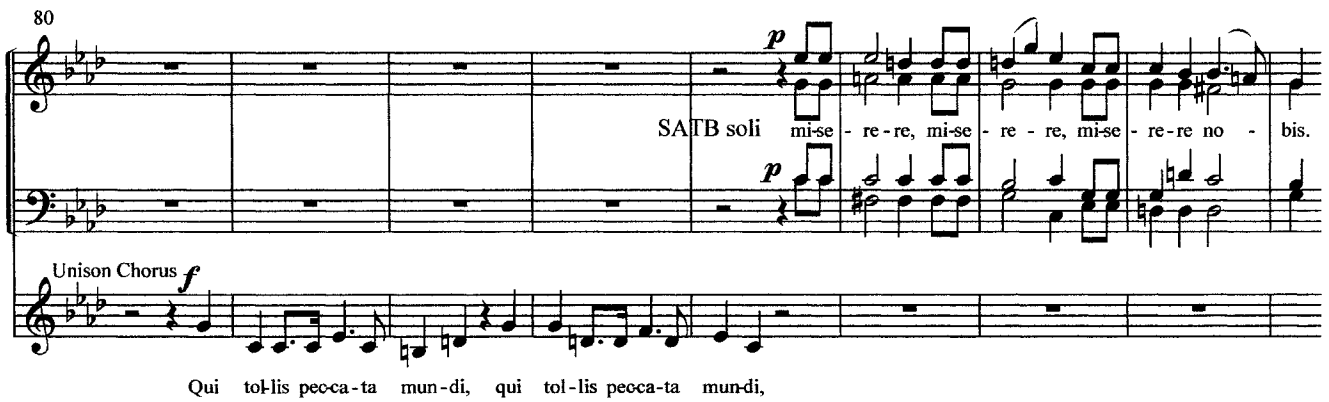


The use of the vocal soloists as a homophonic ensemble is another characteristic feature of Czerny's compositional style. In this Czerny follows a textural style developed by Haydn, in which the solo voices are treated not so much as distinct soloists, in the plural, but as a singular "agent of color and texture within a symphonic framework."[72] With only a few exceptions, the vocal soloists are presented as a homophonic ensemble and in that texture Czerny invariably gravitates toward an antiphonal juxtaposition with the larger chorus. Far from being a limitation or a weakness in the writing style, this ensemble treatment of the soloists allows Czerny to heighten a sense of drama through the antiphonal use of the soloists and chorus--an exceptional feature that both helps

[72] Schenbeck, 265.

mitigate the extensive homophonic texture and introduces a dramatic element. The two utterances of the "Qui tollis peccata mundi" in the Gloria, for instance, are set to a strong, *forte* unison theme in the chorus, answered each time by the homophonic but harmonized solo ensemble (see example 2-3). This interplay serves to dramatize the text so that it seems to suggest a reading by a priest and congregation--with the congregation represented by the penitent soloists.

Example 2-3. Gloria measures 80-88, Solo ensemble, Chorus.



Due to the practical and liturgical considerations of the genre, and in keeping with the classical Mass tradition, Czerny limits the unifying elements of his Mass setting to keys and scoring, with a limited amount of thematic similarity and recall used to coalesce the work as a whole. While some writers, Martin Chusid in particular,[73] have argued for larger, formal unity in the late classical Mass form, there is little evidence in this work to

[73] Martin Chusid, "Some Observations on Liturgy, Text, and Structure in Haydn's Late Masses," in *Studies in eighteenth-century music; a tribute to Karl Geiringer on his seventieth birthday*, ed. H. C. Robbins Landon in collaboration with Roger E. Chapman (New York: Oxford University Press, 1970), 127. Here Chusid suggests the Kyie-Gloria form one symphony, the Credo another, independent symphony, and the Sanctus through Agnus Dei as the third symphony.

support such a position.[74] In an effective rebuttal to arguments like Chusid's, Eric Johnson notes that even when formal structures (either large-scale symphonic form or a variation of sonata form within a single movement) are identified in these works, they are the result of the development of a rhetorical gesture and not the implementation of a formal construct.[75] Thus in Czerny's C major Mass No. 2 we observe a similar pattern: some basic classical forms are exhibited within movements, but between the movements Czerny relies on key relationships, scoring, and moments of thematic similarity, owing to the general mood of the work, to link the movements to each other.

Those key relationships are summarized in Table 2-1. On the largest scale, harmonic structure is relatively straightforward. The first three movements are self-contained, each beginning and ending in the home key. Although the final three depart from this pattern, the second half of each movement, marked in each case by a textually-mandated subdivision, also begins and ends in the tonic C major. At this level, tonal variety is introduced only in the Sanctus, Benedictus, and first Agnus Dei.

When Czerny does leave the tonic, it is primarily in the direction of flat keys, avoiding any lasting motion in the dominant direction. However, on a more local level Czerny does modulate to the dominant--as for example the first section of the Kyrie. In this Czerny betrays the tension that existed between the conventional motion toward the dominant and the more recent development to avoid the dominant and instead exploit the mediant relationship. In the Kyrie, after Czerny has moved to and reinforced G major, a classical progression to the dominant, he supplants that move with a chromatic shift.

---

[74] Schenbeck, 266 expands on this idea, as does H.C. Robbins Landon in his book on Haydn's Symphonies; H. C. Robbins Landon, *The Symphonies of Joseph Haydn* (London: Universal Edition, 1955), 596.

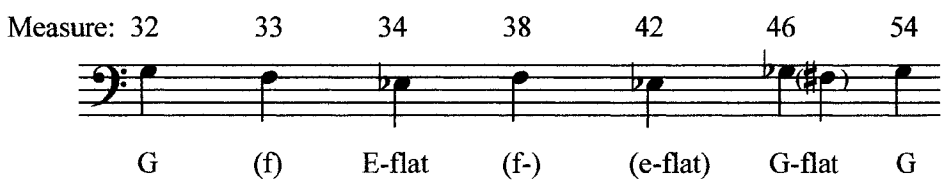
[75] Eric A. Johnson, "Franz Joseph Haydn's Late Masses: An Examination of the Symphonic Mass Form," *Choral Journal* 42:7 (February 2002) 23.

Table 2-1 - Key Relationships Between Movements

Movement	Begins in:	Ends in:
1. Kyrie	C major	C major
2. Gloria	C major	C major
3. Credo	C major	C major
4. Sanctus	A-flat major	A-flat major
Osanna	C major	C major
5. Benedictus	F major	C major
Osanna	C major	C major
6. Agnus Dei	C minor	C minor
Dona nobis	C major	C major

Thus, in measures 33 and 34 of the Kyrie, when we are sure the next section must continue in G major, there is an abrupt shift to the chromatic sub-mediant of G, leaving the Christe section in E-flat major (see example 2-4). As will be explored below, this motion to E-flat major is so brief that ultimately it merely serves to delay the eventual arrival of G major.

Example 2-4. Kyrie Modulations measures 32-54, Harmonic Outline.



In keeping with both the practical nature of the Mass composition and Czerny's essentially conventional and functional approach, the form of the individual movements also follows established conventions. While some movements, like the Kyrie, exhibit the basic classical formal model of I-V-X-I, others, like the Credo, derive their formal outline from the naturally occurring textual divisions and so are through-composed.

Czerny assigns the usual sections of the Mass to the soloists, thereby helping dictate the form of the movements; for example, the "Christe" section of the Kyrie and the "Gratias" of the Gloria are given to the solo voices. Additionally, as noted above, the fugal style is employed at all of the traditionally accepted moments: the end of the Gloria, Credo and Sanctus-Benedictus, in addition to a fugal section at the end of the Agnus Dei, for the "Dona nobis pacem."

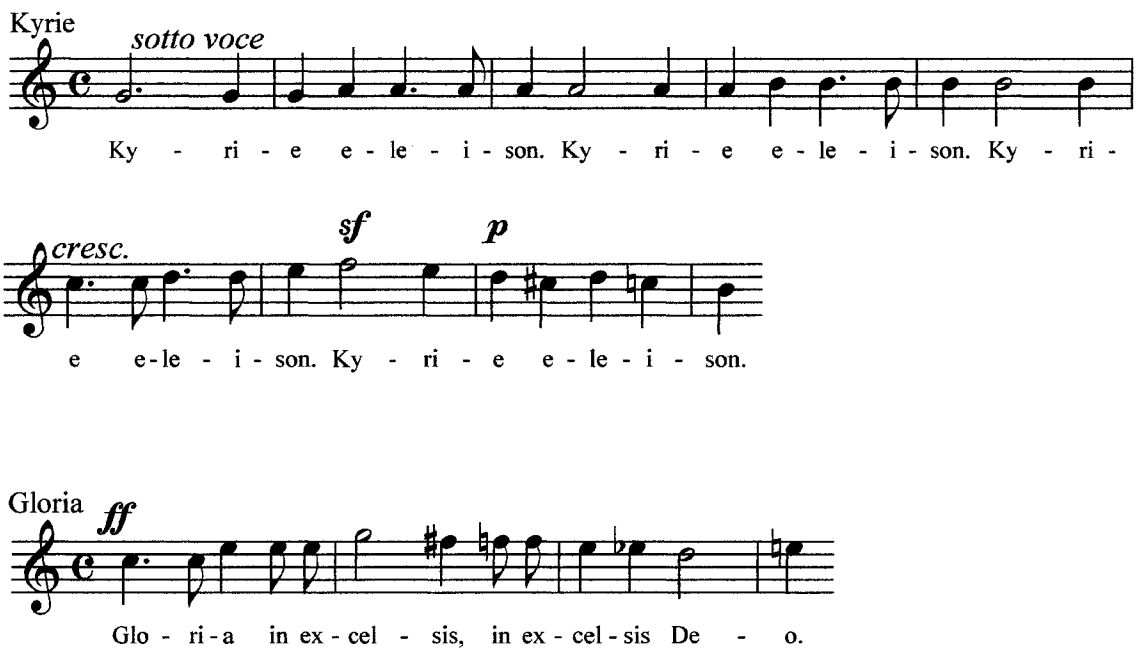
Not surprisingly, given his dependence on classical models, Czerny relies upon periodic construction and with it the use of the four-bar phrase unit. What Kenneth Delong refers to as "a still greater, post-Classical degree of regularity"[76] is a Biedermeier trait easily observed in Czerny's music, with the Kyrie offering perhaps the most acute example. Here the entire movement, with the exception of a single added measure (measure 33), can be divided into successive four-bar phrases which are then placed into groupings of eight (4 + 4), ten (4 + 4 + 2) or twelve (4 + 4 + 4). Thus Czerny utilizes a classical ideal, in this case the four-bar phrase, but to an extreme measure and in so doing betrays his position as a composer of the Biedermeier era. The Kyrie, however, is an extreme example of this tendency, and in later movements Czerny is not as consistent in

[76] Kenneth Delong, "The Conventions of Musical Biedermeier," in *Convention in Eighteenth- and Nineteenth-century Music: Essays in Honor of Leonard G. Ratner,* ed. Wye J. Allabrook,Janet M. Levy, and William P. Mahrt (Stuyvesant, NY: Pendragon Press, 1992), 204.

his use of the four-bar phrase unit. In particular, elision helps diffuse the potentially monotonous regularity of the phrasing.

Despite the necessary separation and individuality of the mass movements, Czerny does provide a limited degree of thematic unity. A comparison of the openings of the Kyrie and Gloria movements reveals both themes ascending diatonically before descending chromatically (see example 2-5).

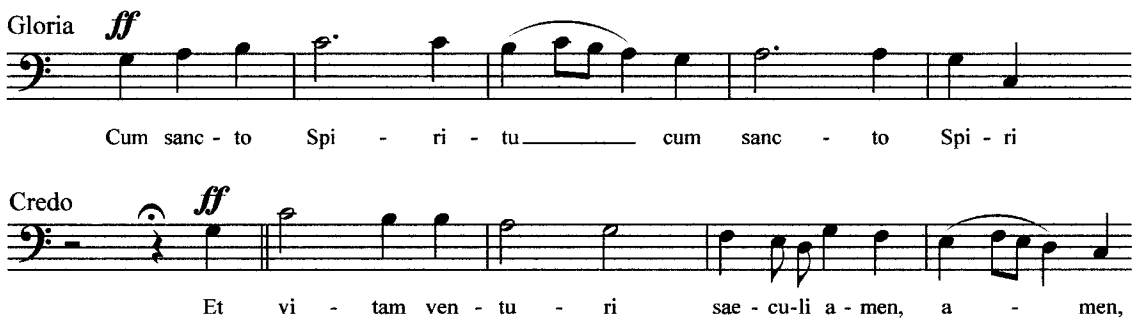
Example 2-5. Kyrie and Gloria Themes.



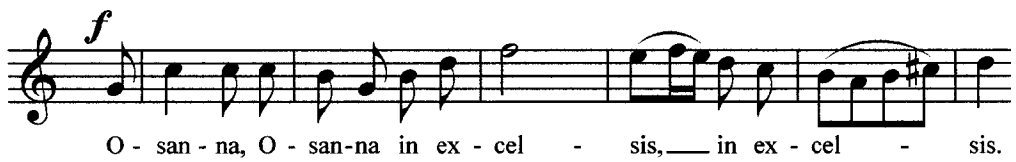
Further, the fugal themes found at the ends of the Gloria and Credo movements share an initial rise of a perfect fourth, moving from the dominant to the tonic, followed by a descent of one octave to the tonic (see example 2-6). These thematic similarities are carried over to other themes that may not share the same degree of technical similarities

but still capture a similar spirit due to the general spirit of the work. For example the "Osanna" theme of the Sanctus (m. 50) and its reprise in the Benedictus (m. 99) are similar in character with their opening leap of a fourth followed by a descent (see example 2-7).

Example 2-6. Gloria and Credo Fugue Themes.



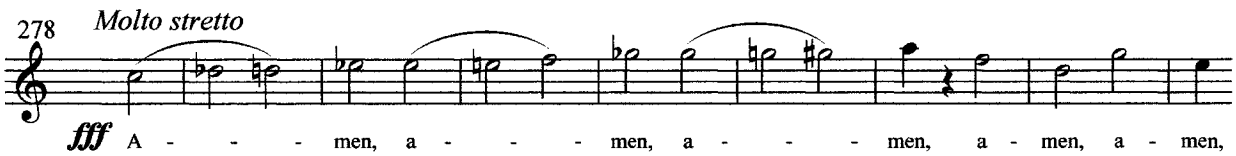
Example 2-7. "Osanna" Theme from the Sanctus and Benedictus.



The Gloria makes the most extensive use of thematic development and therefore displays the greatest degree of thematic unity. This is most clearly seen in the fugal conclusion, where themes are recalled, developed and combined in an ingenious manner. At m. 199 the descending chromatic scale of the opening theme (from Kyrie mm. 6-7--see example 2-5) becomes the basis of a new motive in the fugue (see the soprano solo part in example 2-2). Here counterpoint to the descent of the soprano soloist is provided

by the strings via an anacrusis figure taken from an earlier part of the movement. This rhythmic anacrusis motive figures prominently throughout the movement, while the melodic motive is based on the fugal answers (see the string part in example 2-2). In the final coda, marked *Molto stretto,* Czerny inverts this same descending chromatic motive from the opening and combines it with the rhythmic anacrusis figure mentioned, thereby completing the thematic development of these two themes, a development that encompasses the entire movement (see example 2-8).

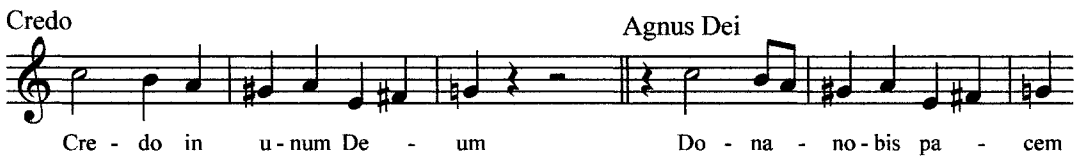
Example 2-8. Gloria measures 278-286.



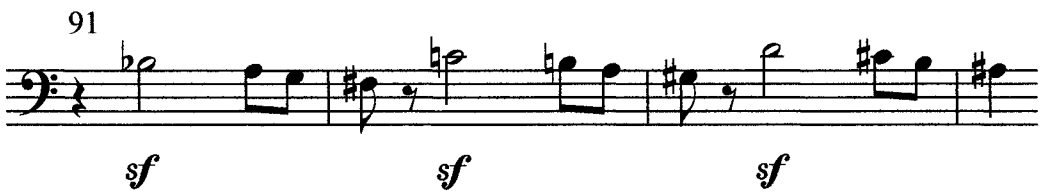
The most unexpected use of thematic recall occurs at the end of the Mass, in the Agnus Dei. Here, just before the end of the movement Czerny quotes the exact notes of the incipit used to open the Credo (see example 2-9). Not only does Czerny quote this figure at the exact same pitch, but he does so with a unison, unaccompanied chorus, a device that surprises the listener and recalls the *a capella* choral tradition and Palestrina's continued influence. Once the origin of this *a capella* theme is recognized it becomes apparent that the bass line of the preceding sequence (mm. 91-93 and again at mm. 99-101) is based on the first four notes of the same motive (see example 2-10). Czerny's distinctive integration of the "Credo" theme at this point of the Mass is a powerful

statement of unity for the Mass as a whole; both as a point of musical recall and as a theological reaffirmation of faith.

Example 2-9. Credo measures 1-3 and Agnus Dei measures 107-109.



Example 2-10. Agnus Dei measures 91-93, Bassoon II, Choral Bass, and Violoncello.



In his dependence upon periodic construction and the four-bar phrase unit, Czerny reveals the extent to which his music relies upon harmonic progression, specifically chromatic harmony, to provide impetus. Unlike music which is melodically driven (think of Schubert) or motivically driven (Beethoven) Czerny's music makes extensive use of harmonic progression to provide momentum. To be sure, there are examples in this Mass of strong melodic and motivic presentation and development, but it is at moments where there is a discernable absence of melodic material that the importance of the harmonic drive is revealed.

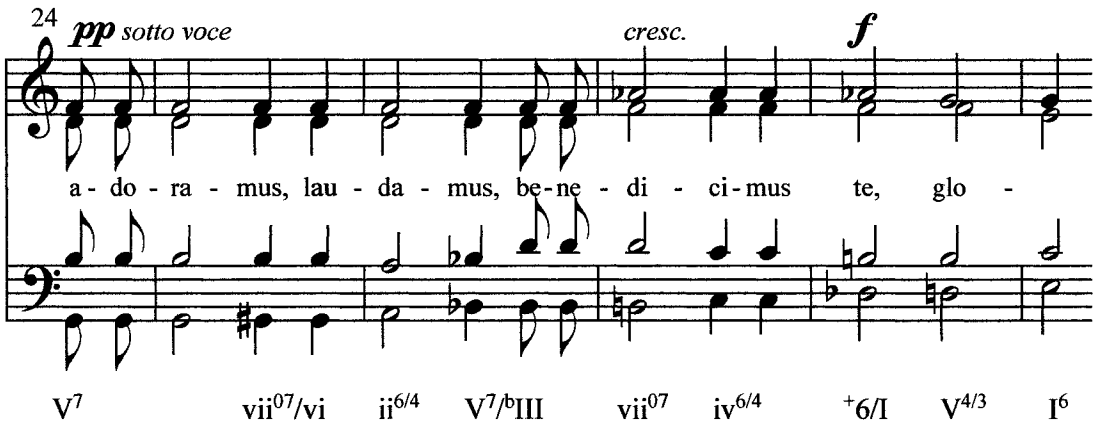
Examples of this phenomenon are numerous, and help reveal Czerny's distinctive voice. The opening of the Kyrie, as seen in example 2-1 for instance, derives its impetus not from the ascending line in the upper voices, but from the harmony underneath. From measures 9 to 13, five measures, the melodic line involves only three unique pitch classes, underscoring how inconsequential the movement of these upper voices are to the progression of the music.

At m. 25 of the Gloria the static melody of the soprano and first violin parts is supported by an ascending bass line harmonized with a thick, chromatic accompaniment (see example 2-11). In this example we observe how Czerny uses the rising chromatic line of the bass voice to underscore the dramatic approach toward the *forte* in measure 28 and the "glorificamus" text. The lack of melodic material, far from revealing a flaw in the music, helps to illuminate the importance of the chromatic harmony. The intensity of the rising chromatic line and the harmonic progression contained therein are augmented by the lack of activity in the upper voices, a calm before the storm. This tension is then released with the explosive ascent of the soprano voice, with flute and first violin, in m. 29.

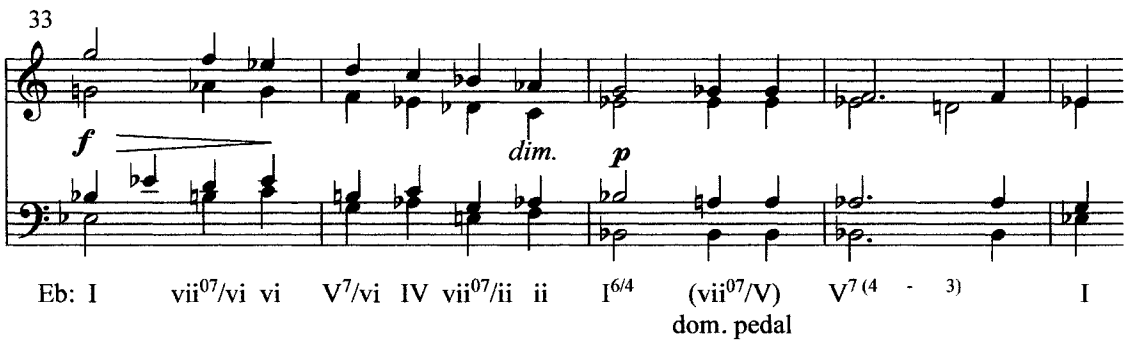
Another trait that gives rise to Czerny's characteristic sound, and directly related to the reliance upon a chromatic harmony, is the virtual absence of non-chord tones. In spite of the ubiquity of the chromatic element, Czerny is able to incorporate melodic chromaticism into the harmonic language. Where it might be acceptable and appropriate to allow a single voice or note to serve as a dissonant, non-chord tone, Czerny invariably harmonizes the note, thereby thickening the harmonic texture, sometimes to an extreme degree. In mm. 29-37 of the Credo, at the point where the music confirms the modulation

to the flat-mediant, E-flat major, one may observe an intensification of the harmonic language that typically accompanies the approach to an important cadence. (see example 2-12)

Example 2-11. Gloria measures 24-29, Harmonic Progression.



Example 2-12. Credo mm. 33-37, Harmonic Reduction.



Here the descent of the upper parts is harmonized by the sequential pattern of the lower ones via the use of secondary chords. This resulting harmonic rhythm of one chord per beat is arrested at the arrival of the cadential six-four chord in m. 35. On beat three

Czerny simultaneously employs chromatic passing-tones (g-flat, a-natural) to produce a passing diminished-seventh chord. The dissonance of these passing tones, and their implied harmony, is exponentially exacerbated by the dominant pedal underneath – an extreme but in no way unique example of Czerny's avoidance (to the point of elimination) of non-harmonic tones and the resultant chromatic harmony.

Most of the chromaticism encountered thus far in this Mass is used at the local level, to provide color and impetus to the progression of individual phrases. However, Czerny also employs chromatic harmonies in ways that at first glance appear to impact the underlying structure. The first section of the Kyrie movement modulates to the dominant and even cadences strongly in the new tonal centre. As we have seen, this sets up the anticipation that the "Christe" section will begin in the dominant; Czerny, however, surprises the listener with an abrupt modulation to the key of the flat mediant, (E-flat major). This appears to be an example of the chromatic mediant substituting for the dominant, but an examination of the role of this foray into E-flat major reveals it to be nothing more than a delay of the eventual arrival of the expected dominant (see example 2-4, above). After the cadence on G major in measure 32, Czerny moves to E-flat major via F minor, the minor-mode flat-seventh chord. From E-flat major the harmony again touches briefly on F minor, before shifting to E-flat minor, followed by its relative major, G-flat; a diminished-seventh chord finally leads to the cadence on G major.

A similar display of internal key relationships can be found in the Agnus Dei, progressing from C minor (the opening key) to E-flat minor at measure 23 and further to A-flat minor at measure 31. Despite this wonderful exploitation of the chromatic-mediant relationship, the A-flat in measure 31 is ultimately destined to function as a

Neapolitan for the dominant G-major chord, which proves to be the destination in measure 45, establishing the dominant and preparing the return of the tonic at the end of the Agnus Dei.

Thus, while Czerny's use of chromaticism ultimately proves to be less than fully functional, the scope of the chromatic exploration is more than decorative colouring. In this music the chromatic harmonies do not constitute the harmonic goal but a fascinating approach toward that goal. The manner of approach to the harmonic goal has become in many ways as important as the goal itself, thereby evidencing a romantic tendency to supplant the role of the dominant, in dramatic impact if not in formal function.

The preponderance of chromaticism, then, does not affect the underlying structure of the music and must therefore be labelled as surface or local chromaticism. As Kenneth DeLong notes, such passages derive from the chromatically-inflected passages of Mozart's later music; their "unassimilated local chromaticism within a diatonic framework" constitutes "one of the most easily recognizable traits of Biedermeier musical style."[77] And yet, as shown above, the scope of these chromatic explorations mark them as more than mere decorative colorings; they demonstrate the changing position of the dominant in the structural hierarchy. While Czerny's use of regular periodic construction fits the classical profile, his integration of chromatic harmony into the core of his musical style reveals a romantic trait--and their simultaneous presence

[77] Ibid.

speaks to the dual nature of his musical style as a product of both classical and romantic ideals.

Far from being exclusionary or exclusive in its mindset, the Biedermeier style was content to combine elements of the romantic style with the nostalgic use of classical elements. So we see in Czerny's music the use of classical form--the periodic construction and regular four-bar phrase unit--utilized to clarify the chromatic harmonies inspired by romantic ideals. The result is a form of romanticism made accessible for the bourgeoisie. A study of the individual movements of the Mass no. 2 in C major (Chapter III) reveals the degree to which Czerny relies upon the Viennese Classical Mass tradition and provides further evidence of the accessible style of Czerny's writing.

CHAPTER III.

ANALYSIS AND EXPLORATION OF CARL CZERNY'S MASS NO. 2 IN C MAJOR (REVISED 1842)

The completion of a performance edition of Carl Czerny's Mass no. 2 in C major (1830, revised 1842) creates an opportunity to explore and comment on observable compositional traits of his church music. Within the scope of Czerny's hundreds of church compositions, this work stands as a substantial, albeit single, representation of his style and provides insight into many of the qualities that define both Czerny's compositional manner and that of his era.

In this chapter a brief examination of the formal elements of each section of the Mass is followed by an exploration of the musical features and the musico-rhetorical devices used to generate interest, excitement and to describe the text. While by no means an exhaustive analysis of this music, it does provide an in-depth introduction to many facets of Czerny's compositional character and, it is hoped, serves as a starting point for continued exploration of his music.

Kyrie

Czerny writes his mass in the through-composed manner, a convention that had earlier in the eighteenth century supplanted the Cantata Mass style of the Baroque and early Classical periods. Therefore the five sections of mass text are presented in six movements, with the division of the Sanctus-Benedictus for liturgical reasons providing the additional movement. This and many other conventions of the Viennese Mass tradition are evident throughout the composition, providing an accepted framework upon which Czerny bases his church music style.

Form

Of all the sections of the mass, the text of the Kyrie best lends itself to larger formal considerations due to its straightforward tripartite form. Therefore by 1750 it had become the accepted norm to set the music of the Kyrie in a single movement to reflect the ABA form.[78] With the subsequent development of an instrumental sonata form in the eighteenth century it is not surprising that composers of choral-orchestral works would have responded to the text of the Kyrie with a corresponding formal scheme. The ubiquity of the sonata form is revealed when Czerny refers to it as the "general rule of a moderately long composition."[79]

[78] Dahlhaus, 186-188.

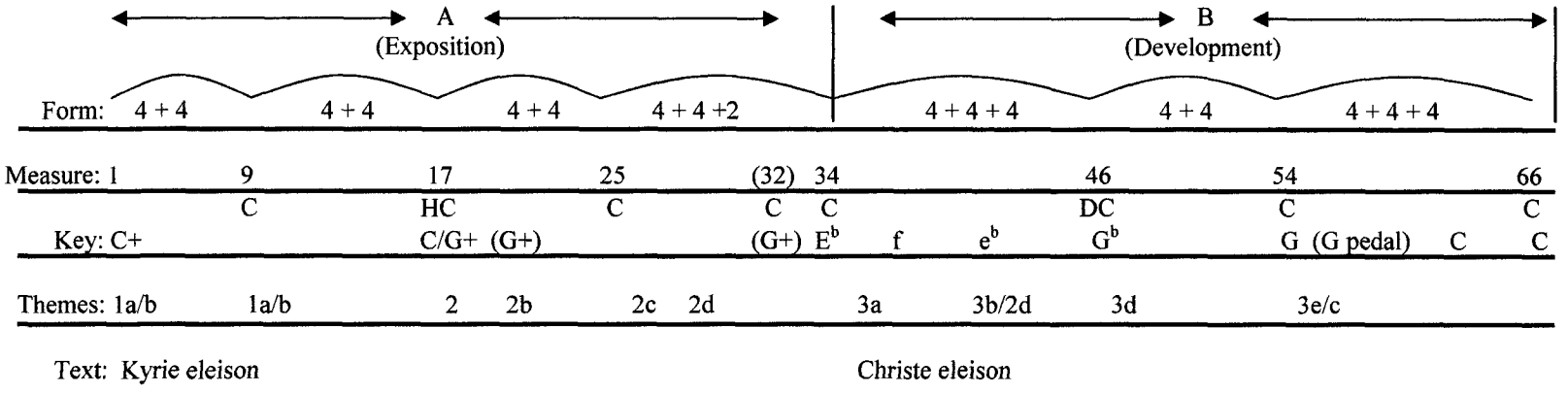
[79] Czerny, *School of Practical Composition II*, 205.

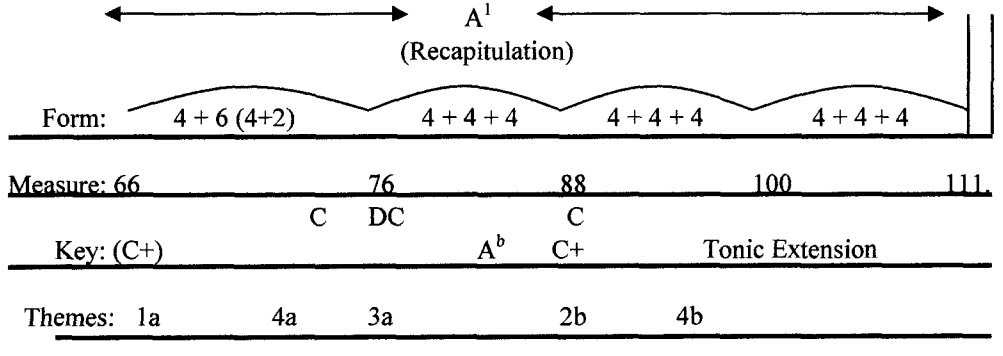
So we find in the Kyrie of Czerny's Mass no. 2 a formal, harmonic scheme that corresponds to the conventions of sonata form. In the first part of the movement there is an overt move away from the tonic as seen by the half-cadence in m. 17; the dominant is firmly established as a tonal centre with the introduction of a second theme in m. 18; and finally the dominant is confirmed via the authentic cadences in mm. 25 and 32.[80] (See Table 3-1)

The development section of the movement corresponds to the "Christe eleison" text and is indicated by the exploration of thematic material and an absence of a stable harmonic centre. The new theme, introduced by the soprano soloist at m. 34, has a plaintive quality, largely due to the descending nature of the theme – first descending by leaps and then as a scale. However, the disjunct nature of this theme disguises its simple, three-note, diatonic, ascending outline, which corresponds to the opening gesture of the first theme (oboe I and violin I in m. 1, soprano in measure eight.) Further thematic unity is seen in the chromatic descent of both the opening theme and the solo line at m. 37. In m. 41 Czerny combines two motives in a further development of exposition material. The rhythmic syncopation of the opening theme, so prominent in measures two, four, six, and again in measures 11, 13, and 15, here serves as the basis for the anacrusis figure. This rhythmic motive is then combined with melodic material first heard in the oboe I part at mm. 9 and 11 so that what was at first an ornamental figure now becomes the basis for this new theme.

[80] Charles Rosen, *Sonata Forms* (New York: W.W. Norton & Company, 1988), 100.

Table 3-1 Kyrie Analysis:





C = Cadence
HC = Half Cadence
DC = Deceptive Cadence

The conforming of this movement to sonata form is further suggested by the simultaneous return of both the opening theme and the tonic at m. 66. Here the presentation of the opening theme is altered, as expected, to allow for a reinforcement of the tonic key. This is achieved in two primary ways: first, instead of assigning the opening motive to the vocalists, Czerny has the violins carry the theme while the choir and soloists explore motives introduced by the woodwinds in mm. 9 through 12. Second, the opening theme is not presented in its entirety but is truncated after only three measures and replaced by a descending sequence, based on material first heard in m. 25. This descending sequence leads to the important climax and cadence to the tonic at m. 76, thereby reinforcing the tonic destination of this section.

"Kyrie eleison"

In the chapter entitled "On Church Music," in his *School of Practical Composition*, Czerny refers to the "ecclesiastical dignity" required of the music of the Mass, and the "calm, supplicating character" of the Kyrie in particular.[81] With an opening instrumental ritornello, created by a woodwind choir over a string accompaniment, Czerny strives for that 'ecclesiastical dignity' and achieves an emotional appeal and directness in his music, neither affected nor overly pompous, that is in some ways similar to Beethoven's Mass in C-major, Op.86. In both these masses an obbligatto string accompaniment guides a homophonic choral texture,

[81] Czerny, *School of Practical Composition II,* 205 and 207.

providing a simplicity and clarity to the delivery of the text. What Czerny's theme lacks in melodic interest is compensated for by the harmonic and rhythmic focus. The syncopation figure established in measure two (quarter-note, half-note, quarter-note) forms a core of this opening theme and provides an example of Czerny's use of the text as a guiding force in his composition, as this syncopation anticipates the anacrusis motif heard later in m. 41 and following, which is itself based on the textual anacrusis of "Christe eleison."

Czerny's use of and reliance on local chromaticism is evident throughout the work. It is not the way Czerny utilizes chromaticism that establishes a characteristic sound; rather it is the persistent use of these chords that creates a harmonic palette, unique as a result of its overindulgence. What was for some a source of harmonic colour has here become the basis of an idiom and therefore idiomatically integral to the musical make-up.

In his use of the orchestral instruments Czerny exhibits both a command of the style and at the same time a sense of inventiveness. As this music is harmonically driven, in comparison to the melodic impetus Schubert relies upon in his masses, it seems logical that the choral or solo parts are doubled in the orchestra, *colla parte*. While this is often true, Czerny still finds ways to vary the texture, as he does for example in m. 17.

Up to this point the upper strings and double-bass have been reinforcing the choral part. Following m. 17 the doubling of the choral parts is transferred to the flute, viola and cello. At the same time the motor-rhythmic accompaniment figure is

passed from the lower strings to the first violins. This motor-rhythmic figure is active through virtually the entire movement, helping create and maintain momentum.

In mm. 9 through 12 Czerny reveals a creative flair in his orchestration of the woodwind parts, where the flute, oboe I, and bassoon each introduce a new melodic motive. These counter-melodies add variety to the texture and create a foreshadowing of future thematic development.

At the end of the opening section Czerny adds climax and intensity with the addition of the trumpet and timpani parts, an increase in dynamic, and the use of dissonant harmonies. After the *sforzando* arrival of the diminished-seventh chord in m. 29, the change to a *piano* dynamic provides a more plaintive conclusion to the opening "Kyrie eleison."

"Christe eleison"

In keeping with centuries of tradition Czerny distinguishes the "Christe eleison" section from the rest of the *Kyrie* by introducing new thematic material, a change of texture, and an unexpected key change to E-flat major. While E-flat major could be understood as the flat-mediant from C major, it is probably best to view this shift as a move toward the flat sub-mediant from the preceding move to the

dominant. This motion toward the flat sub-mediant is a move that Czerny relies on at numerous places in the mass and forms a chromatic trait.[82]

The texture of the orchestral accompaniment changes significantly at the "Christe eleison," most noticeably by the deletion of the woodwinds and a change in dynamic to *dolce piano* or *pianissimo*. This orchestration change, together with the plaintive nature of the solo theme may well be a response to the more intimate nature of the "Christe" text as opposed to the use of the chorus for the less personal "Kyrie." Bruce Mac Intyre sees the use of the soloist at this point, the first entrance of the soloist, as a way of adding an element of "individuality" and "human warmth that is most appropriate for this text."[83] 'Individuality' is also expressed through a florid melodic line that provides a contrast with the melody of the "Kyrie" phrase. This ornamentation is not evident in the initial statement of the "Christe" in m. 34 but is evident when the "Christe" text returns briefly in m. 76. The ornamentation at the return of the "Christe" text is reminiscent of Schubert's setting in his Mass no. 5 in A-flat major (D.678,) in particular mm. 127 through 131.

"Kyrie eleison"

The simultaneous return of the opening theme and the tonic at m. 66 signal the beginning of the third section or recapitulation of the movement. Contrast with the opening is provided through the use of a full orchestral texture and the

[82] Bruce C. Mac Intyre, *The Viennese Concerted Mass of the Early Classic Period.* (Ann Arbor, Michigan: UMI Research Press, 1986), 195.

[83] Ibid.

implementation of earlier motives in the choral-vocal parts as discussed above. Here Czerny briefly explores an antiphonal use of the vocal parts as twice the Chorus replies "eleison" to the Soloists "Kyrie."

In m. 88, in a firmly-established C major context, there is an unprepared use of A-flat major that recalls the earlier shift from G major to E-flat major. This episode serves as an extension of the phrase and is marked by its *forte* dynamic, full orchestration and lack of thematic material. However it is Czerny's dependence on the chromatic mediant relationship, in particular the flat sub-mediant, that is most revealing and points to the role larger chromatic relationships play in his musical style.

The coda that follows at m. 100 makes use of the melodic major-sixth and octave intervals, an indication of a change of melodic style. The effect is a literal rising of the tessitura and a resultant mitigating of the weight of the pervasive descending melody heard up to this point. In this way Czerny adds a statement of hope to his Kyrie setting, preparing the way for the Gloria to come.

Gloria

In the Gloria Czerny responds to the positive nature of the text with music that radiates a sense of vibrancy and life. Through the use of ascending themes and a pervasive sense of rhythmic vitality Czerny sets the considerable text of the Gloria in a manner that is both effectively appropriate and engaging.

Form

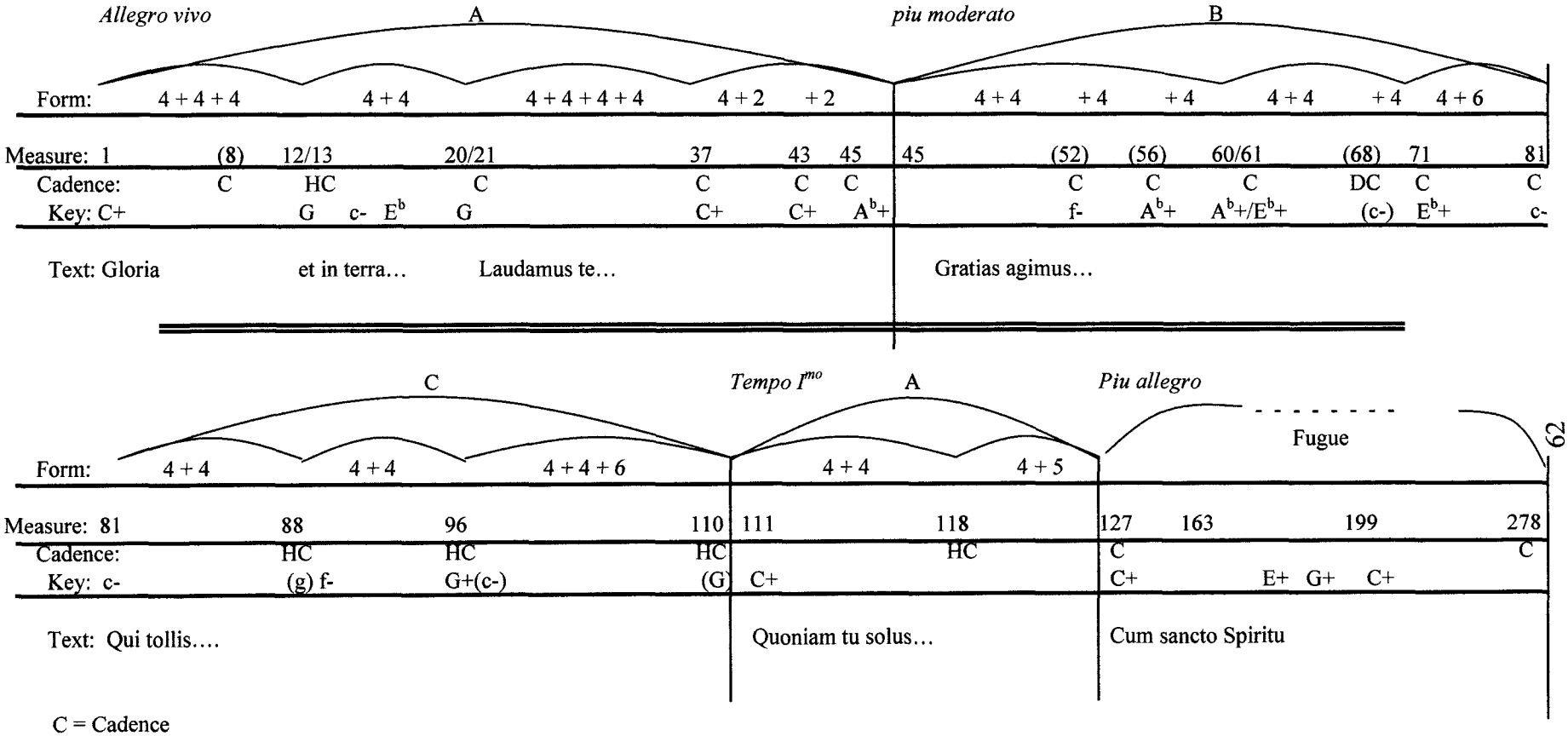
In its formal outline Czerny's single-movement Gloria setting acknowledges the cantata Mass tradition, as seen by the use of five connected sections based on the traditional text divisions. (see Table 3-2) Unity between these subdivisions is attained through the harmonic relationships of the tonal centers and thematic development. Here both A-flat and E-flat help to contrast the tonal centre of C, an example of Czerny exploiting the chromatic-mediant relationship.

The return of the tonic and a reprise of the opening theme at the "Quoniam tu solus," (m. 111) soften the continuous nature of the through-composed style by bringing a rounded quality to this section. Certainly there is precedence for this formal practice, with certain Masses of Mozart (K.317 and 337), Hummel (Mass in E-flat major, Op.80) and Schubert (Mass no. 6 in E-flat major, D.950) providing examples.

"Gloria in excelsis"

The Gloria begins with a fanfare-like gesture in the orchestra, leading directly to the opening eight-measure theme of the chorus. This brief opening theme (measures five to eight) is described by an ascent to the apex (measure six) followed by a chromatic descent; the use of the chromatic melody constituting a central component of

Table 3-1 Gloria Analysis



C = Cadence
HC = Half Cadence
DC = Deceptive Cadence

Czerny's writing style. The rising melodic line is suggested both by the text and Mass tradition, the chromaticism helping to slow the descent. The use of the full chorus and orchestra and a high tessitura further serve to evoke the joyous nature of the text.

The woodwind anacrusis figure in measure four initially appears as an innocuous introduction to the main theme. As will be seen, however, this rhythmic figure establishes a motive explored throughout the movement.

Musico-rhetorical devices are evident throughout this opening section of the Gloria; for example observe the frequent dynamic shifts from *forte* or *fortissimo* to *piano* or *pianissimo*, the first of which occurs at m. 13 with the arrival of the "et in terra pax." Further rhetorical support is found in the musical response to both 'earth' (*terra*) and 'peace' (*pax*) where the ensemble tessitura has been lowered significantly – the melody occurs down an eleventh. The change in tessitura is in addition to the dynamic reduction, a significant thinning of the orchestral texture through the elimination of the entire woodwind section, and a lighter, syncopated accompaniment figure in the strings.

Czerny displays a creative and independent orchestration in the woodwind parts (mm. 13 and following) when the *colla parte* accompaniment is replaced by independent melodic motives based on the anacrusis figure first seen in measure three. Harmonically Czerny provides contrast with the arrival of C minor, the parallel minor mode at the word '*pax.*'

There is a return to the opening texture, tessitura and dynamic for the textual clauses "Laudamus te, benedicimus te" (mm. 21 to 24). Warren Kirkendale has suggested that the lower pitches and softer dynamic frequently utilized in contemporaneous settings at the "adoramus te" is a reference to the bowing of the celebrant's head during the celebration of the mass.[84]

The musical highpoint of this section of the Gloria is found in the tremendous build-up to m. 35. The arrival of this apex is marked by the use of a full orchestra, active timpani and trumpets, extensive chromaticism, the dynamic expansion from *pianissimo* to *fortissimo* and a rise in tessitura of a ninth – in the chorus soprano from an F-4 in m. 25 to a G-5 in m. 35.

Partially hidden in the midst of the chromatic progression is the return of the opening thematic material in mm. 28 to 32. The rising melody of this rhetorical gesture is enhanced by the full orchestra and the syncopated extension of the word "glorificamus" in m. 28.

The ascending bass line at m. 25 is notable both for the length of its ascent and the chromaticism of its harmony – to this point the most intensely chromatic section encountered in the Mass. Here Czerny employs secondary-dominant chords, secondary-leading-tone chords, a tertiary-leading-tone chord (m. 35, beat 4), mode-mixture, and augmented-sixth chords (especially in mm. 32 and 33). In mm. 25-29 the absence of a discernable melody points to the reliance on harmonic progression, led by the ascending bass line, to drive the phrase onward.

---

[84] Warren Kirkendale, "New roads to Old Ideas in Beethoven's *Missa Solemnis*," *The Musical Quarterly* LVI (1970): 668.

The music from mm. 25 through 36 remains firmly anchored on the dominant, despite the intensity of the chromaticism utilized. As noted in chapter 2, this is an example of the use of local chromaticism which has no impact on the larger harmonic structure. The contrary motion provided by the descending bassoon I, violin II and tenor voice, presages the motive which comes to the fore at m. 199 and following.

Czerny brings this opening section of the Gloria to a close with a repeat of the "Laudamus te, adoramus te, glorificamus te" text at m. 37. The jarring introduction of this truncated theme is exacerbated by the unison, orchestral-choral *colla parte*. The active melody, staccato, accent marks, and *fortissimo* dynamic all serve to add weight to a fragment that seems curiously out of place. As this is the first use of polyphony within the chorus perhaps Czerny is bringing this opening section of the Gloria to a close with a reference to the fugal conclusion of the movement as a whole.

"Gratias agimus"

In the "Gratias" Czerny follows convention when he introduces a slower tempo, changes key to the flat sub-mediant, employs a prominent melody, and for the first time in this movement uses the soloists. The centrality of the melodic material is emphasized by the melodic counterpoint of the bassoon I and cello parts – creating a duet and even a brief trio (mm. 46-48). The structural role of the melody is seen in the exclusive use of diatonic harmonies, in contrast with the chromaticism and

harmonic instability of the preceding section. To support the vocal soloists there is a restraint of the dynamic level to *piano* (or less) and a corresponding thinning of the orchestral texture, especially in the woodwinds.

Thematic unity is provided in the oboe I part at m. 52 with the inversion of the anacrusis theme first heard in measure four. This same anacrusis theme is stated clearly by the flute and bassoon I in m. 56.

Czerny's homophonic employment of the solo ensemble is demonstrated when, after the opening soprano solo, Czerny adds voices in layers until in m. 58 the soloists are joined together in a unified texture. Czerny takes advantage of this opportunity to explore an antiphonal effect with the addition of the chorus in m. 60. The subordinate role of the chorus is signified by the *pianissimo* dynamic, the lower and contrasting tessitura, the thinner texture of only tenor and bass in mm. 62, 64 and 71, as well as the repetition of text from the previous section.

The antiphonal response of the chorus at m. 60 helps draw attention to an exceptional feature; the recalls of the "Laudamus te, adoramus te" text long after its initial and rightful placement. These choral statements could be viewed as a theological statement or response to the main textual clause as presented in the vocal solo parts – a way of providing rhetorical life to the static nature of the current text. As Bruce Mac Intyre has noted, the "Dominus Deus" text is merely a succession of

names and therefore traditionally had been set devoid of rhetorical gestures.[85] One could even imagine a liturgical dramatization between Priest and congregates.

"Qui tollis peccata mundi"

Czerny sets the theologically significant text at "Qui tollis peccata mundi" in dramatic fashion featuring choral unison, martial elements (dotted rhythms, strong, vertical chords and full orchestra including trumpets and timpani) and antiphonal effects between the chorus and solo ensemble. While the arrival of the minor-mode tonic was an expected convention, the strength of the orchestration and dynamics are in contrast to the often muted presentation of this "emotional heart of the Gloria."[86] The tessitura of the choral parts, although dynamically stronger, remains noticeably lower than that of the solo ensemble.

There is a transparency to Czerny's setting of this text which reveals his fascination with the use of antiphonal effects. When at m. 81 the chorus presents new text, the solo ensemble responds with a penitent "miserere nobis." When in m. 93 the solo ensemble presents fresh text, the chorus responds with the same "miserere nobis," but still in the lower tessitura.

This section draws to a close with a straightforward statement of the "Qui sedes ad dexteram" text in m. 104. Here the tessitura of the chorus finally rises from

[85] Mac Intyre, 290.

[86] Ibid., 295.

its lengthy relegation to a subordinate position. The rise in pitch and dynamic culminates in a most incongruent climax for the final statement of "miserere nobis;" a stark contrast to the supplicatory settings of this text only moments before.

"Quoniam tu solus sanctus"

The arrival of the "Quoniam tu solus" text in m. 111 marks a return to the triumphant music of the opening. This reprise not only serves to provide formal unity to the movement but the music is remarkably appropriate for this text. The words "Gloria" and "Quoniam" share an identical tri-syllabic accentuation and a laudatory character. Therefore the emotional tone of the reprised music is suitable and the setting of the new text is natural. Even the placement of the "solus" and "altissimus" at the apex of the phrase (mm. 112 and 117) serves to aid in the description of these words.[87]

"Cum sancto Spiritu"

The fugue of the "Cum sancto Spiritu" dominates the Gloria movement. This is not surprising given that Viennese composers still considered the fugue to be the

[87] Ibid.,304.

"best way of expressing a timeless religious concept such as the eternal glory of God."[88]

The subject of this five-voice fugue maintains a sense of buoyancy in spite of the fact that much of the figure is based on a descending scale. This melodic resilience is achieved by the ascending anacrusis figures which occur twice in each statement of the subject. These anacrusis figures also provide a strong thematic connection between the fugue and the preceding sections of the Gloria as it becomes the basis of a new theme and is subjected to further development.

The exposition begins with a gradual layering of texture until the full complement of woodwinds and strings accompany the chorus. After the exposition is completed, stretto and sequence are used to build the music and texture toward a climax at mm. 190-198. The full orchestration, the first sustained use of trumpets and timpani, the *forzando* dynamic and a brief example of augmentation (see the bass parts in m. 191) all help to bring the first part of the fugue to a conclusion on the dominant in m. 198.

Czerny introduces a change of texture and style with the introduction of the solo voices and a new theme at m. 199. Established by the soprano soloist and oboe I, this theme is based on the chromatic descent of the opening Gloria theme as seen in measures six and seven. Here the homophonic presentation of the voices, the organ-like accompaniment in the woodwinds, and the *piano* dynamic, all create a wonderfully stark moment of contrast and respite from the polyphonic intensity of

[88] Mac Intyre p. 304, 307.

the preceding exposition. Rhythmic and melodic counterpoint is provided by the string section via the introduction of a second new theme, found in the violin I and II parts at m. 200. This second theme is based on the original anacrusis motive but also makes specific reference to the melodic outline of the fugal answers found in mm. 134 and 149. Both the fugal answers and this motive share an opening step of a third and an eventual rise of a fifth. Czerny once again makes antiphonal use of the chorus and soloists when at mm. 204-206 the choir provides a dynamically restrained "amen" response to main text of the solo ensemble.

At m. 211 Czerny uses an extraordinarily thick texture to generate a musical climax, the *piano* dynamic notwithstanding. The chorus picks up the two new themes introduced at m. 200, with the chromatically-descending theme presented in counterpoint with itself (see alto and tenor m. 218 ff.). With the homophonic vocal ensemble added to the four independent choral parts, a decidedly romantic texture is achieved.

The sudden change in orchestration at m. 242 signals the final section of the fugue. Here the music returns to the same string supported texture as the exposition, with woodwind instruments joining the successive entrances of the subject, now presented in an incomplete form and in stretto. That this is the conclusion of the fugue is indicated by the extended, 28-measure dominant pedal. In addition to its length it is the way Czerny builds the intensity and strength of this pedal point that causes it to stand out as a climactic moment. Beginning with violoncello and double-bass, Czerny adds horns, choral bass, trumpets and timpani to reinforce the appearance of the rarely used triple *forte*. The increasing frequency of the trumpet

and timpani notes help to impel the phrase towards its climax, which reaches its zenith with the continuous roar of the dominant 'G' at bar 267.

It was not uncharacteristic for composers to conclude a choral fugue with a purely homophonic resolution. For example Haydn does this in "The Heavens are Telling" from *The Creation* (1798). So too Czerny at the *Molto stretto* ends his lengthy fugue in a homophonic style. Although this music seems to function as a simple coda or tonic extension, the presence of thematic development gives this brief section added importance. Czerny combines the inversion of the descending chromatic theme seen earlier – first in measure six as a part of the main theme and then developed into its own theme in m. 199 – with the anacrusis motive so prominent throughout this movement. Therefore these first two themes, heard from the opening bars, are developed throughout the movement, up to and including the final coda.

Credo

Of all of the movements in the mass ordinary the Credo traditionally inspired the least creative response from composers. The lengthy list of dogmatic affirmations often elicited a straightforward and businesslike reaction from composers, who seemed content to save their creative energies for the more engaging movements that precede and follow this one.[89] Czerny's response to this challenge is in many respects uncomplicated but still contains elements that are fresh and

[89] Bruce C. Mac Intyre, p. 319

intriguing. Certainly the Credo lacks the degree of thematic unity seen in the preceding Gloria.

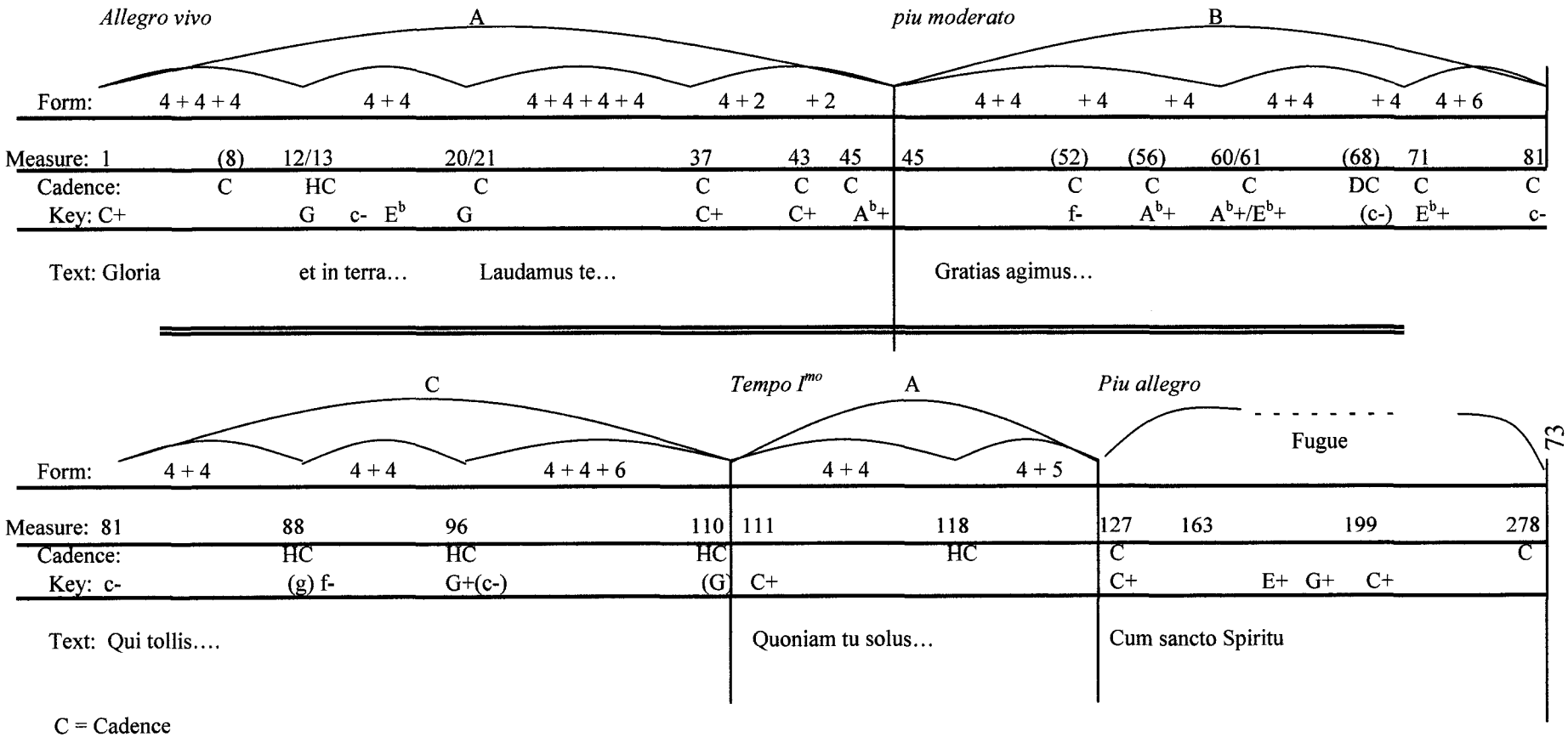
Form

The formal outline of this movement is based on the traditional tripartite divisions of the text, with a concluding fugue at the "Et vitam." (see table 3-2) While the lack of thematic recall in the third section precludes a technical analysis of rounded-binary form, an 'ABA' form is still alluded to by the tempo, meter and mode relationships. In addition, the third section is related to the first by the similarity of its scoring and accompaniment style, where the sixteenth-note figure in the strings provides a motor-like rhythmic impetus.

The harmonic structure of the movement explores mediant relationships in two main areas. The first example explores the flattened-mediant relationship when in m. 20 the music shifts from C major to E-flat major. The full 18 measures spent in this key show that this is more than a mere reference to this chromatic key. The second example (m. 69) begins in the key of the mediant, E major, and remains in this key until m. 124, when there is a move to C minor.

This second example in particular seems to indicate the use of functional chromaticism, particularly in view of the extended length of the chromatic references. However, there is a decided absence of any preparation for these

Table 3-1 Gloria Analysis



C = Cadence
HC = Half Cadence
DC = Deceptive Cadence

harmonic shifts, both of which are arrived at via a single measure modulation. The resultant abrupt arrival of these mediant keys undermines the significance of the chromatic shifts, despite the amount of time spent in the chromatic key. Thus, what may appear to be an example of functional chromaticism is weakened and made to function as an example of extended local chromaticism. The successive return of either the dominant or the tonic further validates this interpretation and underlines the through-composed nature of the movement.

"Credo in unum Deum"

The four-measure phrase that opens the Credo is at once striking and intriguing for its use of a unison, unaccompanied chorus and for the melodic material. The use of the unison, unaccompanied chorus is a clear formal marker within the musical context, here announcing the beginning of the Credo movement in a commanding manner. It also speaks to the continued influence of Palestrina and the "ancient a capella style."[90] This phrase is also an obvious reference to the Credo chant incipit traditionally used at this point, but here scored for full chorus instead of solo voice. The intriguing part of this setting is Czerny's decision to write his own musical phrase instead of utilizing the traditional chant. While it was certainly not unique to disregard the traditional chant altogether, it was equally exceptional to then use an original chant phrase to open this movement. Therefore Czerny has retained

[90] Rosen, *The Classical Style*, 374.

an ancient custom with which his Viennese audience would have been familiar, and infused it with a novel element.

The thick, supportive texture created by the sixteenth-note pattern of the strings at measure five begins an essentially melodically driven opening of the Credo, which extends up to the "Et incarnatus est" at m. 69. This first section can be further divided into three sub-sections, creating an internal rounded-binary form, with the declamatory "Deum de Deo" at m. 37 forming the middle or 'b' section and the return of the first theme at m. 53 ("Qui propter nos homine") being the return of the 'a' section. The texture remains entirely homophonic with the essential accompaniment to the chorus provided by the strings. The woodwinds are added incrementally until the music reaches both a dynamic and harmonic climax at the end of the 'b' section.

Czerny's inclination to musically demarcate the textual rhetoric is revealed when this climax is made to coincide with the end of the truncated declamations that constitute the "Deum de Deo" sentence. This is further shown in the coordination of the harmonic outline with the sentences of the text: the first sentence firmly in the tonic, C major, the second sentence modulating to E-flat major, the third sentence returning toward C major with an extended pedal-point on G, and the fourth sentence back in C major.

There are many instances word painting to be found in this section: for example at the "et invisibilium" in m. 16, the sudden lowering of the tessitura and subito *pianissimo* cause the music to 'disappear.' Again in m. 57 the descent of the

melodic line describes the text, "descendit de coelis." However this gesture is mitigated by the ascending anacrusis figure that initiates the "descendit" text and the fact the melodic line rises from mm. 60-62. The rationale for the tension between the "descendit" reference in the text and the ascending melodic line is found in the word "coelis," metaphorically 'the high heavens,' to which the phrase rises at m. 62, before falling a final time to m. 67.

"Et incarnatus est"

The accepted Mass traditions once again hold sway at the arrival of the "Et incarnatus est" in m. 69 with the use of the solo ensemble, a change to triple meter, a reduction in tempo from *Allegro* to *Andante*,[91] and the eventual move to the parallel minor – all ways of demarcating what has been called the "true heart of the *Credo*."[92] This section reveals Czerny's penchant for using the soloists as a homophonic unit – a diminished orchestration of the larger vocal ensemble.

According to Bruce Mac Intyre the pastoral sense of calm and sanguinity imbued by the E-major tonality is perhaps more of a reflection on the "Maria Virgine" text than the more pathos laden "incarnatus."[93] Regardless of its hermeneutic implications, there is a clear sense of intimacy conveyed by the confluence of changes noted above, in particular the use of the soloist ensemble.

---

[91] see for example F.J. Haydn's *Harmoniemesse* (1802).

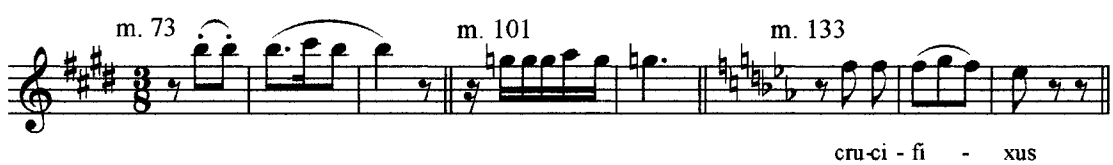
[92] Mac Intyre, 371.

[93] Ibid.

In marked contrast to the calm of the "Et incarnatus" the arrival of the "Crucifixus" at m. 124 heralds a dramatic climax to the entire movement. The use of the chorus here points to a *turba* element, with the dramatic component significantly reinforced via the modulation to C minor, the thickening of the texture in the woodwind parts, the increase in the dynamic level, the use of dotted rhythms, and the rarely-used polyphonic texture.

That the drama of the crucifixion was the objective of the preceding "Et incarnatus" is made clear by the foreshadowing of both a melodic motive and texture. What is first heard as a simple counter motive in the upper woodwinds (m. 73) becomes a lengthened melodic fragment in the flute part (m. 91). (see example 3-1) This same motive is rhythmically intensified in the oboe I part at m. 101 and continues to gain strength when the flute and violin I call and respond with this motive at m. 116. Finally at m. 133 the flute and chorus soprano pick up this same refrain, now set to the "crucifixus" text, signalling the arrival of the climactic moment.

Example 3-1 Development of the "Crucifixus" Motive.



In the same way the introduction of a polyphonic texture at the repeat of the "Et incarnatus" text in m. 102 anticipates the texture of the "crucifixus" in m. 131. Both the development of the melodic fragment and the anticipation of the polyphonic texture serve to underscore the significance of the "crucifixus" text.

The entrance of the soprano soloist at m. 144 is a unique event that merits exploration in light of Czerny's proclivity for using the soloists as an ensemble. Although there is no convention to suggest the use of a soloist at this point in the movement, the best rationalization for this choice of voicing comes from the text itself, "passus et sepultus est," 'suffered and was buried'. As mentioned in reference to the "incarnatus," Czerny acknowledges the intimacy of the text by employing the solo ensemble to create an ambience that stands in contrast to the *turba*-like chorus at the moment of crucifixion, a moment driven by the fury of the mob. If the impetus for the crucifixion can be attributed to the multitude or *turba*, then the suffering and death of Christ must still be the intimate burden of one individual. It is as a response to the loneliness of the suffering Christ that Czerny ascribes the musical depiction of the laying of the body into the tomb to a soloist, with the use of a soprano or female soloist perhaps referring to the grief of Mary. This solo passage begins in isolation - there is no instrumental or chorus duplication of the solo line, with only a static and repetitious harmonic pattern for support. Finally, in m. 152, with the most transparent of accompaniment and in the bottom of their vocal range, the basses of the chorus repeat "et sepultus est;" a conclusion to the emotional focal point of the movement.

"Et resurrexit"

The drama and tension of the preceding "crucifixus" is broken by the return of the opening *Allegro* and C-major tonality. The vigorously ascending figure of the violin I's, together with the rising melodic figure in the chorus and woodwinds further heighten the celebratory nature of this third section of the Credo.

Czerny continues to rely on the textual outline to provide the impetus for his musical setting. However, as was often the case in the Viennese Mass tradition, it is at this point in the movement that the setting of the text becomes perfunctory. Where the larger musical-architectural scheme of a rounded-binary form was utilized in the opening section, here Czerny employs a straightforward, through-composed style with a reliance upon traditional musico-rhetorical gestures.

Czerny's use of musico-rhetorical gestures has been noted in previous sections of the mass; however it is the density of the references at this point that suggests a perfunctory or obligatory treatment. Bruce Mac Intyre's list of rhetorical gestures illuminates to what extent Czerny was relying upon this tradition: the ascending motive for the "ascendit in coelum" ('ascended to heaven') (mm. 164-166), the longer note value for the soprano "sedet," ('sits') (mm. 167-168), the choral unison for "judicare" ('to judge') (mm. 179-180) (note that Czerny does not use the conventional trumpets at this point), the *piano* dynamic and choral unison for "mortuos" ('died') (m. 182), the repetition of the "non erit finis" ('without end') (m. 193-195), the repetition of tones in the bass melody for the "et in unam sanctam" ('and in one holy') (m. 219 ff.), the ascending melody at "resurrectionem"

('resurrection') (mm. 237-239), and finally the rhythmic augmentation, *pianissimo* dynamic and harmonic instability at the "mortuorum" ('was buried') (mm. 240-245) seem to have been particularly strong Viennese traditions.[94]

Musical responses to the text can also be found with the abrupt harmonic shift to signal the "Et iterum venturus" (m. 173), the use of soloists for the "Et in Spiritum" (m. 197), the return to a single soloist at "Et unam sanctam catholicam" (m. 219) and the return of the chorus for the "Et expecto" (m. 235).

"Et vitam venturi"

Like the music immediately preceding it, the fugue at the end of the Credo is lacking much of the creativity and energy that similar music in the Gloria displayed. In comparison to the fugue of the Gloria this fugue has four voices and not five, is shorter in length, has considerably less textural contrast, and displays less thematic recall or development.

The section begins with a return to the major mode, which, together with the increased dynamic level and rhythmic activity signals a return to the celebratory disposition of the opening. The subject is built on an uncomplicated descending scale, preceded by an ascending leap of a fourth, with tonal answers placed at the fifth. Development of this theme can be found in mm. 295, where the subject is fragmented, and 308, when the fragmented subject is inverted. In m. 324 the subject

[94] Mac Intyre, 396, 398, 414.

is shown in a developed form with a more varied melodic contour. Like the Gloria fugue there is a notable absence of a consistent counter-subject.

The rhythmic motive found in the string parts at m. 247 is remarkable for the counterpoint it provides to the main subject and for the method in which it is developed. This rhythmic motive is itself derived from the *parlando* rhythm of the chorus in measures four, six and eight at the beginning of the movement. Melodically it adopts the opening leap of the fugue subject, although this is quickly manipulated and inverted. More interesting is the way Czerny shifts the rhythmic pattern to create an additional layer of rhythmic counterpoint, as found in the violins at mm. 266-270, 280-284 and 291-302.

That the Credo movement lacks some of the organizational structure and pathos that we find in other movements cannot be considered a shortcoming, given the dogmatic nature of the textual statements. Czerny's use of textural and harmonic changes, variance between melodically- and harmonically-driven passages, and a noted reliance on traditional musico-rhetorical gestures all serve to guide the listener through the expanse of theological material of the movement. The simplicity of the musical structure evidenced in the Credo reveals Czerny's attention to clarity of textual declamation, a lingering effect of Emperor Joseph II's edict of 1783, and the age of enlightenment, which demanded a simpler, accessible style in order to facilitate the worship of the congregation.[95]

[95] Schenbeck, 150-151.

Sanctus

In this movement Czerny captures the majesty and dignity of the text with the use of a full choral-orchestral texture, sustained, widely-spaced chords, a *pianissimo* dynamic and a slow harmonic rhythm. Whereas many composers associated the 'holiness' of God with strength and power, Czerny has chosen to follow the tradition which set this text in a quiet and restrained manner, reflecting instead on the peace and majesty suggested by the text. The tranquility of this movement is further enhanced by the use of a pastoral melody in the upper woodwinds, which adds a reflective nature to the Sanctus text.

Form

Set in the key of A-flat major, this is the first movement of the mass that does not begin in C major. Not only is this a welcome relief from the dominance of the home key, it initiates a progression from the C-major tonic to the F major of the Benedictus, serving as a chromatic-mediant intermediary.

The brevity of Czerny's Sanctus setting is explained by the liturgical constraints church composers were under for this portion of the mass. A handbook for church musicians published in 1828 reveals that it was in order to conform to liturgical requirements that Czerny's setting of the Sanctus, although based on considerably more text than the Kyrie, is nonetheless shorter than the Kyrie.

> Glöggle (1826) asked that the Sanctus be performed 'majestically.' It was not to be too long 'because during the consecration strict silence must prevail over the organ as well as choir so that nobody is disturbed in the worship of the moment.' He also suggested that after consecration the 'Benedictus' should be sung 'in a lofty manner' (*in einem erhabenen Charakter*).[96]

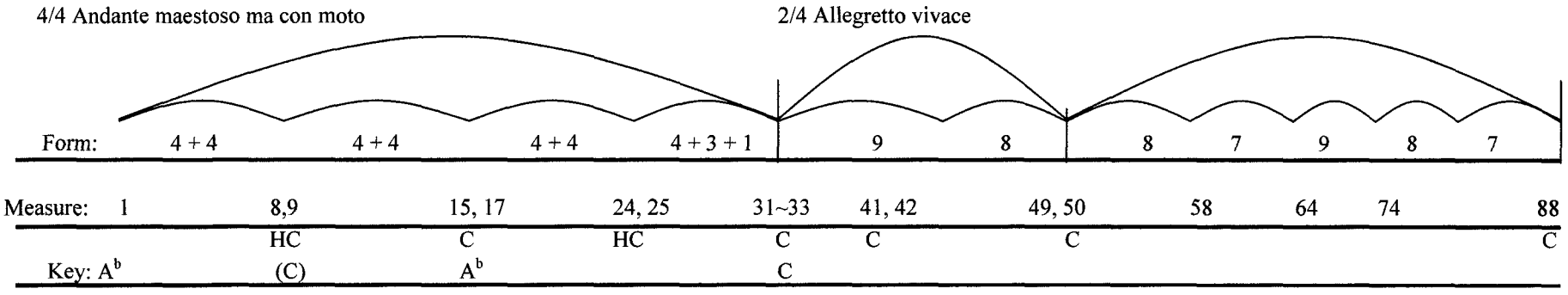
The structure of the movement is ordered by the textual references to the number three, both at the macro and micro level. At the larger level there are three sentences of text which shape the form and influence the mood of the music: the opening "Sanctus" is painted with broad, reverent brush strokes, the tempo and meter change at the "Pleni sunt coeli" indicate a transformation toward celebration, and finally the fugato of the "Osanna in excelsis" concludes the movement with a playful celebration. (see table 3-4)

"Sanctus, Sanctus, Sanctus"

As has been observed with regards to previous sections of the Mass, Czerny often uses the solo ensemble as a semi-chorus, creating a foil to the timbre of the full chorus. So here the two ensembles are set in an antiphonal manner, each part responding in turn to the other. Together they reveal Czerny's reliance on the number three for organization at the local level. In the first eight bars the "Sanctus" phrase is presented four times by the solo ensemble and two times by the chorus, a

[96] Franx Xaver Glöggl, *Kirchenmusik-Ordnung: Erklärendes Handbuch des musikalischen Gottesdienstes, für Kapellmeister, Regenschori, Sänger und Tonkünstler* (Vienna: J.B. Wallishauser, 1828), 16-17; quoted in Bruce C. Mac Intyre, *The Viennese Concerted Mass of the Early Classic Period*, (Ann Arbor, Michigan: UMI Research Press, 1986), 419.

Table 3-4 Sanctus Analysis



Text: Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt coeli et terra Osanna in excelsis.

C = Cadence
HC = Half Cadence
DC = Deceptive Cadence

total of six references corresponding to the sum of the two vocal ensembles multiplied by the three references to the "Sanctus" (See Table 3-5). In the second eight-bar phrase the chorus articulates the word "Sanctus" four times and the solo ensemble two, which is a straightforward reversal of the preceding arrangement. With the third phrase of music Czerny clarifies the tripartite reference by assigning the key word exactly three times to each group, still providing a total of six statements of the text. All of this culminates with the fourth phrase beginning at m. 25, when "Sanctus" is heard three times between the two ensembles combined, forming the pinnacle of the musical representation of this tripartite acclamation.

It is interesting to note the inherent symbolism of the number six at this point in the Mass. In the book of Isaiah, from which this text is taken, the angels are described as having six wings. Some analysts of Bach's B-minor Mass speculate that this is the reason for Bach's six-voice setting of that movement, a voicing used nowhere else in that Mass, although it is unclear if Czerny would have been familiar with Bach's setting.

Table 3-5 Number of Statements of the word "Sanctus" in mm. 1 - 31

Soloists :	4	2	3	2
Chorus :	2	4	3	1
Total :	6	6	6	3

A further reference to the number three can be found when the fourth phrase (at m. 25) is seen as a coda or conclusion to this opening section, creating a formal

outline of three phrases followed by a coda. Given that this is the first time in this movement the two vocal ensembles come together textually (m. 28) it also serves to generate the climax of the section.

As mentioned above, Czerny utilizes a number of devices to generate the majestic, yet reflective quality of the Sanctus. The slow harmonic rhythm coupled with the wide spacing of the chords, the octave interval in the flute-oboe I melody and the expanse of the violin I - violoncello pizzicato lines all presented in a restrained (*piano-pianissimo*) dynamic, combine to form a reflective setting of what was often an emphatic declaration of this text.

The pastoral melody of the flute-oboe I part is central to this sense of spaciousness and points to a musical representation of the magnitude of God's holiness. J.S. Bach uses the same octave interval in the *Sanctus* of his *B-minor Mass*.

"Pleni sunt coeli"

The introduction of the "Pleni sunt coeli" text marks a significant shift away from the reverence and majesty of the "Sanctus" toward the celebration and joy inherent in the new text. The harmonic centre moves from A-flat major back to the home key of C major, this tertiary shift once again accomplished succinctly via a single-measure common-tone modulation. The meter changes to a sprightly two-four with an accompanying tempo change to *Allegretto vivace*. Further vigour in the music is derived from the ascending melodic line and the pervasive rhythmic figure

of quarter-eighth-eighth. The ascending melodic line and the extended soprano note on "gloria" (m. 37) are examples of traditional text painting conventions in this section.

"Osanna in excelsis"

The "Osanna in excelsis" is set as a brief fugato which flows seamlessly out of the preceding "Pleni sunt coeli" setting. Even the established rhythmic figure of quarter-eighth-eighth is maintained. The polyphony of the fugato is sustained for four consecutive statements of the subject, following which a sequential pattern leads to climax with one final, homophonic statement of the theme.

Benedictus

The brief text of the Benedictus lends itself well to a straightforward, uncomplicated writing style. The folk-like melodies of this movement contribute to what is undoubtedly the most *cantabile* section of the entire Mass. In this way Czerny expresses the gentleness suggested by the text – a contrast to the celebration and exultation of the preceding and following "Osanna" fugato.

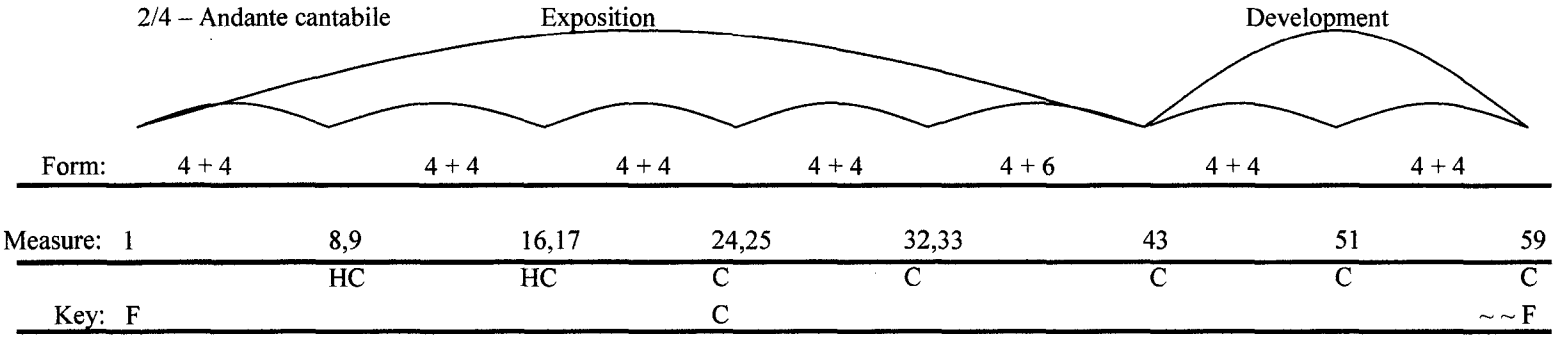
Form

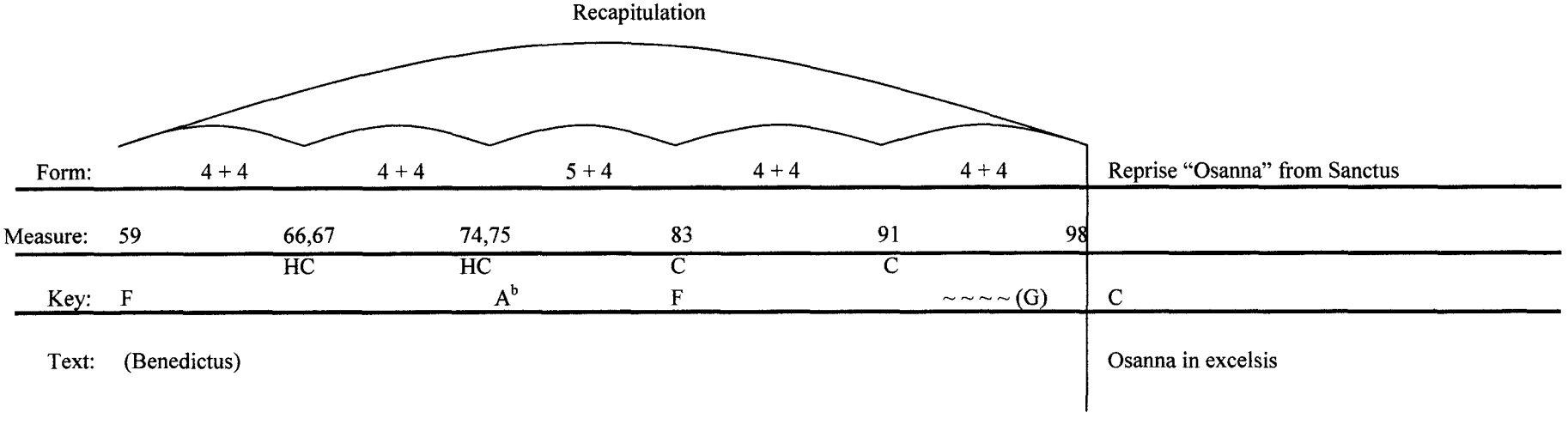
The Benedictus, despite the brevity of its text, is afforded a greater degree of formal organization than the immediately preceding movements. Not only was there a greater degree of liturgical freedom at this point in the Mass celebration, but the brevity of the text is itself more suitable for conventional forms than the longer, through-composed movements and their reliance on text painting devices. So in this movement Czerny has turned to a three-part, sonata-like form to obtain an organizational structure.

Sonata form is suggested by the use of an opening instrumental ritornello, the existence of two main themes (soprano solo mm. 8 and 17), a clear move to the dominant in the first section (exposition), a double reprise of both the tonic and main theme at the recapitulation, and the change of the harmonic structure of the theme to remain in the tonic within the reprise. (see table 3-6)

The absence of a clear development section is one significant reason why an overt labelling of sonata form may be misleading. This middle section is too brief at 16 measures to contribute in a meaningful way to the development of the harmonic or thematic material. Indeed, a closer look at these measures reveals that while the themes are broken up between the solo ensemble and chorus, they are not developed, nor is there any harmonic exploration, aside from a return to the tonic.

Table 3-6 Benedictus Analysis





"Benedictus qui venit"

From the opening ritornello of this movement it is the pastoral elements that dominate the musical landscape. The walking, eighth-note rhythm, the use of a simple, step-wise melody presented in thirds, and the full participation of the woodwinds all combine to reflect a folk-like simplicity in this text. So it is not surprising that the trumpets and timpani play a limited role, primarily assisting to demarcate the larger structural divisions leading into mm. 42 and 59.

Czerny preserves the tradition of ascribing the bulk of the Benedictus text to the soloists. The soprano soloist begins in isolation for the first theme and then is joined by the full solo ensemble for the second theme at m. 15. When the second theme is introduced, it is presented as a counterpoint to the first theme, as for example at mm. 17 and 67. It is also in the soprano solo part that the use of a wandering melisma is found. The use of this decoration to describe "venit" was a conventional word painting device and can be found in mm. 36 and 80.

The chorus is primarily used to reinforce the texture at the climactic points of the movement and so is found at the end of each of the larger formal divisions. In addition, Czerny once again utilizes an antiphonal effect during the middle, developmental section.

There are two interesting motivic elements to make note of. First is the use of a melodic elision at the entrance of the main theme. This is initially seen at the entrance of the soprano solo in measure eight, where, if the solo line is compared to the flute statement of the theme at measure one of the instrumental ritornello, we

observe a single measure of melodic suspension on the opening note. At m.15 the entire solo ensemble enters one bar early, to similar effect.

Second, at m. 24 and following, Czerny introduces an accompanying motive in the flute and oboe I parts. This sixteenth-note figure is presented in an alternating fashion and is another example of how Czerny is able to introduce diversity into an established texture.

The dynamic and textural climax at m. 42 signals the end of the opening section and leads to the brief central episode. Although this section never deviates from its position in C major, Czerny does utilize mode-mixture in m. 48 to prepare the upcoming excursion to A-flat major.

A return to the opening F-major tonality in m. 59 marks the recapitulation of the opening section. While the melodic and harmonic materials are repeated exactly, Czerny does vary the presentation from the initial setting. Instead of an isolated soprano solo, the vocal ensemble is paired into duets, with the alto and bass responding to the soprano-tenor line. In addition to varying the presentation, Czerny reinforces the pastoral element through the uncomplicated use of voices moving in parallel thirds.

The repeat of material is virtually identical until m. 75, where the harmonic progression is altered to avoid the initial modulation to the dominant. Instead of C major, Czerny here moves toward A-flat major – the chromatic mediant. While the music does return to the tonic F major at m. 83, this diversion to A-flat major could be seen as an intermediary to the C major of the approaching "Osanna," much in the

same way that the A-flat major of the Sanctus was seen as a step toward the F major of the Benedictus.

The extra ornamentation in the soprano solo line (mm. 86, 89) anticipates the structural division that is further revealed by the increase in dynamic level, the thickening of the texture and the intensification of the rhythmic patterns at m. 91. And indeed m. 99 marks the reprise of the "Osanna" fugato from the Sanctus. Following the renaissance *ut supra* tradition, Czerny does not write out the fugato reprise, instead indicating the repetition of this section with the instruction: "Osanna da Capo dal Segno: 𝄋."

Czerny has in this movement effectively captured the inherent gentleness of the Benedictus text. The ability to contrast the bold power, pomp and glory of some of the preceding sections of the Mass with such a varied and expressive palette speaks to Czerny's abilities as a composer. In his dedication to remain true to the spirit of the text Czerny proves himself to be a sensitive composer of the Mass genre.

Agnus Dei

Dotted rhythms and a slow harmonic motion initiate the Agnus Dei with a solemn piety befitting the distribution of the Eucharistic elements during the singing of this movement. Apparently writing without a clear formal plan, Czerny uses a variety of compositional devices to impart a sense of hope in the midst of the pleas for mercy and peace.

Form

This movement was characteristically divided into two quasi-movements, with the separation of the "Dona nobis" clause from the preceding "Agnus Dei" creating two contrasting sections of music. In this setting Czerny adds length and weight to the final textual clause when he presents it both in the choral style of the opening "Agnus Dei" at m. 47 and then again as a fugato in m. 83. (see table 3-7)

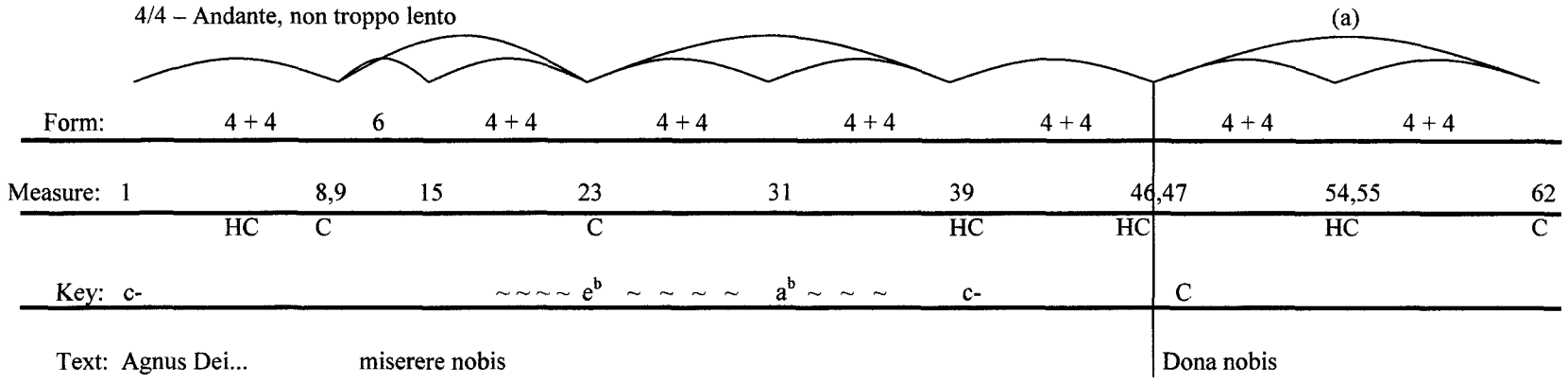
"Agnus Dei"

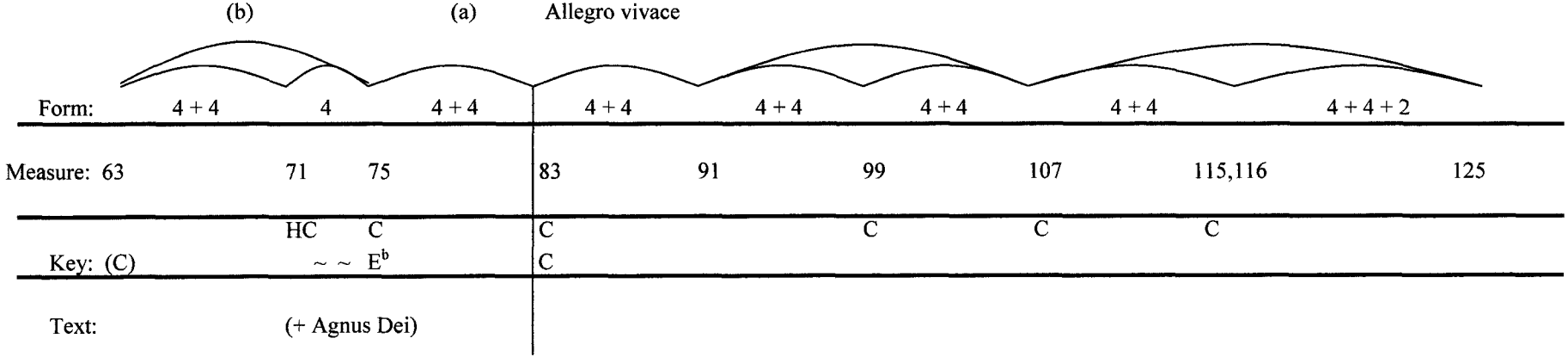
It may be that the three-part division of the movement as a whole supplants the normal tripartite division of the opening "Agnus Dei" section. Often composers set the opening section "Agnus Dei" invocation as a three-sectioned plea for mercy, thereby imitating the three-fold presentation of the text:

"Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, (dona nobis pacem)."

However in this section there is no thematic, harmonic or textural argument made for a tripartite division – instead we see the utilization of an almost fantasia-like, through-composed style. This lack of formal organization results in a freedom of expression that is realized with the use of a variety of musical styles including: a homophonic choral texture, contrapuntal passages, and antiphonal use of the vocal groups.

Table 3-7 Agnus Dei Analysis





C = Cadence
HC = Half Cadence
DC = Deceptive Cadence

This movement begins in the key of the parallel minor and thereby continues a harmonic scheme that focuses on the sub-dominant related keys. The use of the minor mode, dotted rhythms in the woodwinds, active timpani and a slow harmonic rhythm all contribute to the solemnity and sense of piety of this opening, while the lack of introductory material contributes a sense of urgency and immediacy. Czerny sets the "Agnus Dei, qui tollis peccata mundi" text twice, without the concluding "miserere nobis" clause. When the "miserere" arrives in measure nine, it does so in a contrasting contrapuntal style, complete with a distinct and engaging counter-subject first heard in the violin parts, with subsequent entries in the lower strings. In fact, the strength of the contrapuntal writing in measure nine, coupled with its complete thematic independence from the opening, has the effect of making the opening eight bars, at least in retrospect, sound like an unrelated choral-orchestral ritornello.

At m. 15 the texture changes to an antiphonal use of the solo ensemble and chorus, accompanied by block chords in the orchestra. The contrasting of the *forte* "Agnus Dei" in the chorus, with the "miserere" of the soloists creates a dramatic call-and-response setting of the two related textual clauses. There is a bluntness provided by the classically-influenced terraced dynamics, and the chromatic up-and-down motion of the melodic motive creates a plaintive effect (see choir soprano mm. 15 , 16; soprano solo mm. 16, 17).

At m. 23 Czerny returns to a contrapuntal setting of the "miserere" text, once again presented by the soloists. While there is a return to the contrapuntal texture, the thematic material is unrelated to that heard earlier in measure nine, contributing to the fantasia element. Czerny also adds to these canonic entrances an intensified

accompaniment pattern in the strings, with the introduction of triplet figures, and a contrary motion counter-subject in the woodwinds.

This secondary melody in the woodwinds (m. 23 ff.) once again reveals the strength and variety of Czerny's contrapuntal abilities. Based on an ascending figure, it provides an effective contrast to the prevailing descent of the "miserere" subjects found in mm. 9 and 23. In m. 31 this same motive is intensified from a half-note motion to a quarter-note pattern, both of which foreshadow the "Dona nobis" theme that arrives in measure 47.

From mm. 31-38 Czerny creates an antiphonal build-up of the phrase which climaxes on the soprano soloists high A in m. 38. This climax is noteworthy for the way in which it allows for the return of a lower tessitura and reduced dynamics that occur in anticipation of the new text and key in m. 47.

"Dona nobis pacem"

Czerny responds to the change in character suggested by the text by implementing a lighter, thinner texture that reflects this alteration in character. In addition to a change of mode to the home key of C major, the orchestration is reduced to an obbligatto accompaniment of the homophonic solo ensemble, and the previously descending melodic motive has been replaced by an ascending melody. This transformation of temperament is clear and effective despite the fact that Czerny does not introduce a change of meter or tempo at this point.

When at m. 75 Czerny recalls the melodic material of m. 47, but in the mediant key of E-flat major, a readily apparent A-B-A format is displayed that contrasts with the lack of formal unity displayed in the opening section of the movement. More precisely this could be labelled A-(A)-B-A, as at m. 55 the chorus repeats the theme presented by the soloists in m. 47, but with the addition of a dominant pedal in the woodwind and solo ensemble parts helping to provide a build-up of tension.

This section is marked by a reuse of the earlier contrapuntal texture and the recall of the "Agnus Dei" text. At m. 63 the solo ensemble is again presented with canonic entrances, but this time with an appropriately ascending theme. When the chorus responds in m. 70 Czerny uses the "Agnus Dei" text to unify the disparate sections of the movement.

The importance of the mediant relationship is once again seen in the reprise at m. 75. This E-flat major section is the product of the preceding harmonically unstable section, and although it has a function at the local level, its larger impact is thwarted by the abrupt modulation back to C major in m. 82.

"Dona nobis" – Fugato

The use of a fugue to bring the Mass composition to close was an accepted tradition that made use of the integrity associated with this by now ancient form. In no way does this fugue setting compare to the fugue that brought the Gloria to its

conclusion, or even to the fugue at the end of the Credo. In fact, given the brevity of the contrapuntal exploration, the term fugato seems a more apt description. Here the chorus is the dominant choral force, with the solo ensemble added for one final antiphonal effect.

After the brief exposition of the subject, the active counterpoint is replaced by a homophonic, ascending, eight-bar sequence figure in measure 91. The increasing tension of the rising sequence is augmented by the off-beat accents, which provide an element of desperation to the entreaty for peace expressed by the text.

However, it is the source of this sequential material that provides one of the most distinctive features of the movement, and indeed the Mass. In mm. 107 and 108 Czerny quotes the exact notes of the "Credo" incipit used to open the Credo movement. Not only does Czerny quote this figure at the same pitch, but he does so with a unison, unaccompanied chorus – a device that surprises the listener and recalls the *a capella* choral tradition and Palestrina's continued influence. Once the origin of this *a capella* theme is recognized, it is apparent that the bass line of the preceding sequence (mm. 91-93 and again at mm. 99-101) is based on the first four notes of the same motive. Czerny's distinctive integration of the "Credo" theme at this point of the Mass is a unique and powerful statement of unity for the Mass.

Twice the *fortissimo* pronouncement of the "Credo" theme is answered by the terraced, *pianissimo* solo ensemble before leading to a three-fold statement of the "pacem," with the final statement being a *fortissimo* cry. Czerny's stock ending is

used once again, with three unison, but *pianissimo*, orchestral strikes on a 'C' concluding the movement and with it, the Mass as a whole.

CONCLUSION

In a *New York Times* review of an all-Czerny concert, the writer observes:

> Many composers have lived on in posterity not because they represented past norms but because they stood out from them: Mozart, Schubert, Beethoven. Against these are the composers who were the norm, successful during their lifetimes, neglected after their deaths: Salieri, Czerny.[97]

The mere existence of an all-Czerny concert speaks to the renewal of interest in both the music of this era, and in the music of Carl Czerny. Given Czerny's prodigious output, there are many superb specimens still awaiting discovery. Like the Mass no. 2 in C major, much of this music is written with a brilliance of style and an emotional character that makes it both appealing and accessible.

As Dr. Otto Biba writes:

> Czerny knows the great choral literature from the baroque and the classical era; he knows how to loosen the choral homophony to heighten the text with repetitive intercalations. He knows how, in the end, one builds a large choral fugue, but on the whole he is much closer to Brahms than to Haydn, as when he lets a phrase from a single register

[97] Anne Midgette, New York Times article, published November 20, 2004 accessed 05 08 2006 <<http://www.nytimes.com/2004/11/20/arts/music/20czer.html?ex=1154923200&en=0f6d5c103e8dcda8&ei=5070>>

of the chorus sing alone, and in addition keeps the orchestra strenuously busy.[98]

Carl Czerny's Mass no. 2 in C major marks a considerable addition to the established canon of works in this genre. As the music of this era continues to emerge from the shadow of the established icons, through the acknowledgement of the Biedermeier concept, we can begin to appreciate the many fine contributions made by composers such as Czerny. The purpose of this essay has been to introduce the Biedermeier concept and with it, the sacred choral music of Carl Czerny. The performance edition that follows is intended to aid the study of and encourage the performance of these works.

[98] Otto Biba, concert review for the American Symphony Orchestra, translated by Susan Meyer, accessed 16 11 2005 <<http://www.americansymphony.org/dialogues_extensions/season/dialogue_detail.cfm?ID=32&season=2004-2005>>

BIBLIOGRAPHY

Belt, Philip R., Alfons Huber, Maribel Meisel: 'Pianoforte', *Grove Music Online* ed. L. Macy (Accessed [04 08 2006]), <http://www.grovemusic.com.login.ezproxy.library .ualberta.ca>

Biba, Otto. "Carl Czerny and Post-Classicism" In *Beyond "The Art of Finger Dexterity": Reassessing Carl Czerny*, ed. David Gramit, Eastman Studies in Music (Rochester, NY: University of Rochester Press, forthcoming).

Brown, Clive. 'Spohr, Louis', *Grove Music Online* ed. L. Macy (Accessed 12/04/ 2006), http://www.grovemusic.com.login.ezproxy.library.ualberta.ca

Chusid, Martin. "Some Observations on Liturgy, Text, and Structure in Haydn's Late Masses." In *Studies in eighteenth-century music; a tribute to Karl Geiringer on his seventieth birthday,* ed. H. C. Robbins Landon in collaboration with Roger E. Chapman, 125-135. New York: Oxford University Press, 1970.

Czerny, Carl. *School of Practical Composition : Complete treatise on the composition of all kinds of music, both instrumental and vocal, together with a treatise on instrumentation in three volumes, translated and preceded by a memoir of the author and a complete list of his works by John Bishop.* London: Robert Cocks and Company, *ca.* 1848; reprint, New York: D Capo Press, 1979.

_____. *Erinnerungen aus Meinem Leben.* Edited by Walter Kolneder. Sammlung Musikwissenschaftliche Abhandlung 46 (Baden-Baden: Valentin Koerner, 1968).

_____. "Recollections from my life." Translated by Ernst Sanders. *The Musical Quarterly* XLII, 1956: 302-317.

Dahlhaus, Carl. *Nineteenth-Century Music.* Translated by J. Bradford Robinson. Berkeley: University of California Press, 1989.

Delong, Kenneth. "The Conventions of Musical Biedermeier" In *Convention in Eighteenth- and Nineteenth-century Music: Essays in Honor of Leonard G. Ratner,* ed. Wye J. Allabrook,Janet M. Levy, and William P. Mahrt, 195-223. Stuyvesant, NY: Pendragon Press, 1992.

Erickson, Raymond, ed. *Schubert's Vienna.* New Haven: Yale University Press, 1997.

Fink, Gottfried Wilhelm. "Carl Czerny," *Allgemeine Musikalische Zeitung* 30 (1828): 233.

Frodl, Gerbert. "Viennese Biedermeier Painting" In *Schubert's Vienna*, ed. Raymond Erickson , 174-182. New Haven: Yale University Press, 1997.

Gramit, David. "Schubert and the Biedermeier: The Aesthetics of Johann Mayrhofer's 'Heliopolis'." *Music & Letters* Vol. 74, No. 3 (August 1993): 355-382.

Hilmar, Ernst. "Vienna's Schubert." In *Schubert's Vienna*, ed. Raymond Erickson, 246-256. New Haven: Yale University Press, 1997.

Hunter, Mary K. *Culture of Opera Buffa in Mozart's Vienna: A Poetics of Entertainment.* Ewing, NJ: Princeton University Press, 1999.

Johnson, Eric A. "Franz Joseph Haydn's Late Masses: An Examination of the Symphonic Mass Form." *Choral Journal* 42:7 (February 2002): 19-24.

Kirkendale, Warren. "New roads to Old Ideas in Beethoven's *Missa Solemnis*" *The Musical Quarterly* LVI (1970): 665-701.

Kuerti, Anton. "The Carl Czerny Festival." In *The World's First Carl Czerny Music Festival and International Symposium, June 13 – 16, 2002, Edmonton, Alberta, Anton Kuerti Artistic Director* by The University of Alberta Canadian Centre for Austrian and Central European Studies. Edmonton: University of Alberta, 2002, 5-12.

Landon, H. C. Robbins. *The Symphonies of Joseph Haydn.* London: Universal Edition, 1955.

Lindeman, Stephen with George Barth: 'Czerny, Carl', *Grove Music Online* ed. L. Macy (Accessed [03/05/2006]), <http://www.grovemusic.com.login.ezproxy.library. ualberta.ca>

Mac Intyre, Bruce C. *The Viennese Concerted Mass of the Early Classic Period.* Ann Arbor, Michigan: UMI Research Press, 1986.

Ratzlaff, Leonard Peter. "A Conductor's Preparatory Analysis of Anton Bruckners's *Te Deum.*" DMA. Diss., University of Iowa, 1985.

Review of *Offertorium: Benedicat nos Deus,* by Carl Czerny, *Allgemeine Wiener Musikalische Zeitung* 4/14 (1844): 48.

Rosen, Charles. *The Classical Style*. New York: W.W. Norton & Company, 1997.

_____. *Sonata Forms: Revised Edition.* New York: W.W. Norton & Company, 1988.

_____. *The Romantic Generation.* Cambridge, Massachusetts: Harvard University Press, 1995.

Schenbeck, Lawrence. *Joseph Haydn and the Classical Choral Tradition.* Chapel Hill: Hinshaw Music, 1996.

Wehmeyer, Grete. "Carl Czerny: The Unexplored Genius of a Master." In *The World's First Carl Czerny Music Festival and International Symposium, June 13 – 16, 2002, Edmonton, Alberta, Anton Kuerti Artistic Director* by The University of Alberta Canadian Centre for Austrian and Central European Studies. Edmonton: University of Alberta, 2002, 1-4.

_____. "Czerny, Carl," in *Die Musik in Geschichte und Gegenwart: Personenteil*, 2d ed. (Kassel: Bärenreiter, 1994-99), 5: 221-233.

_____. *Carl Czerny und die Einzelhaft am Klavier oder die Kunst der Fingerfertigkeit und die industrielle Arbeitsideologie.* Kassel: Bärenreiter-Verlag, 1983.

Zaluski, Iwo and Pamela Zaluski, "Czerny's Vienna." St. Alban, England: Copyright by the author, 1998, 24 Wood End, Park Street.

_____. "Carl Czerny: Composer of the Biedermeier age – Biography" *Contemporary Review* Vol. 281 Issue 1642 (November 2002): 301-305.

RECORDINGS:

Czerny, Carl. *Symphonie Nr. 1 C-moll op.780, Sinfonie Nr. 5 Es-Dur – Staatsorchester Frankfurt (Oder) Nikos Athinäos* Signum: SIG X89-00, 1997.

SCORES:

Beethoven, Ludwig. *Mass in C* and *Christ on the Mount of Olives.* Mineola, New York: Dover Publications, Inc., 1996.

Haydn, Joseph. *Harmoniemesse*. Kassel: Bärenreiter, 1988.

Hummel, Johann Nepomuk. *Messe Es-dur, Op. 80.* Edited by John Eric Floreen. Doblinger 46 081.

_____. *Missa Solemnis in C.* Edited by John Eric Floreen. Boca Raton, Florida: Edwin F. Kalmus & Co., Inc., 1986.

Mozart, Wolfgang Amadeus. *Six Masses in Full Score from the Breitkopf & Härtel Complete Works Edition.* New York: Dover Publications, Inc., 1992.

Salieri, Antonio. *Mass in D major.* Edited by Jane Schatkin Hettrick. Madison: A-R Editions, Inc.,1994.

_____. *Mass in D minor. Edited by Jane Schatkin Hettrick.* Madison: A-R Editions, Inc., 2002.

Schubert, Franz. *Mass no. 5 in A-flat major D.678 & Mass no. 6 in E-flat major D. 950.* New York: Edition Eulenburg Inc.

Carl Czerny

Mass no. 2 in C major

(1830 / revised 1842)

Edited by John Wiebe

PREFACE TO THE PERFORMANCE EDITION OF
Mass no.2 in C major – Carl Czerny (1791-1852)

Source Material

Carl Czerny's Mass No. 2 in C major exists in two forms: the autograph score of 1830, and a revised score, in a copyist's hand, from 1842. Both of these sources are a part of the Czerny *Nachlass* housed in Vienna at the *Gesellschaft der Musikfreunde*. No performance parts have been documented and première performance dates and locations are unknown.

The current performance edition is based on the 1842 revised version. This version is presented in a clear and legible script with only a very few, minor corrections to notes visible in the score. Authority for this revised version is provided by its inclusion in the Czerny collection as bestowed to the *Gesellschaft* as well as by the existence of Czerny's signature on the title page. (see plates 1, 2, and 3) The information on this title page, preceding the signature, is: "Carl Czerny / 2te Solenne Messe / in C dur. / comp(oniert) 1830 / revidiert 1842." Further grounds for the use of the 1842 edition over the 1830 autograph are found in the music itself, which is at times substantially reworked in the following ways:

1. Measures have been added; for example m. 29 of the Kyrie has been added to the original score. This gives an extra iteration of the "Kyrie" phrase and curiously interrupts the regularity of the phrasing.

2. The orchestration has been altered by changing the instrumental assignments. Here the music remains unchanged but musical lines have been exchanged between instruments. For example, in the Kyrie movement, at m. 88, the chorus tenor and alto parts have been exchanged.

3. Sometimes complete sections of music have been altered or added. In the Gloria, the "Gratias" solo from mm. 45-61 was completely rewritten, including a different key.

Given Czerny's signature on the title page and the inclusion of the manuscript in his collection, the 1842 version carries the weight and authority of Czerny's reworking of this Mass setting. As such, the present edition is based on the 1842 version and the 1830 autograph has only been consulted to clarify issues related to the 1842 score.

Editorial Method

Because the revised score of 1842 survives in almost perfect condition and because the script of the copyist is legible and consistent, there were virtually no textual difficulties in producing the current performance edition. Where necessary, the 1830 autograph has been consulted to help shed further light on the revised score.

In this edition, square brackets have been used to designate material added by the editor; dashed slurs are used for slurs added by the editor. As there are no known performance parts to corroborate with the score, no further editorial distinctions were necessary at this time.

The following modifications have been made here without specific notice. Accidentals usage has been adjusted to modern standards and so have been omitted or added as necessary, including the use of cautionary accidentals. Whole-measure rests that are implied by blank measures in the score have been added where necessary. Stem direction and beaming for all parts have been changed to comply with modern practice. Terms have been changed to correspond to modern usage: "s.v." (*sotto voce)*; "piano" (*p);* "cres." (*cresc.);* "dol" (*dolce).*

Soprano, alto and tenor clefs for the corresponding vocal parts have been changed to the corresponding treble, treble and octave-treble clefs. Instrumental clefs remain unchanged from the manuscript, except for a few instances in the bassoon part, which have been adjusted according to modern usage.

In this edition, *colla parte* notation has been tacitly realized. The exact content of the source model has been transcribed, including all editorial additions made to that part. In the Benedictus, the reprise of the "Osanna in excelsis" is written out, the beginning of the repetition indicated by an asterisk.

The vertical alignment of the instruments in the score is altered between the 1830 autograph and the 1842 revision. Where Czerny himself notates the strings on top, followed by the woodwinds and then the vocal parts at the bottom of the page,

the copyist of the 1842 edition has reverted to the more common practice of presenting woodwinds at the top, vocal parts in the middle, with the strings at the bottom of the page. The current edition maintains the instrumental ordering of the 1842 manuscript.

More relevant than the actual order of the instruments is the absence of any indication to support the use of the organ or a continuo instrument. In this both the 1830 autograph and 1842 revision are consistent, strongly suggesting that Czerny did not intend for the use of an organ-continuo part. Similarly Czerny's Mass no. 4 in B-flat major and Mass no. 8 in C major do not specifically call for the inclusion of an organ part. Of the masses currently available for study, only the Mass no. 5 in B-flat major makes reference to an organ part. Therefore, in the absence of any performance parts to the contrary, it is assumed the Czerny intended this work to be performed without the use of an organ or other such continuo instrument.

Editorial dynamic and articulation marks have only been added in places where the notation clearly implies a continuation or repetition of marks already given. In many places it is unclear as to what articulation markings or patterns the composer intended, slurs in particular, and in those cases no markings have been added.

In this edition the text has been modernised in order to correspond to the orthography and punctuation of the *Liber Usualis*. Therefore archaic or inconsistent forms of words or punctuation have been modernized.

The only instance in the Mass where Czerny does not set the entire liturgical text is in the Gloria at measures 78 to 80 when the words "Filius Patris" are never presented. In addition, it would seem that the "Domine Jesu" in the chorus at m. 78 should read "Domine Fili". These omissions, changes or mistakes may well have been intentional and do not constitute a significant deviation from the accepted Mass traditions (see for example the same text setting in Schubert's Mass no.6 in E-flat major, which omits even more text).

Plate 1. Carl Czerny, Mass no. 2 in C major, front cover of the 1842 manuscript score (from the holdings of the Gesellschaft der Musikfreunde in Vienna).

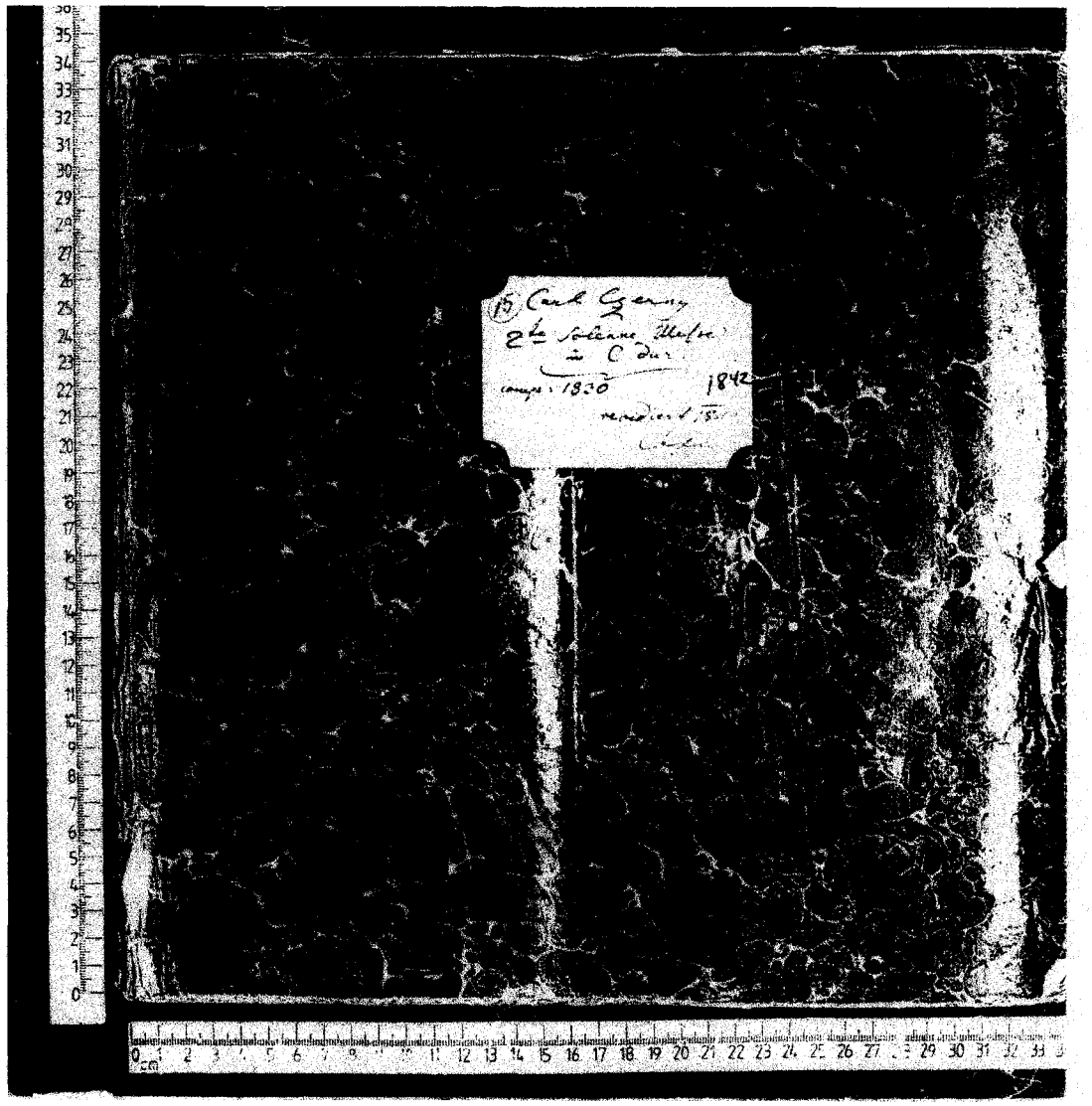


Plate 2. Carl Czerny, Mass no. 2 in C major, first page of the 1842 manuscript score (from the holdings of the Gesellschaft der Musikfreunde in Vienna).

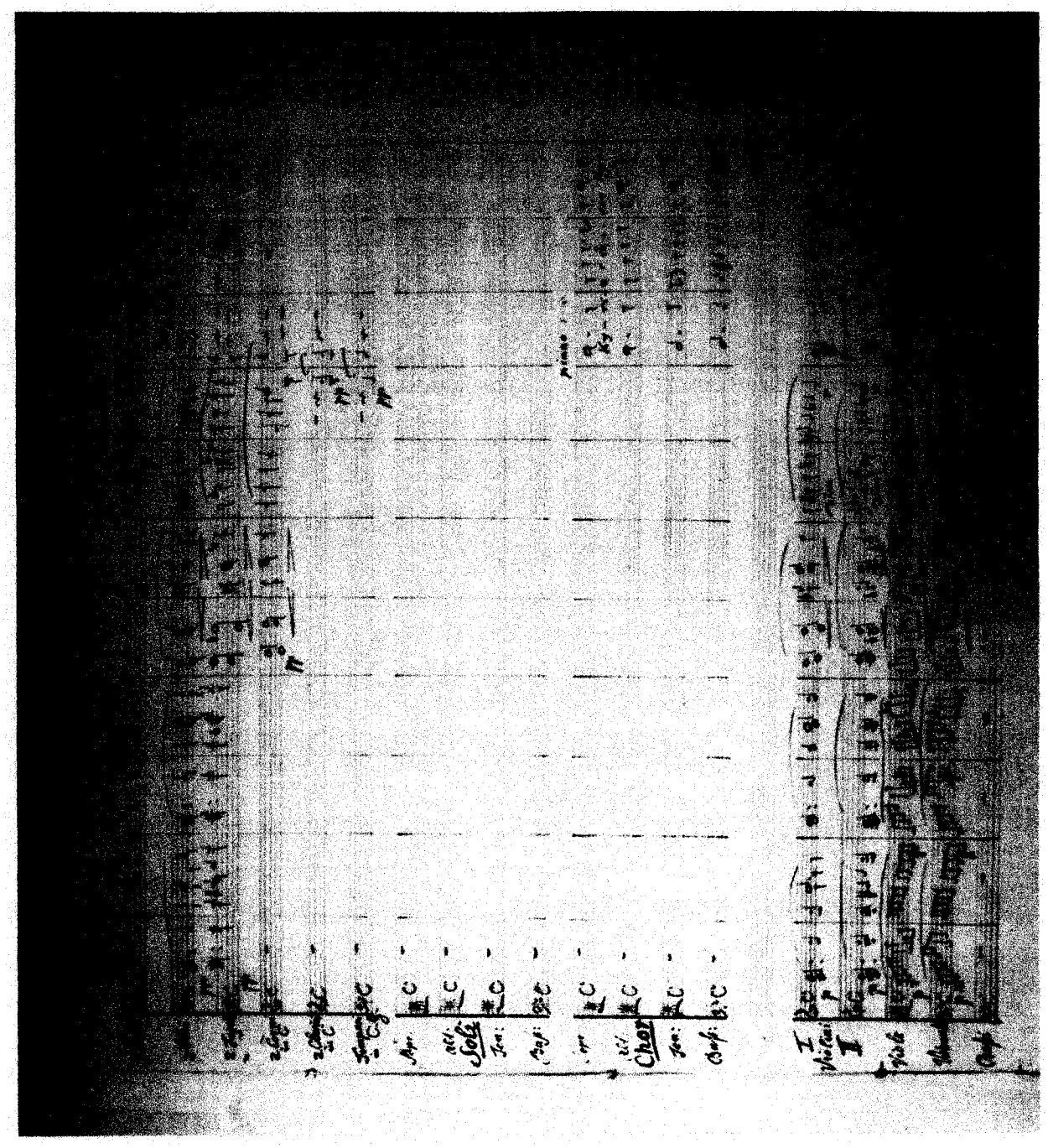
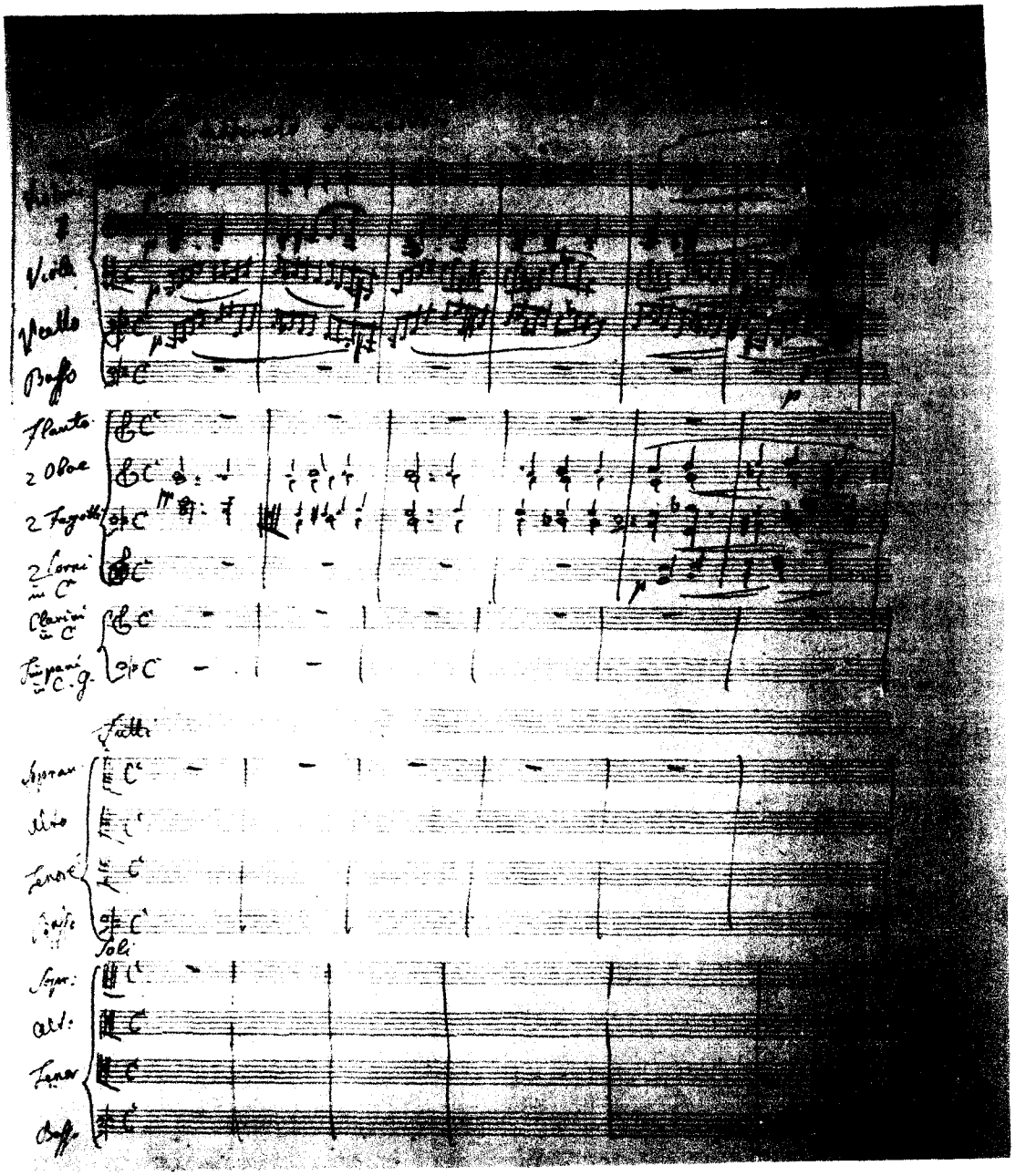


Plate 3. Carl Czerny, Mass no. 2 in C major, first page of the 1830 autograph score (from the holdings of the Gesellschaft der Musikfreunde in Vienna).



List of Instruments and Voices (with Abbreviations)

Flute (Fl.)
Oboe (Ob.)
Bassoon (Bsn.)
Horn in C (Hn.)
Trumpet in C (C.Tpt.)
Timpani (Timp.)
Violin I (Vln.I)
Violin II (Vln.II)
Viola (Vla.)
Violoncello (Vc.)
Double Bass (D.B.)

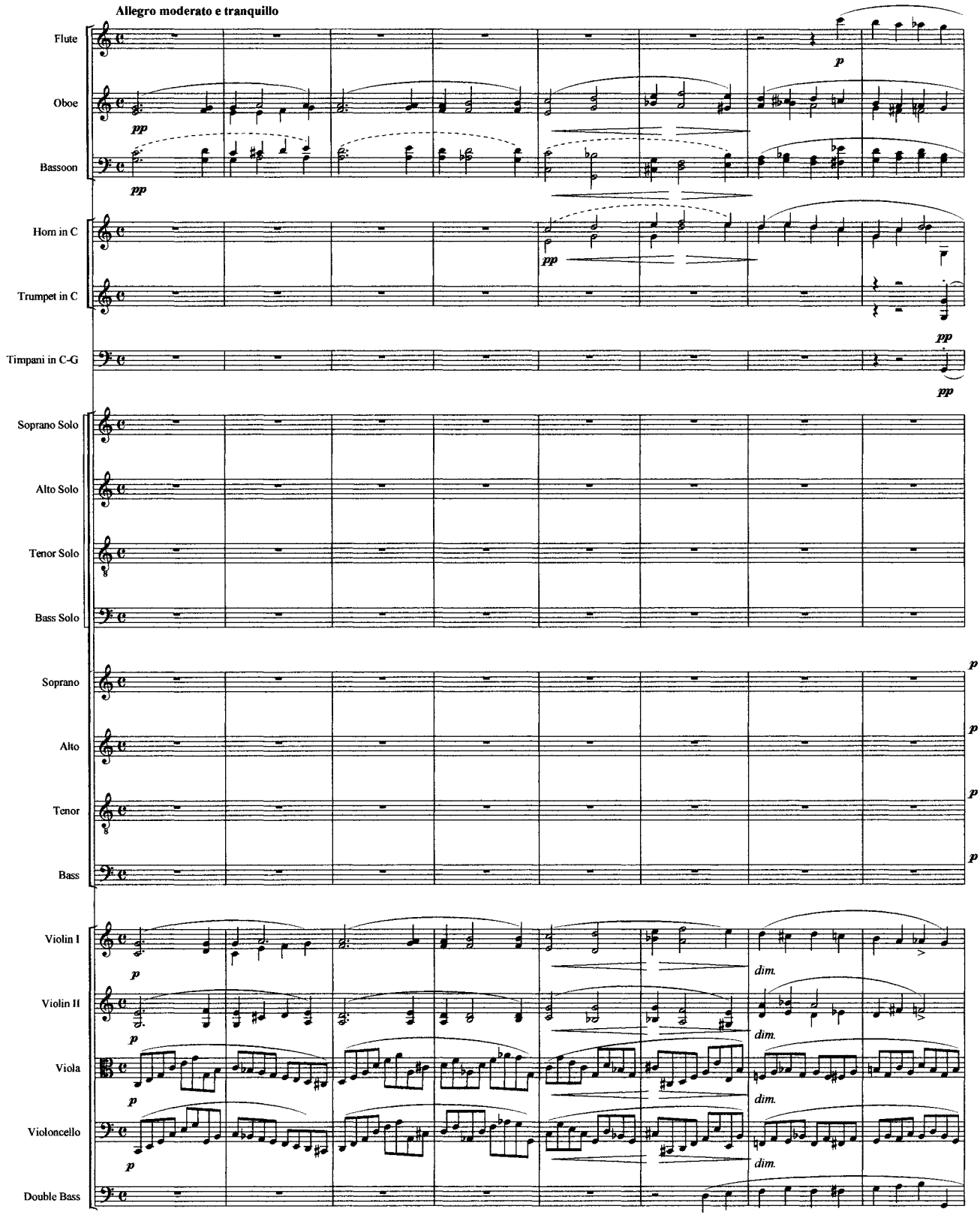
Chorus:

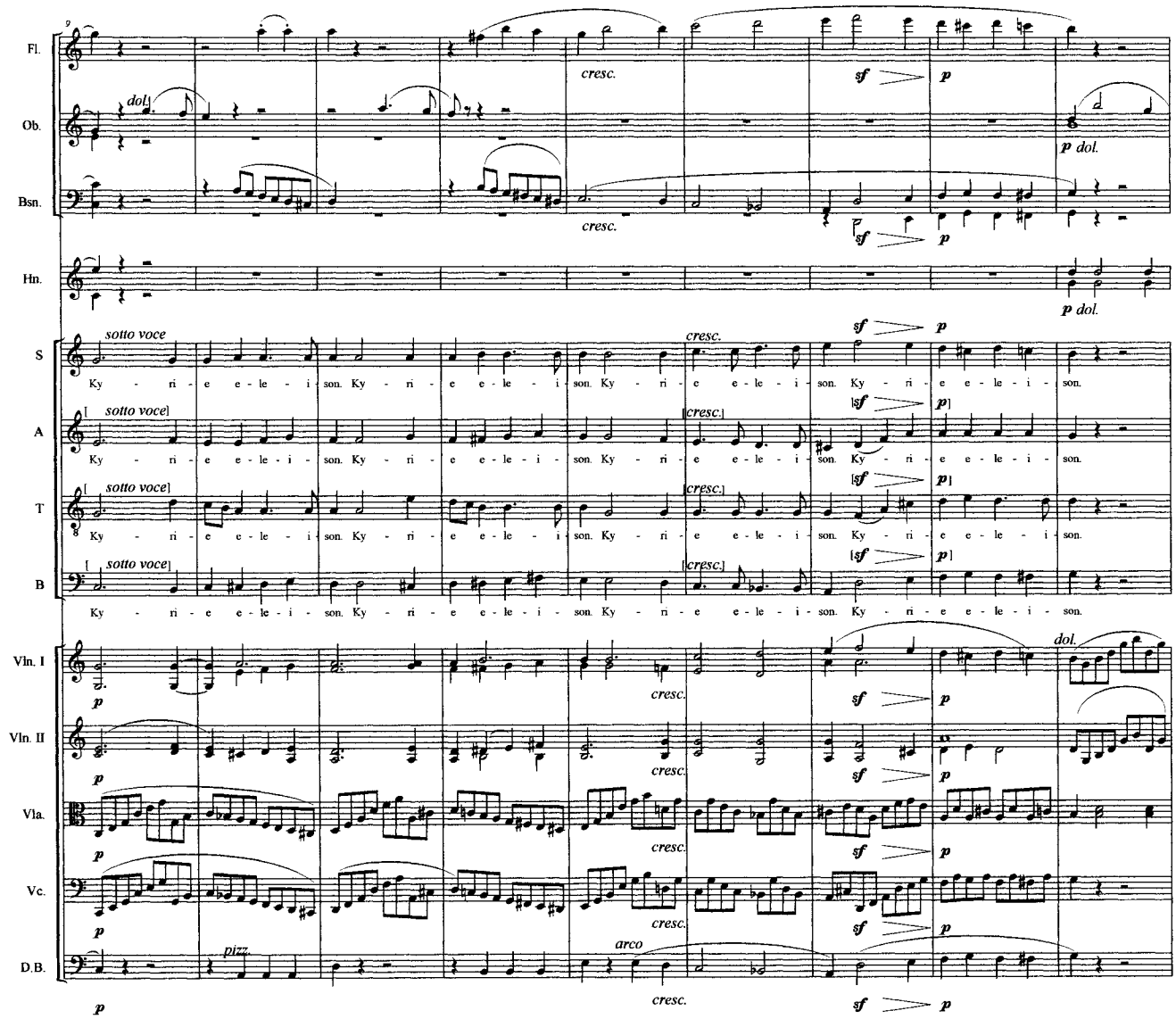
Soprano (S)
Alto (A)
Tenor (T)
Bass (B)

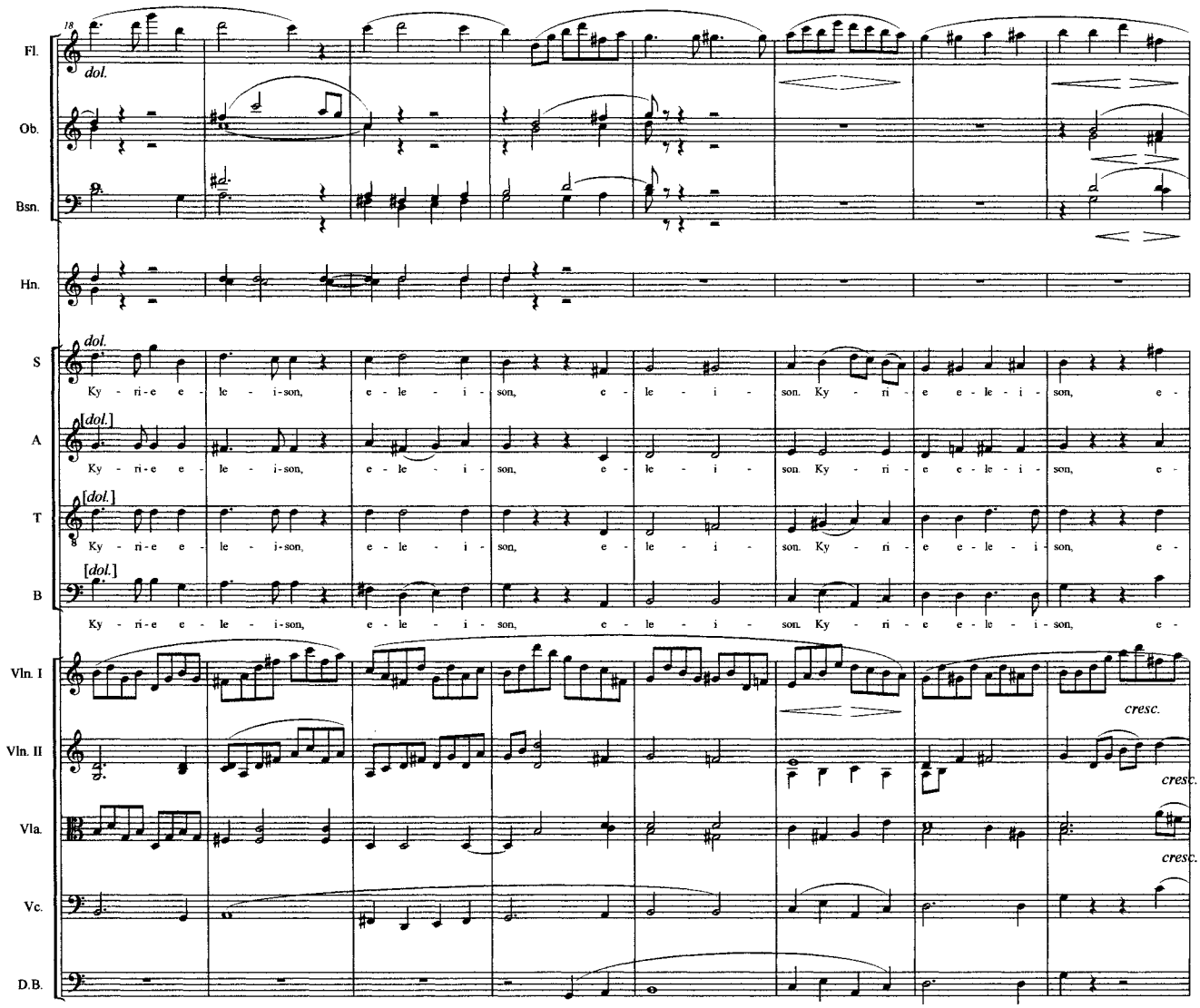
Soloists:

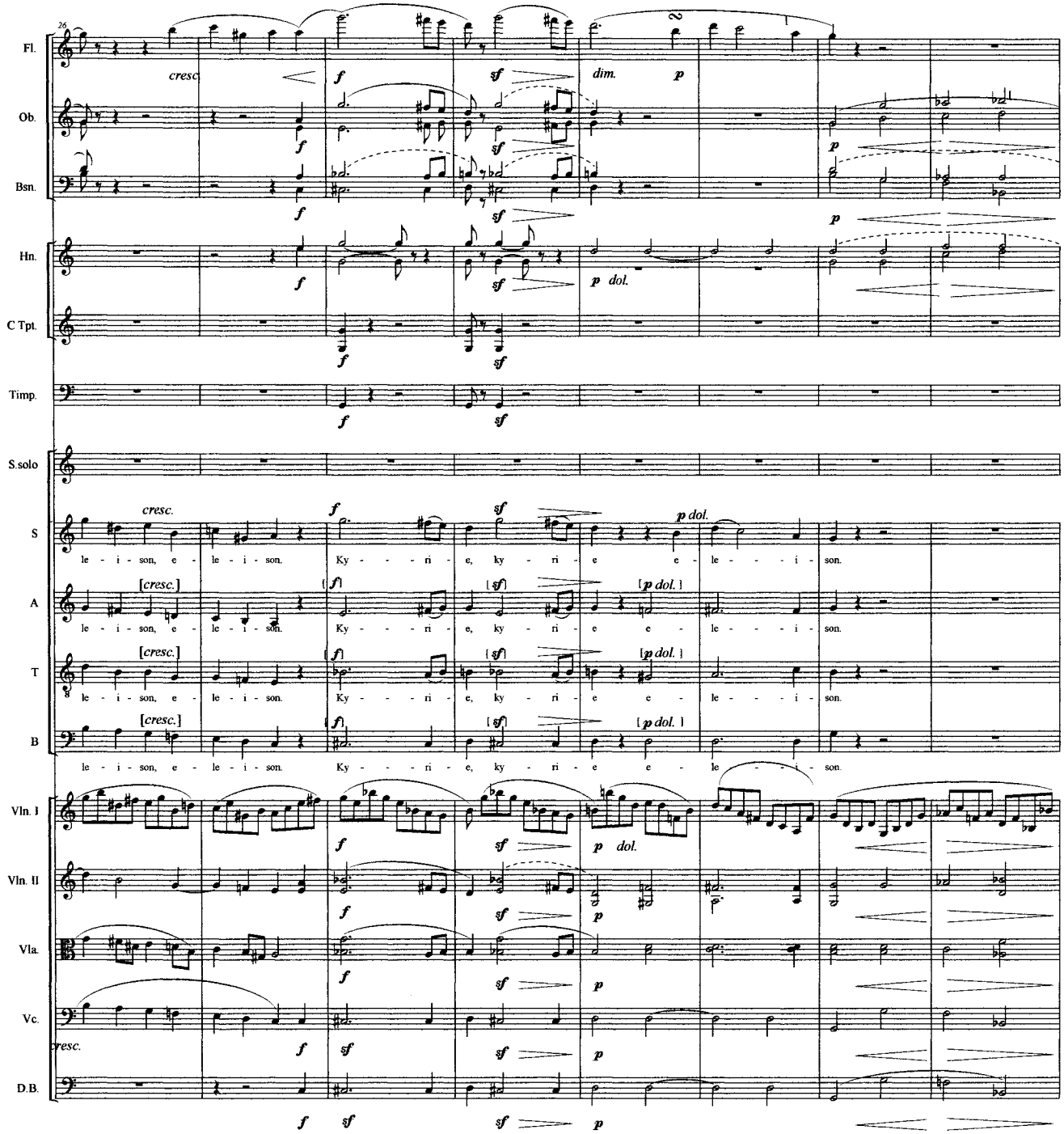
Soprano (S.solo)
Alto (A.solo)
Tenor (T.solo)
Bass (B.solo)

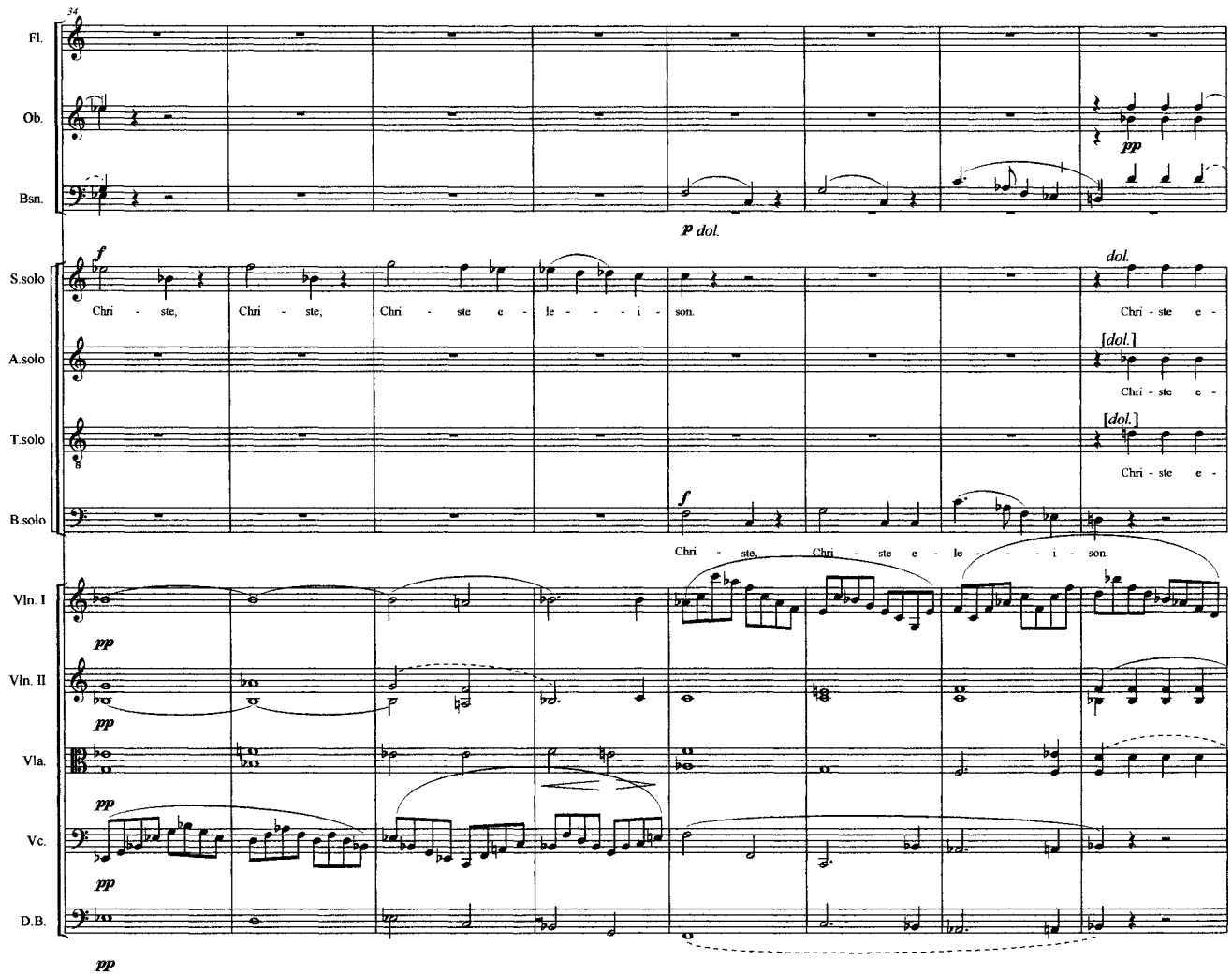
Kyrie

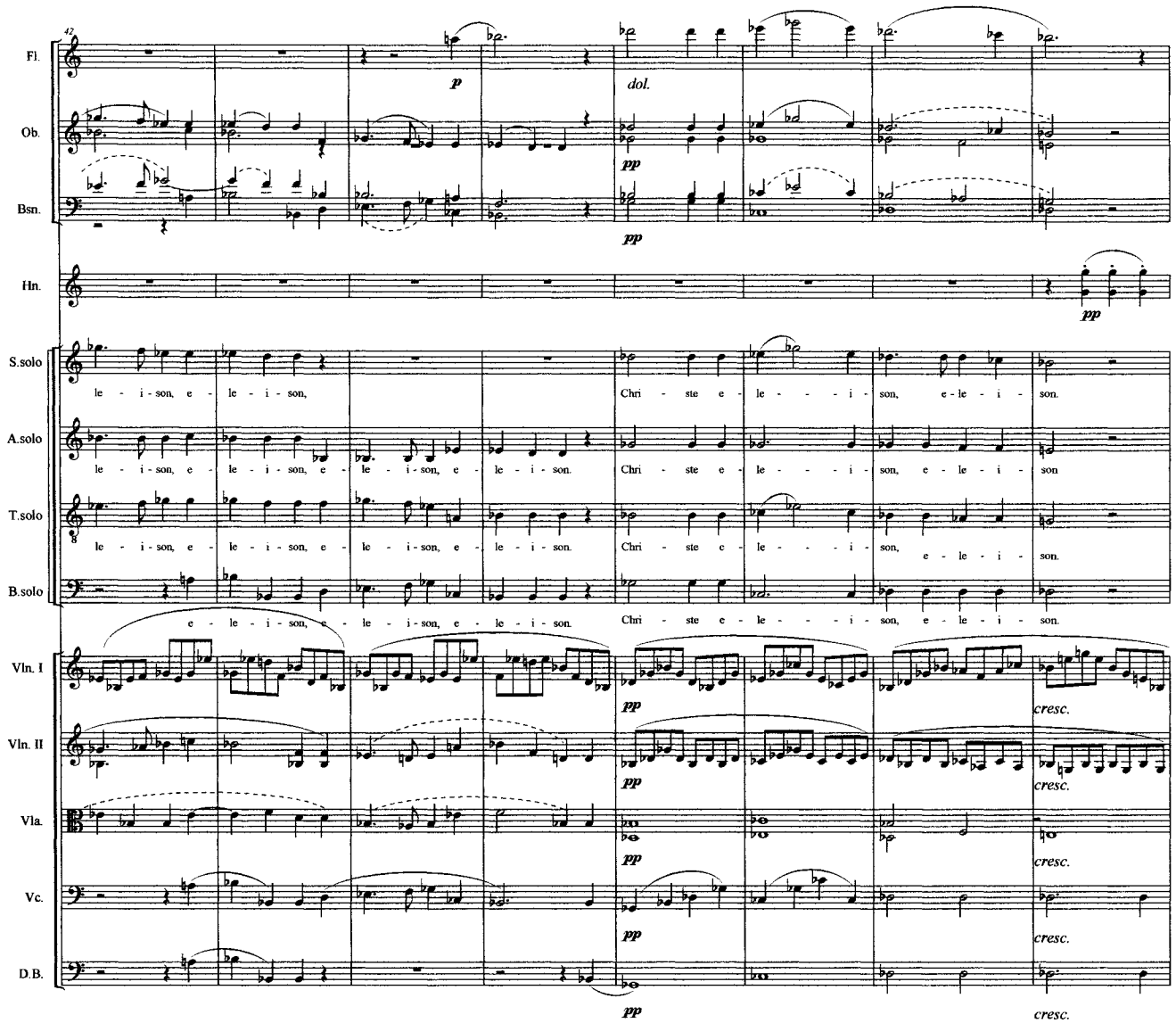


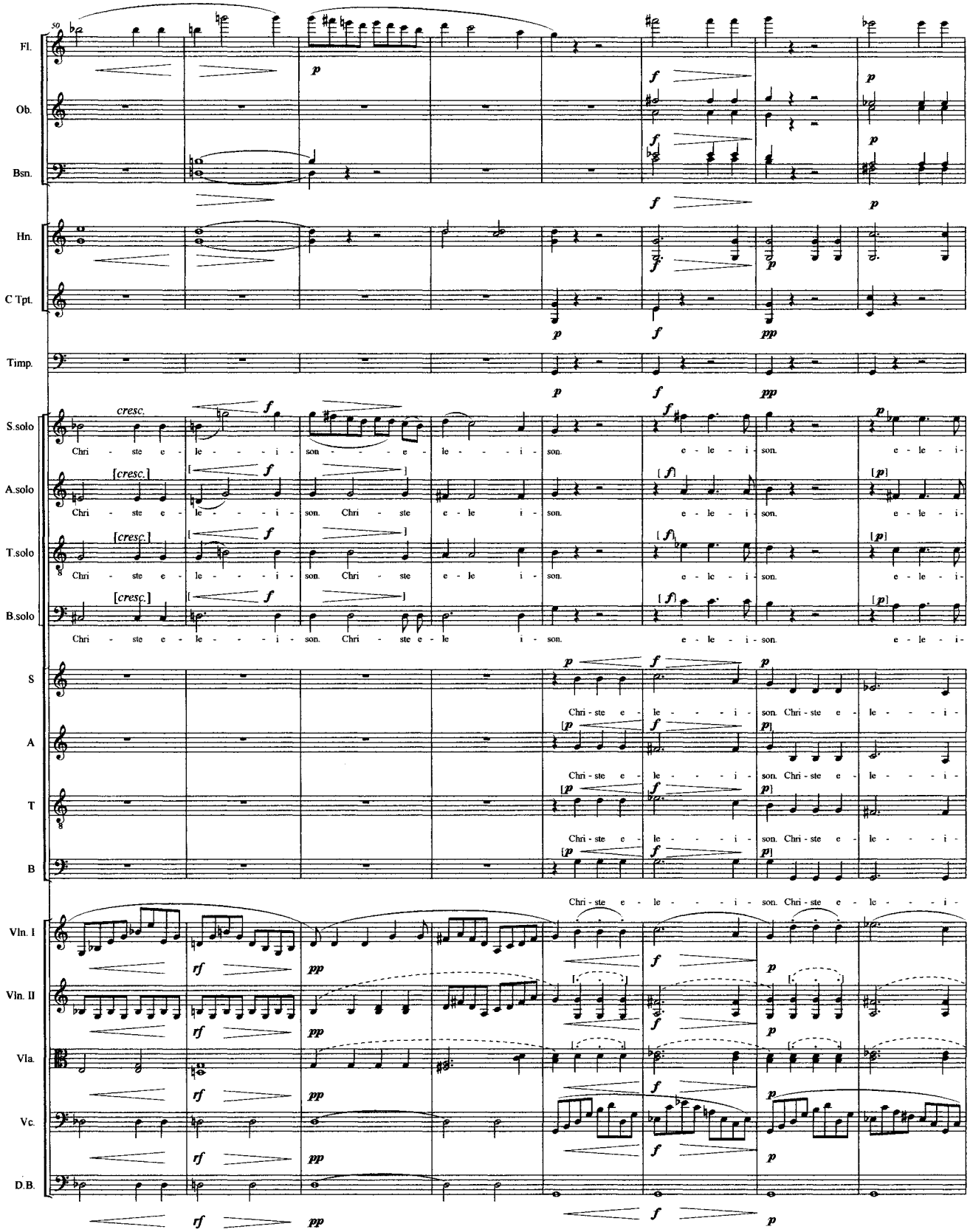


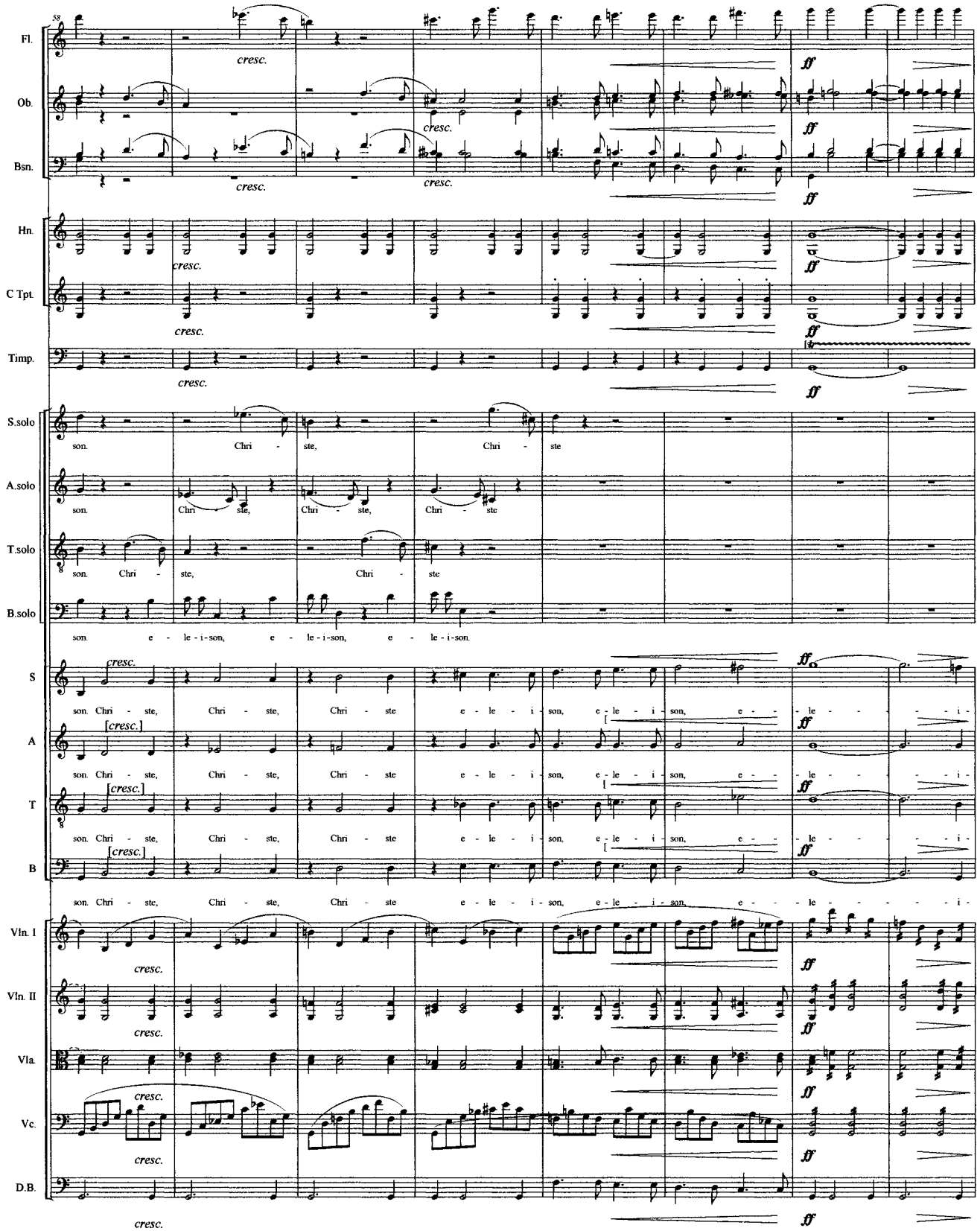


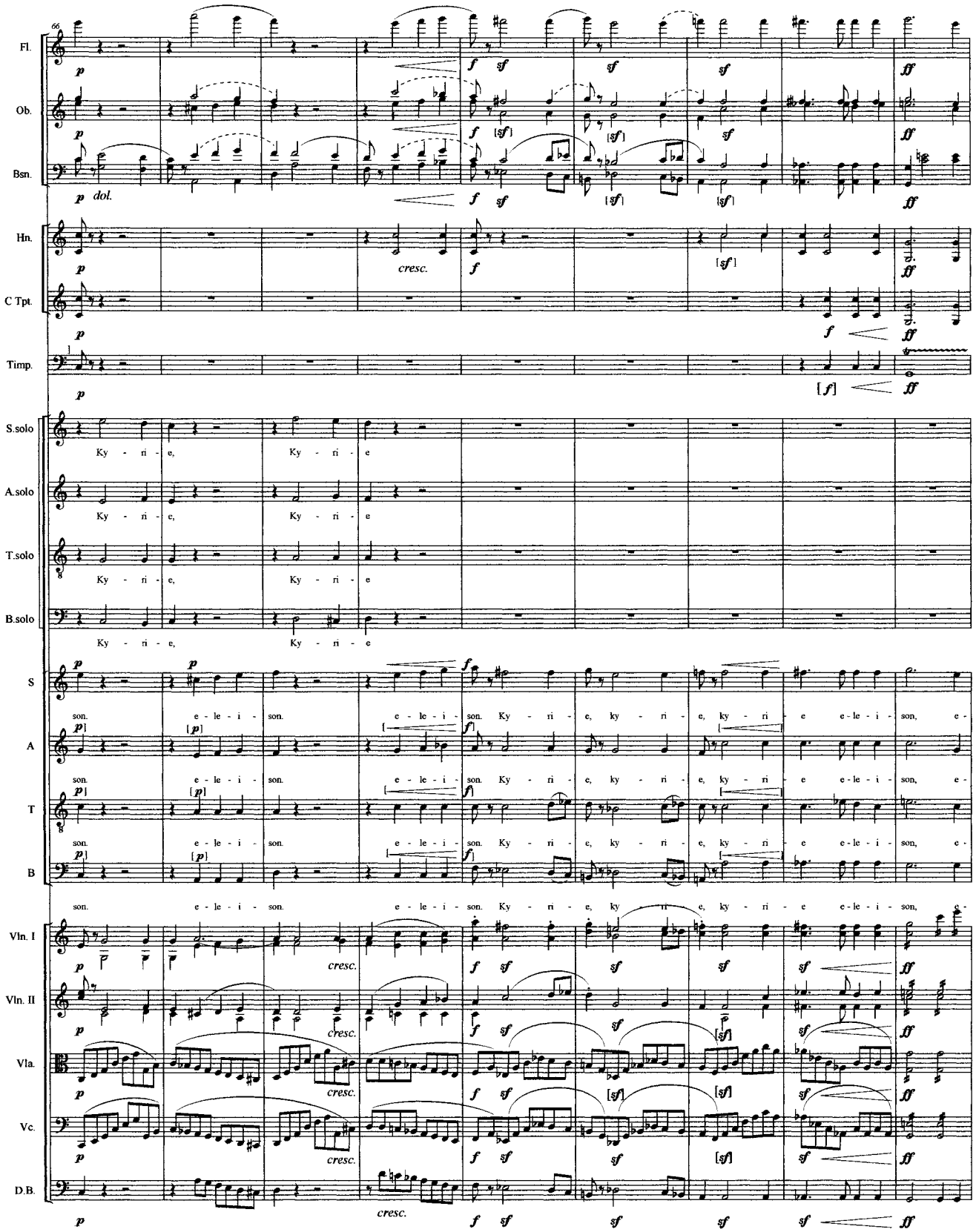


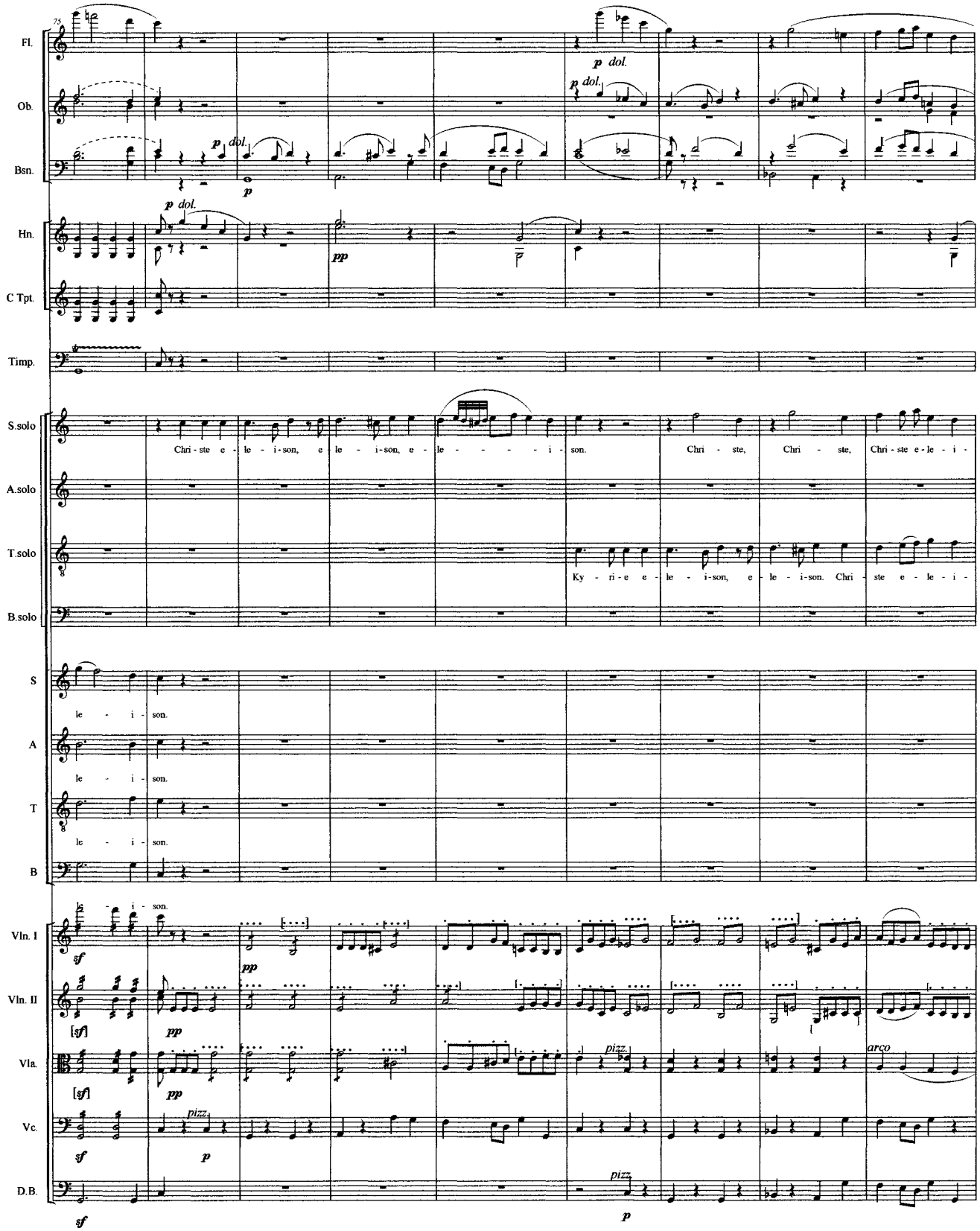


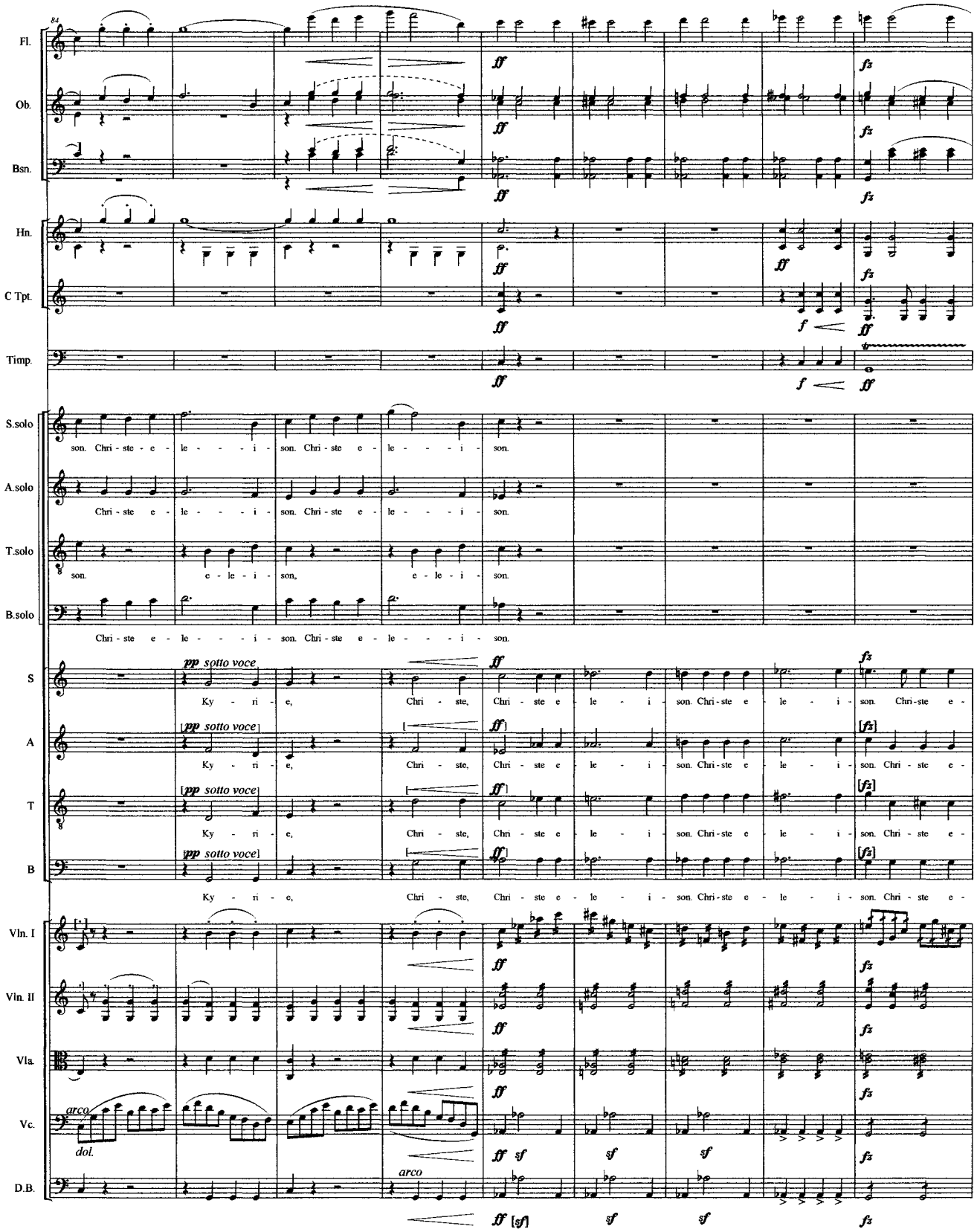


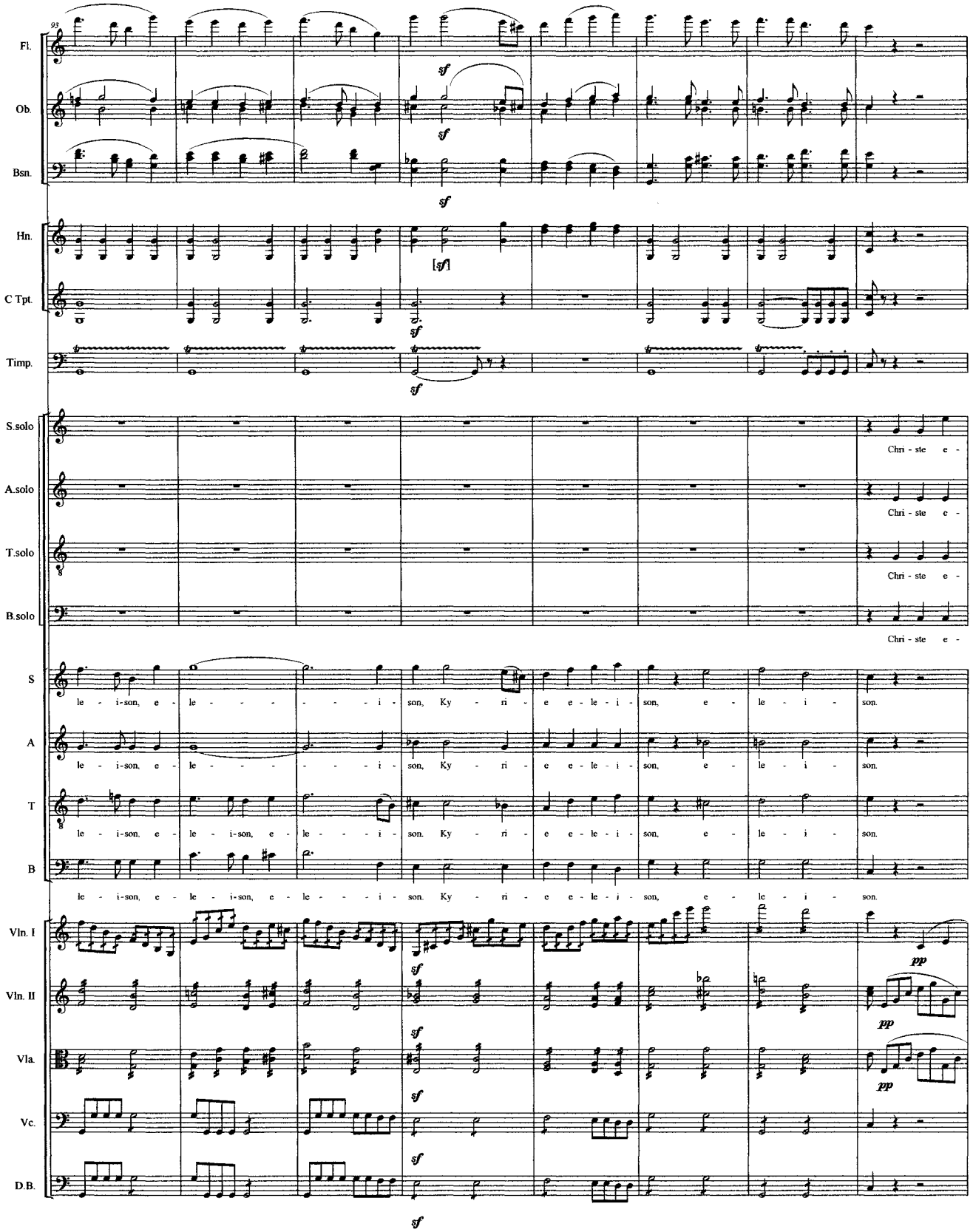


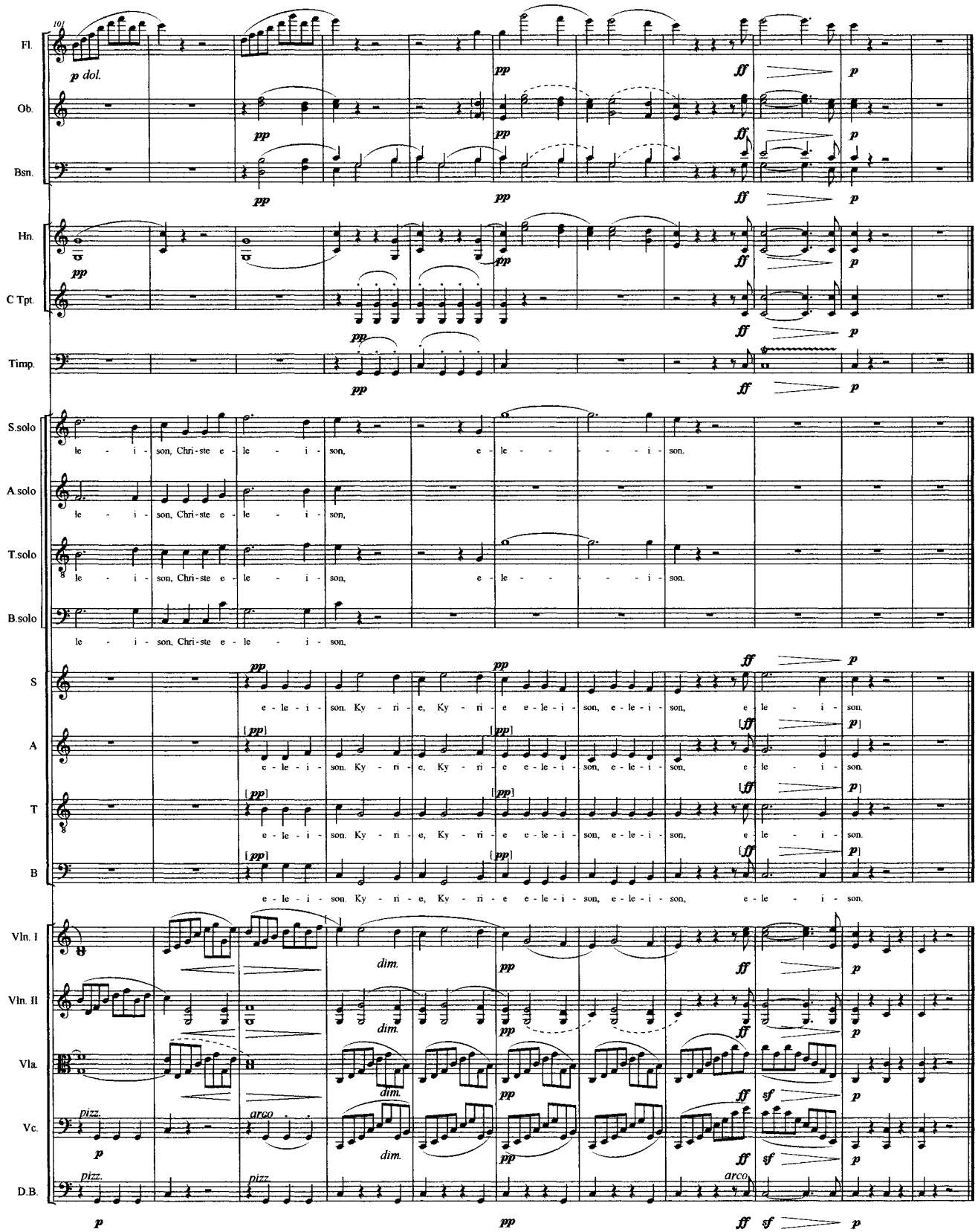




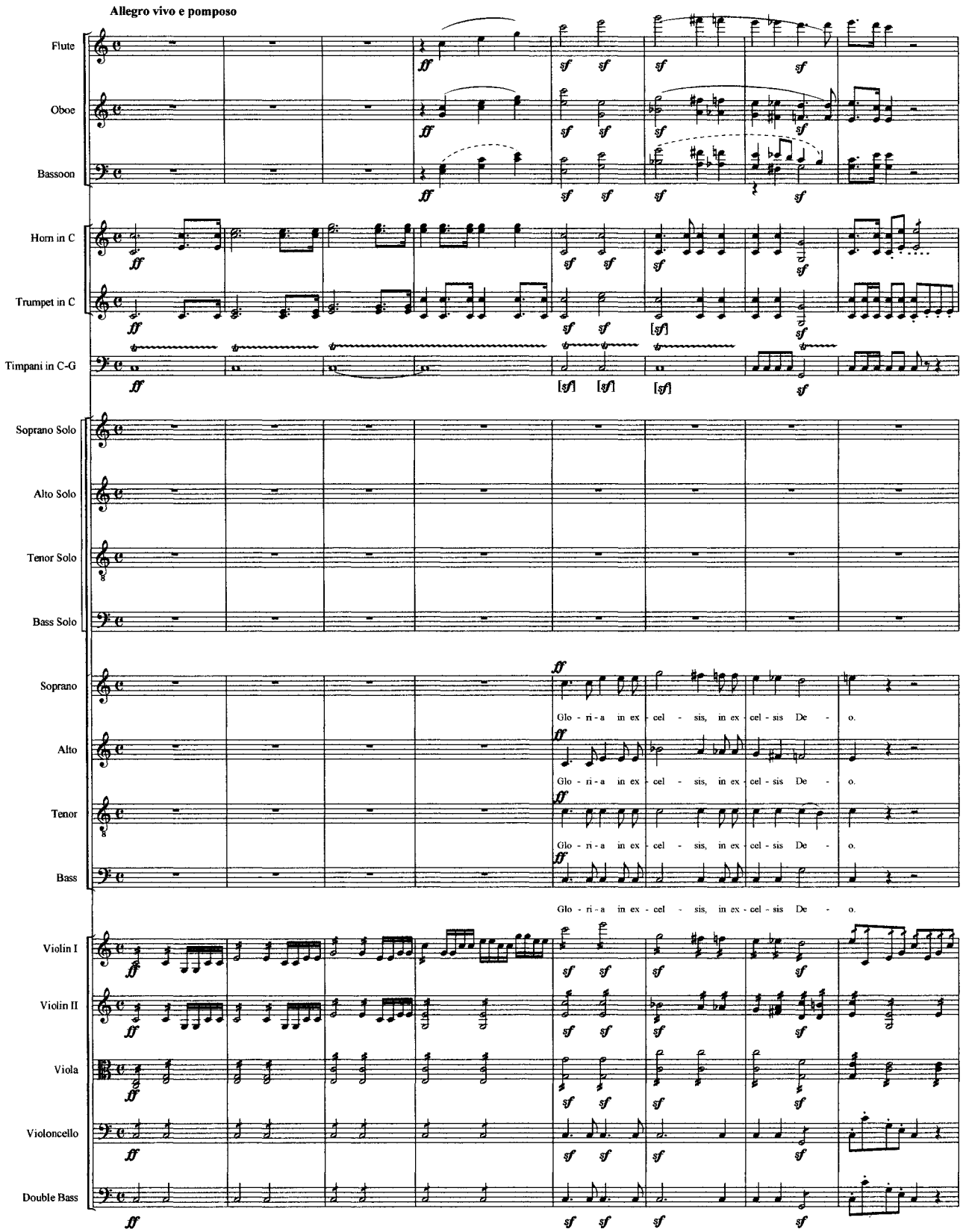


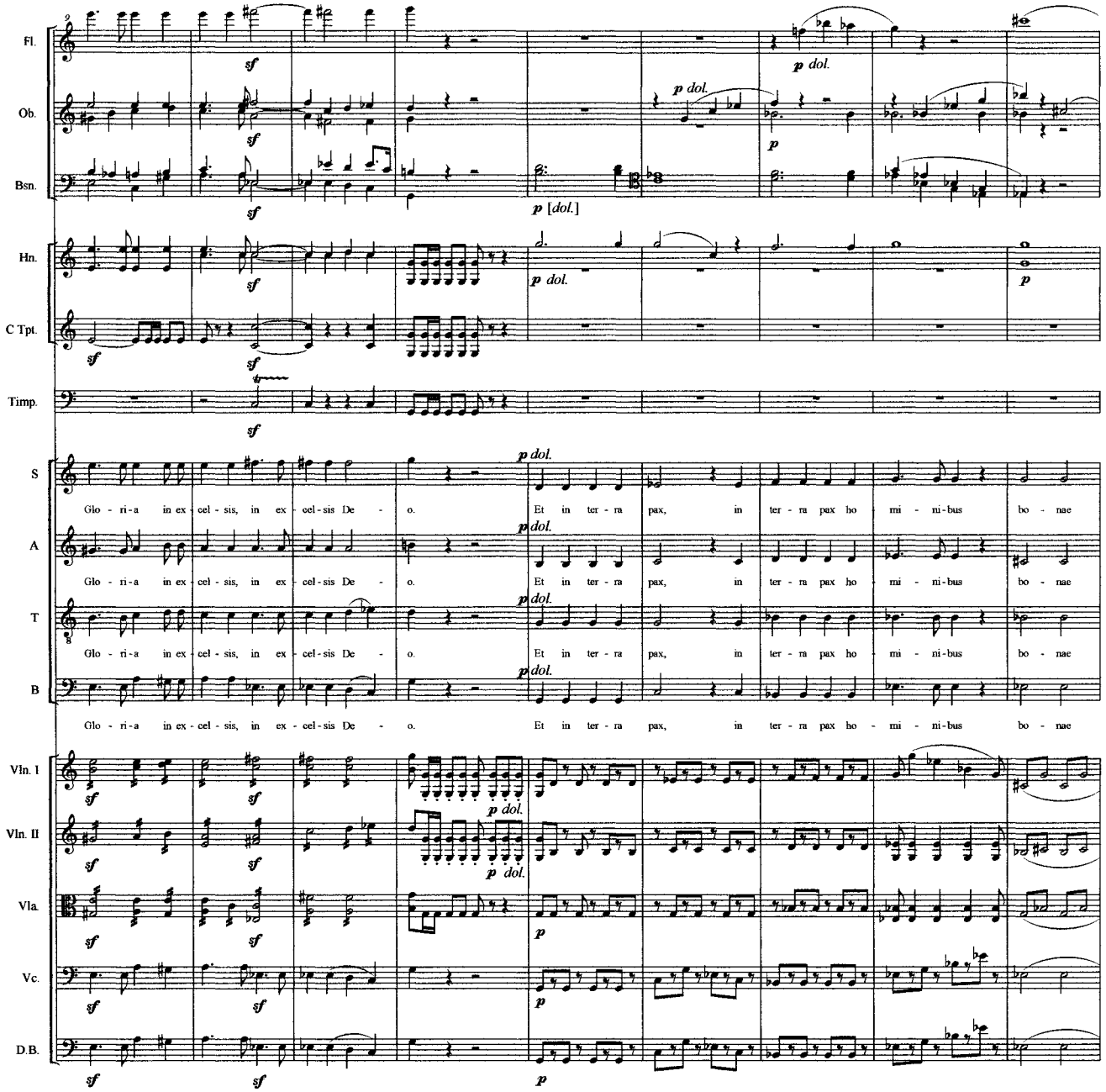


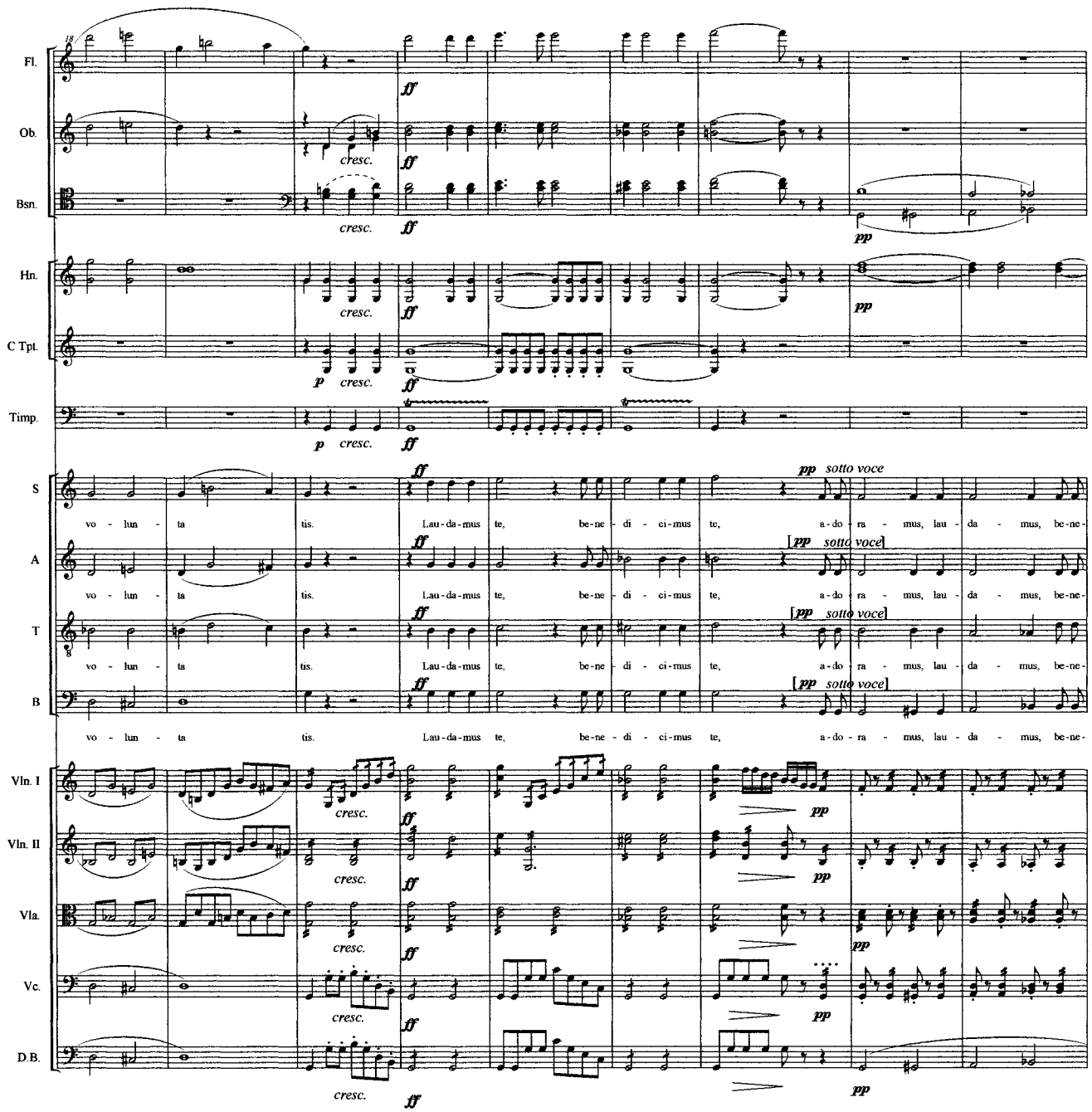


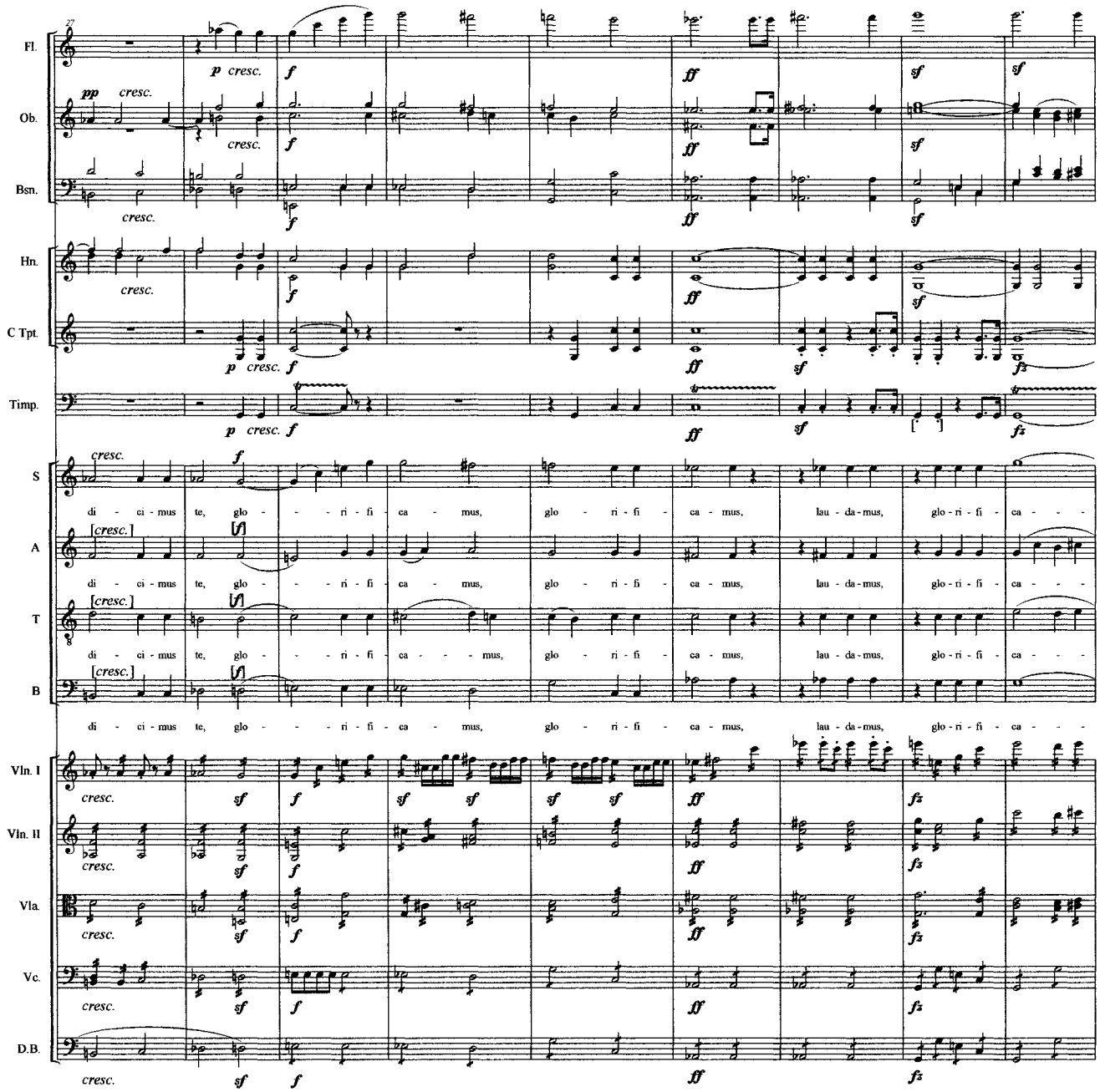


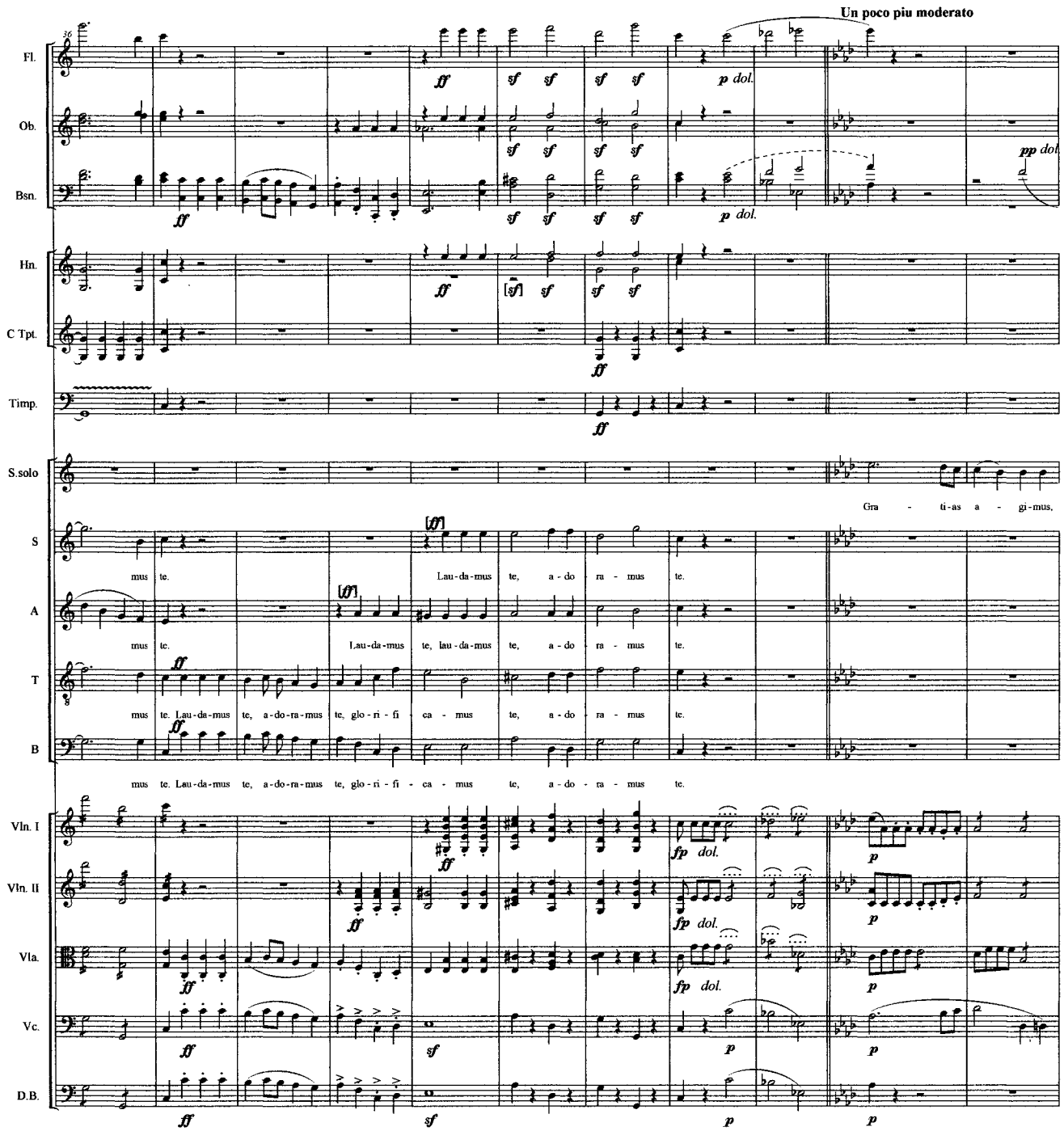
Gloria

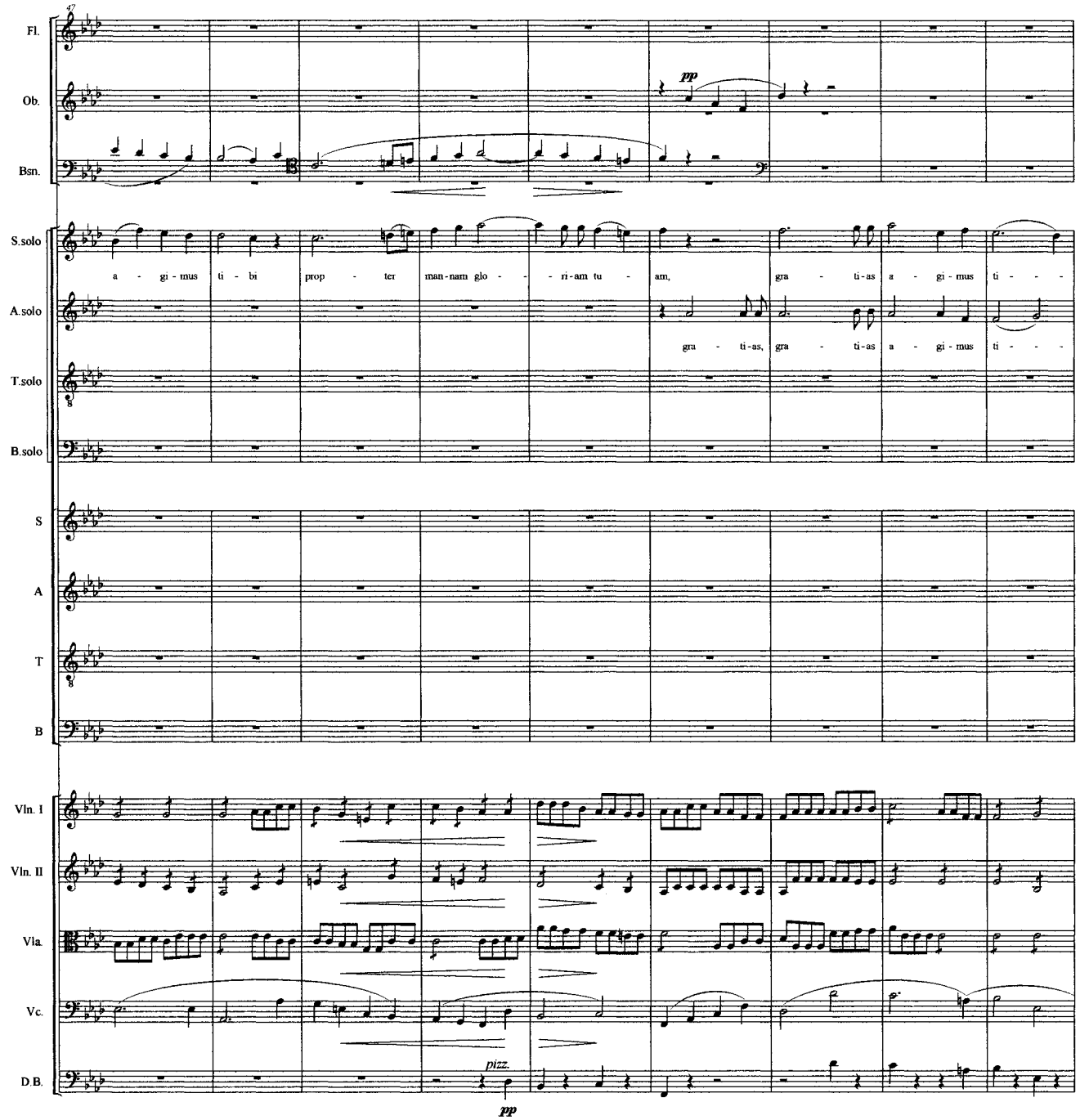


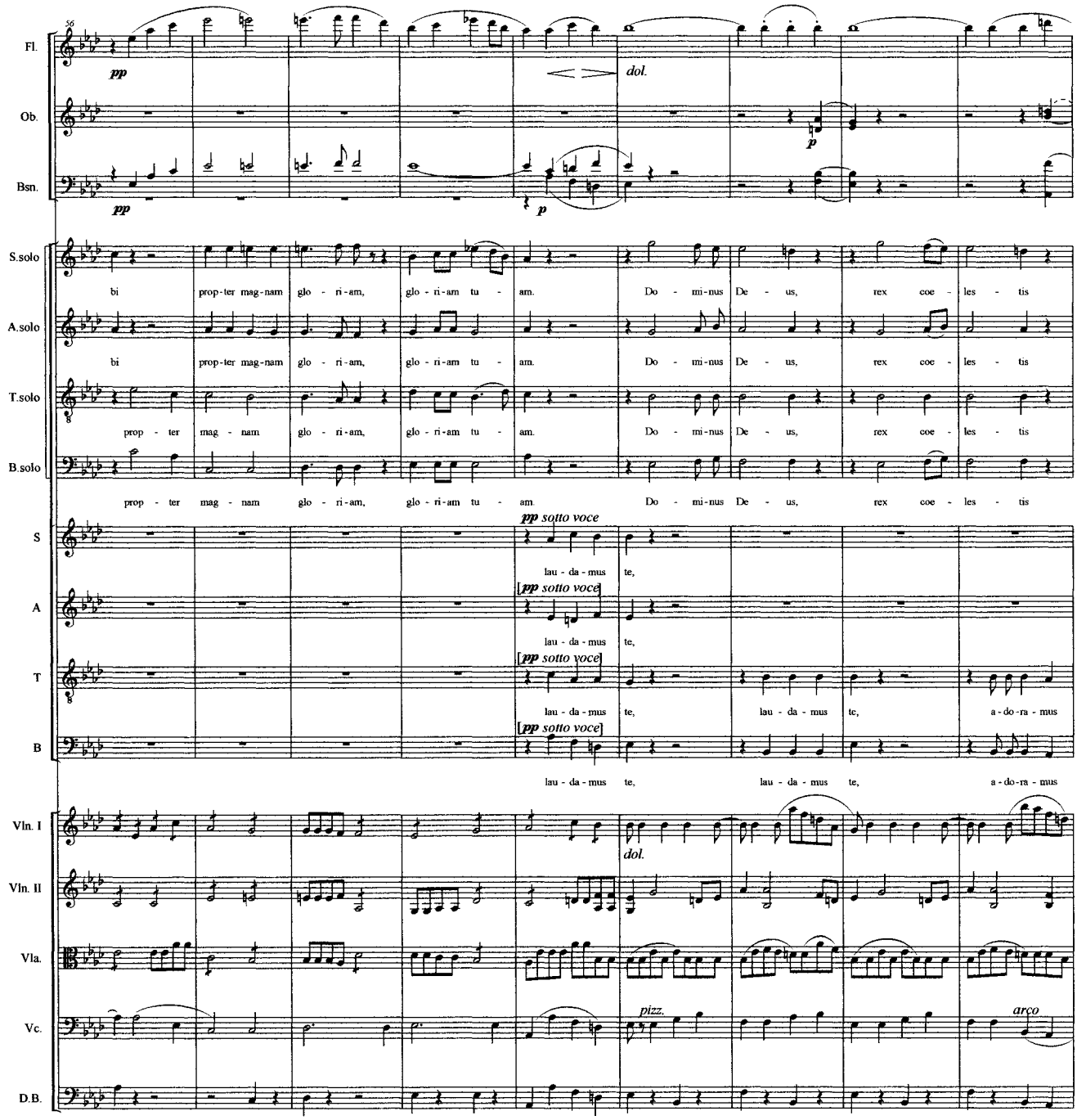


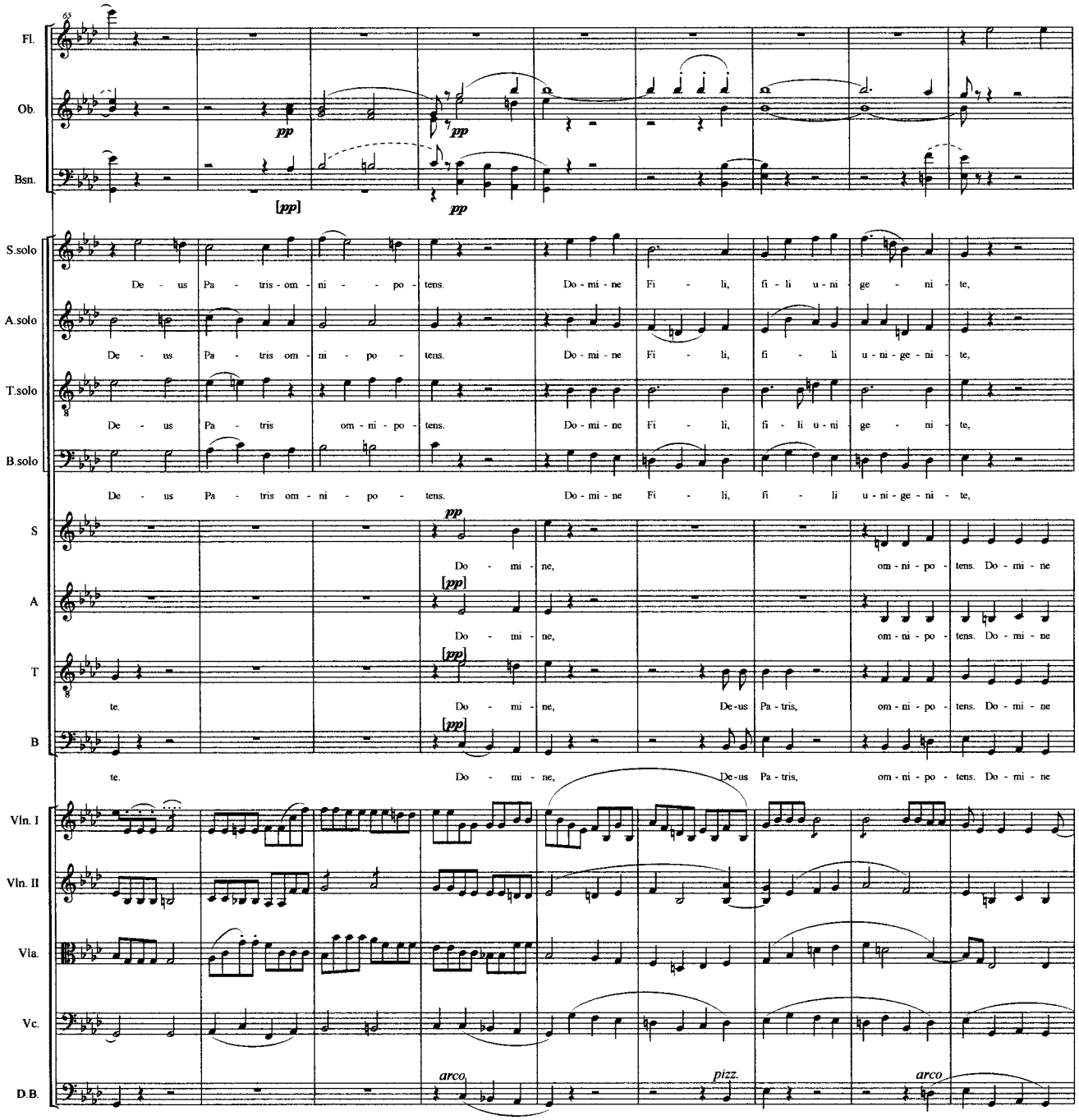


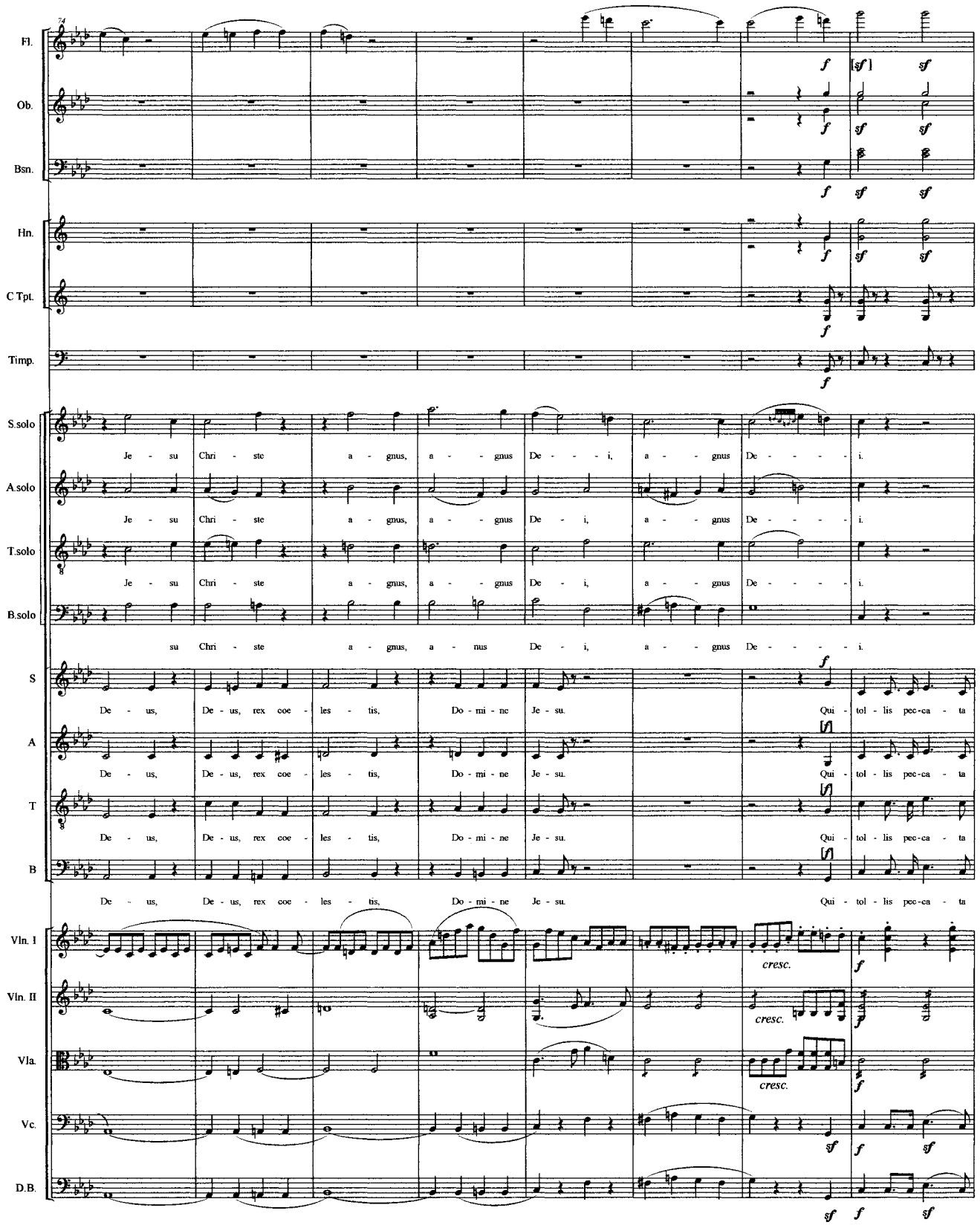


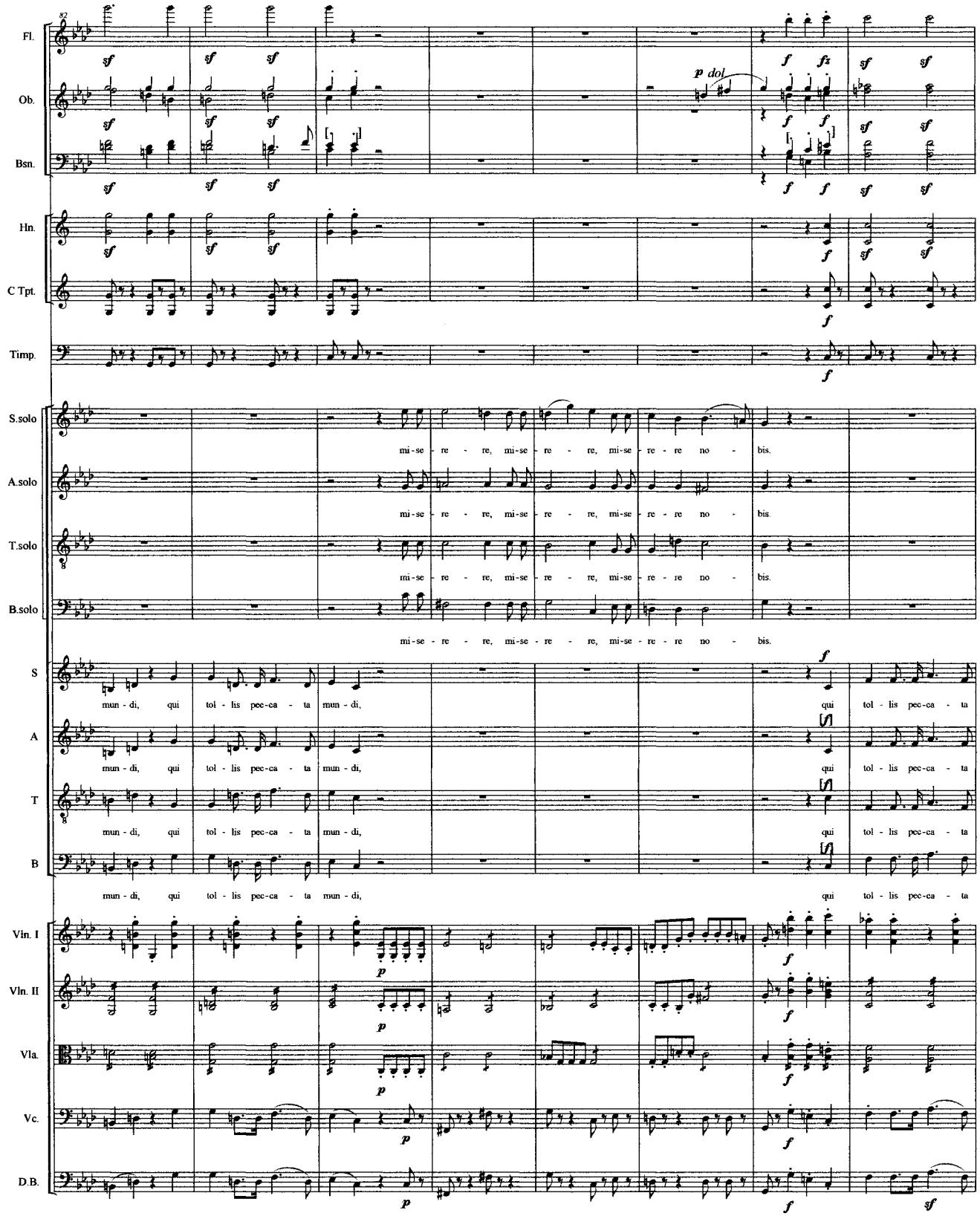


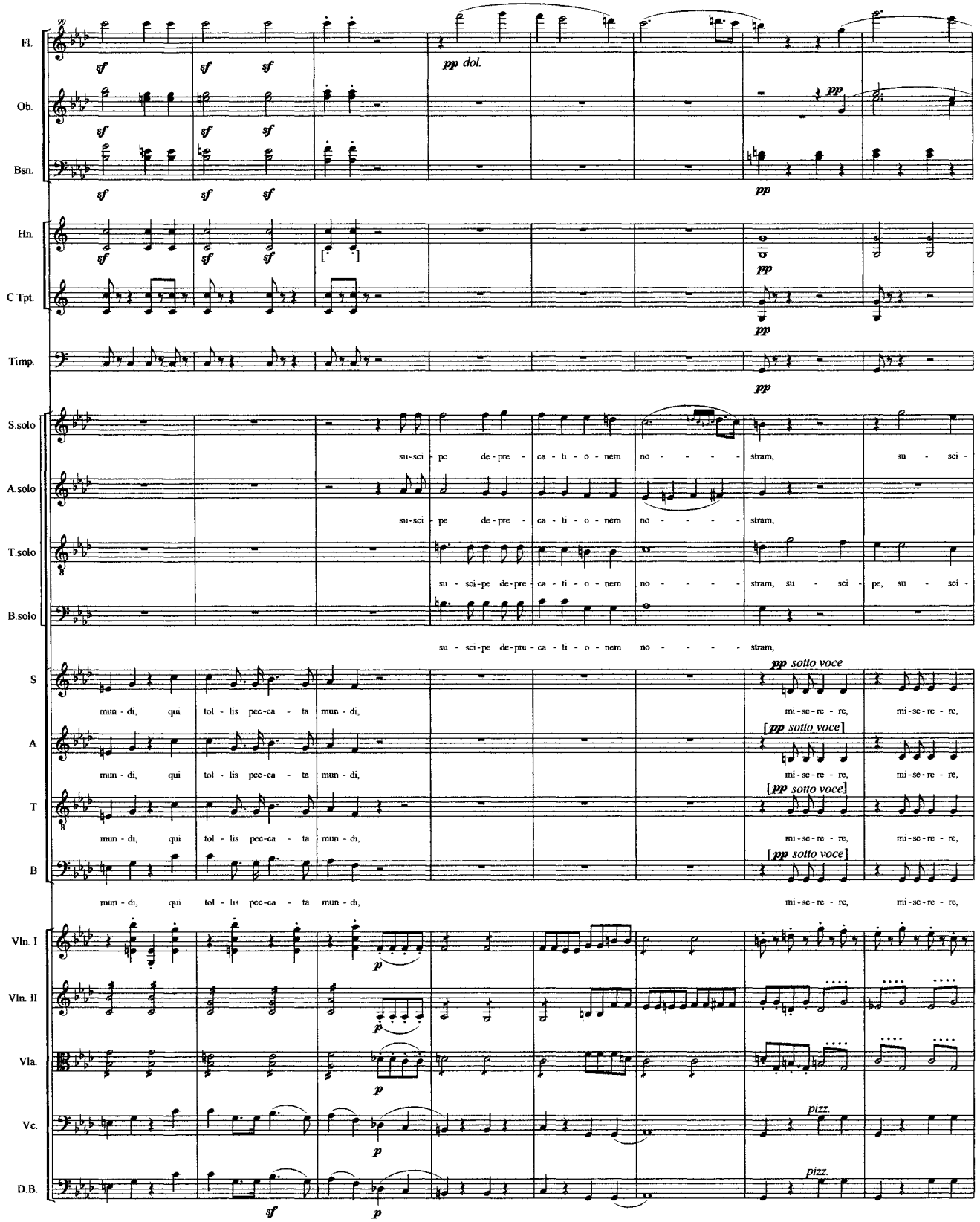


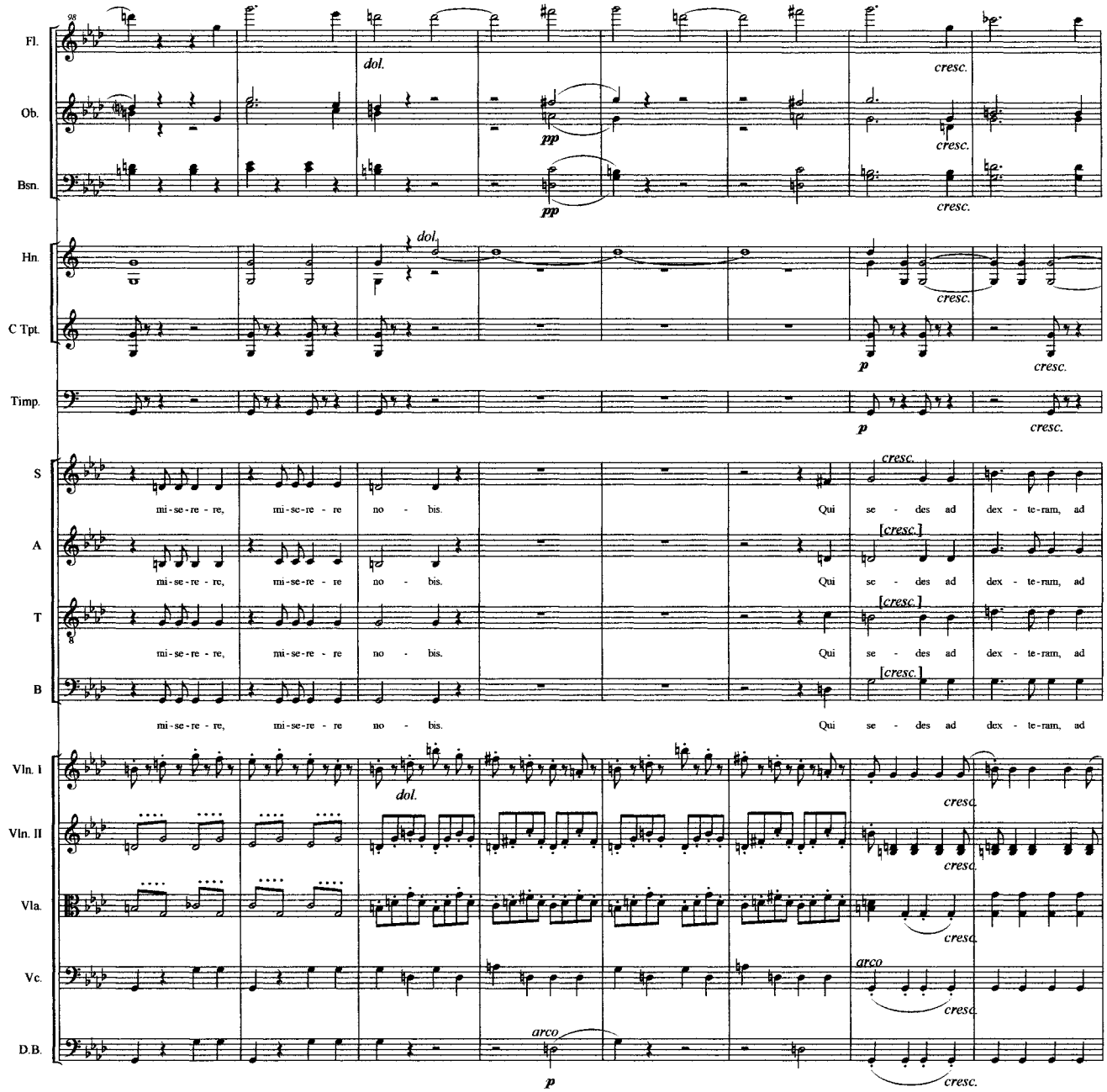


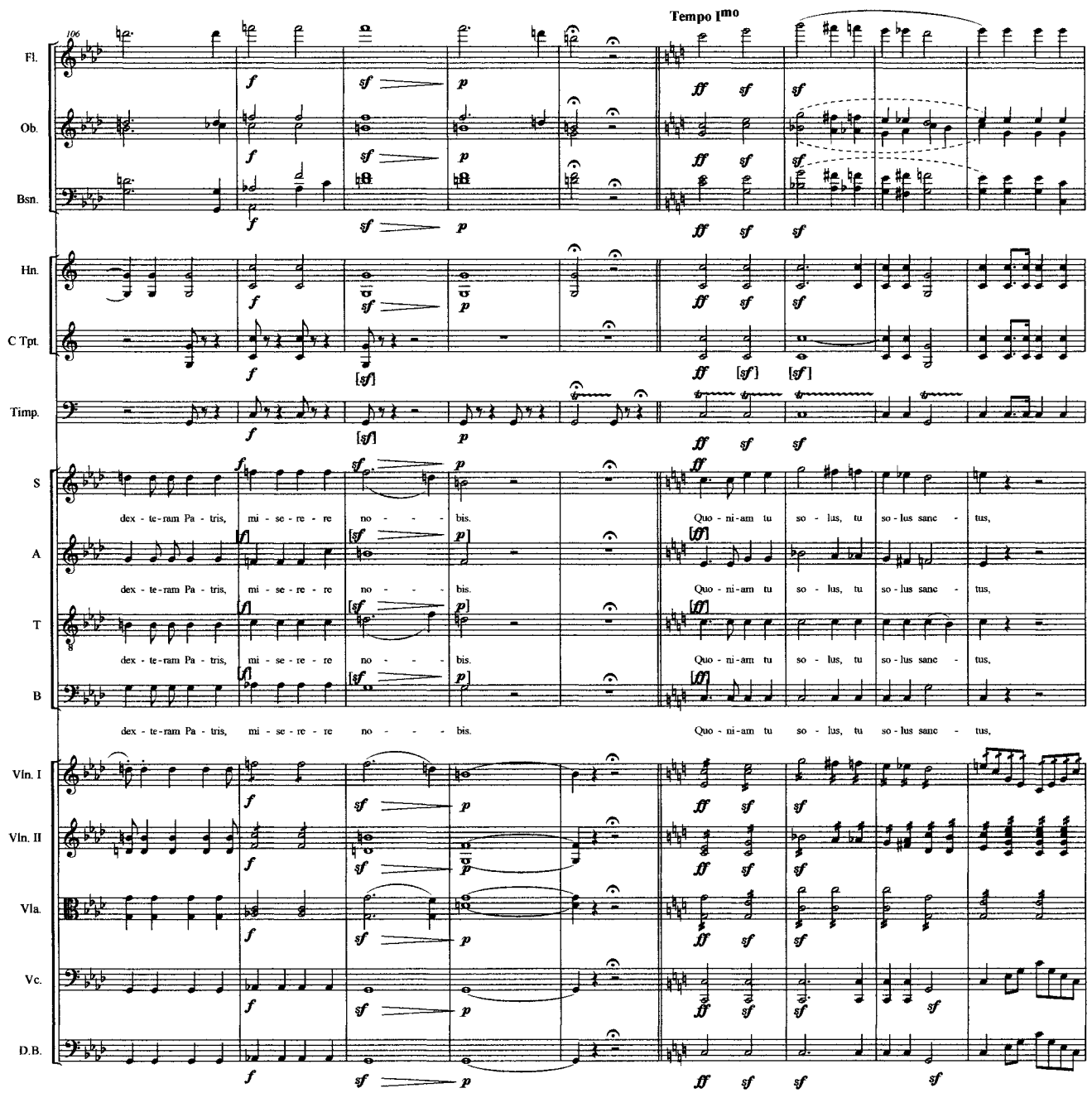


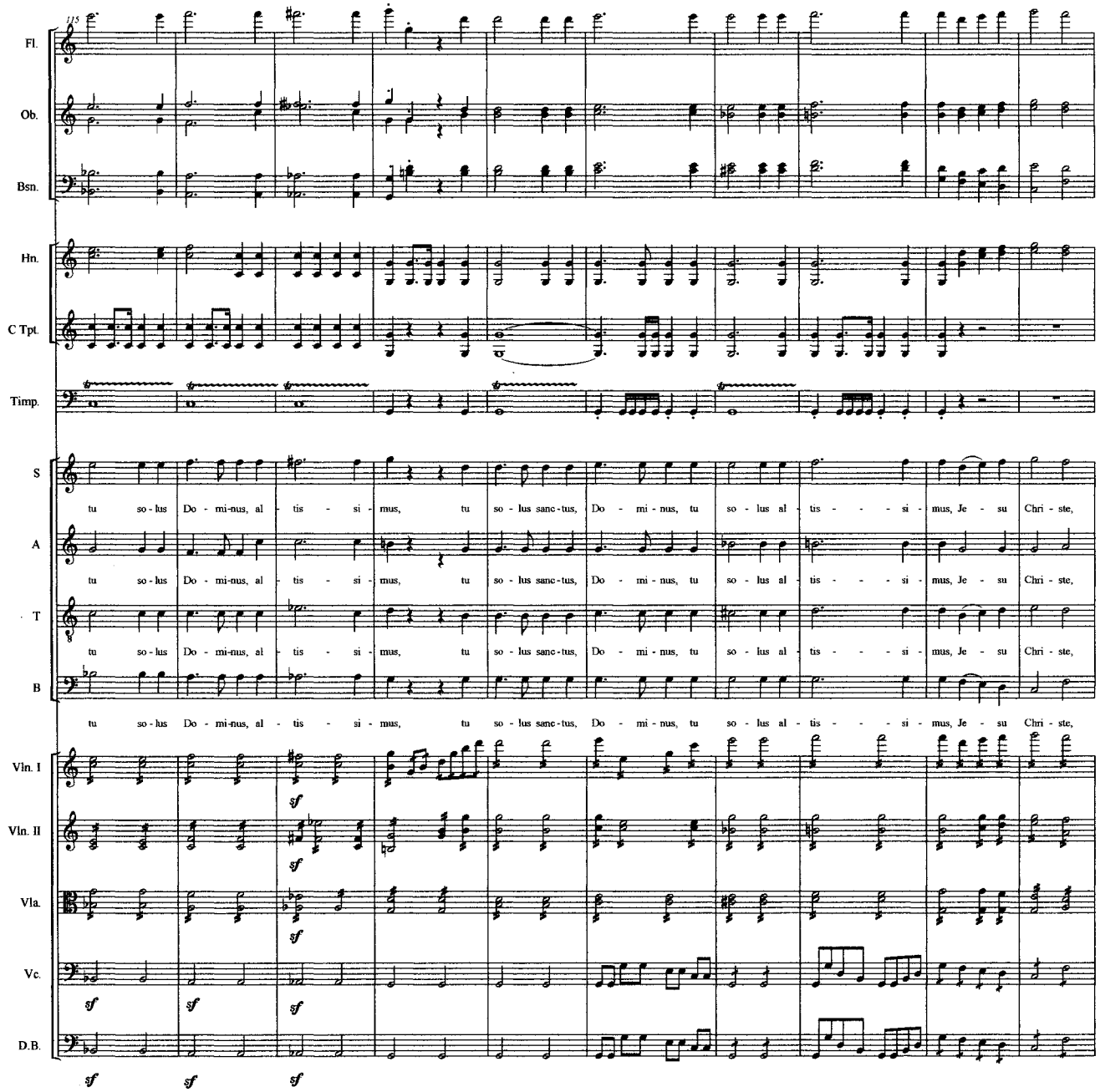


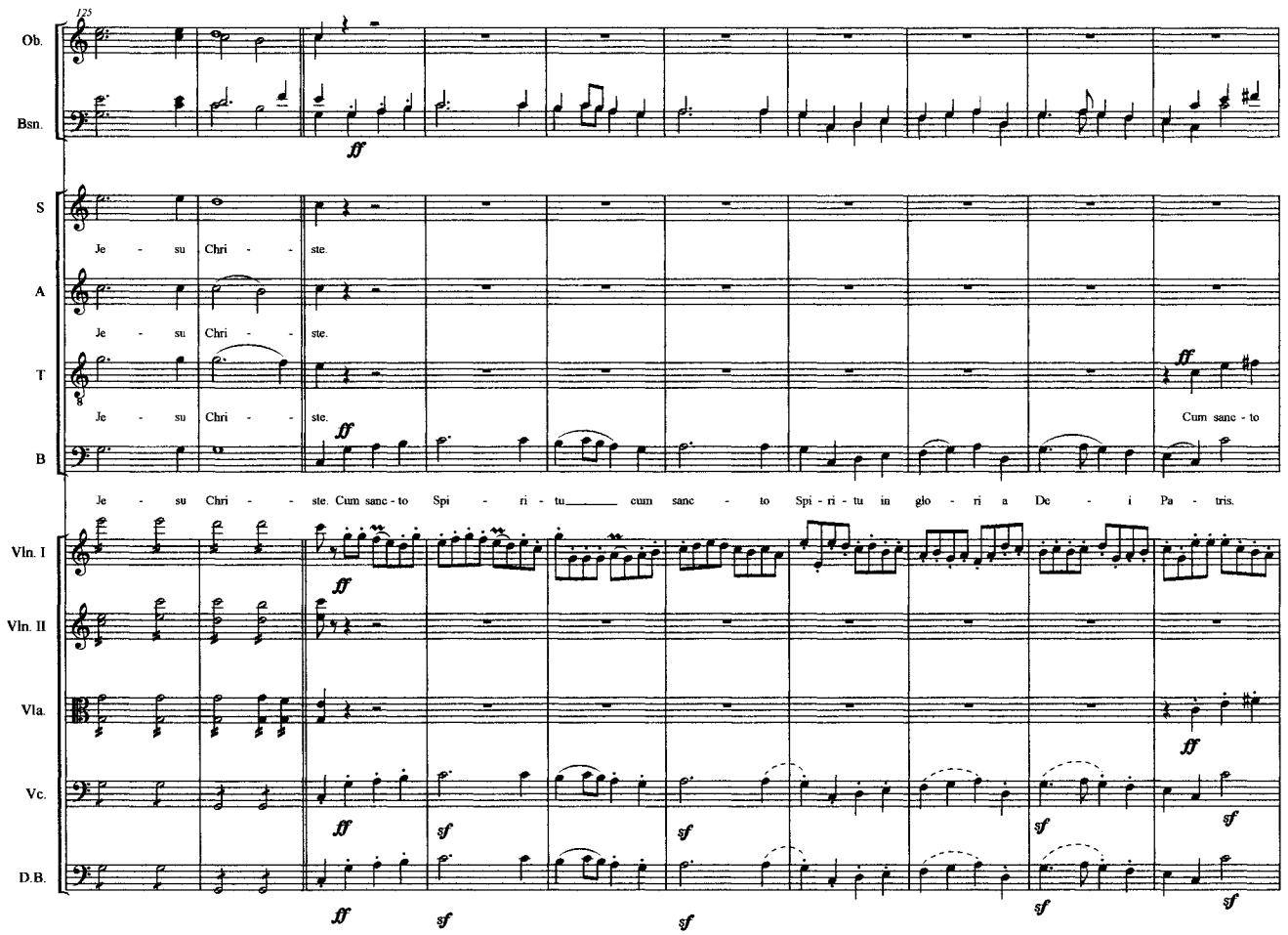


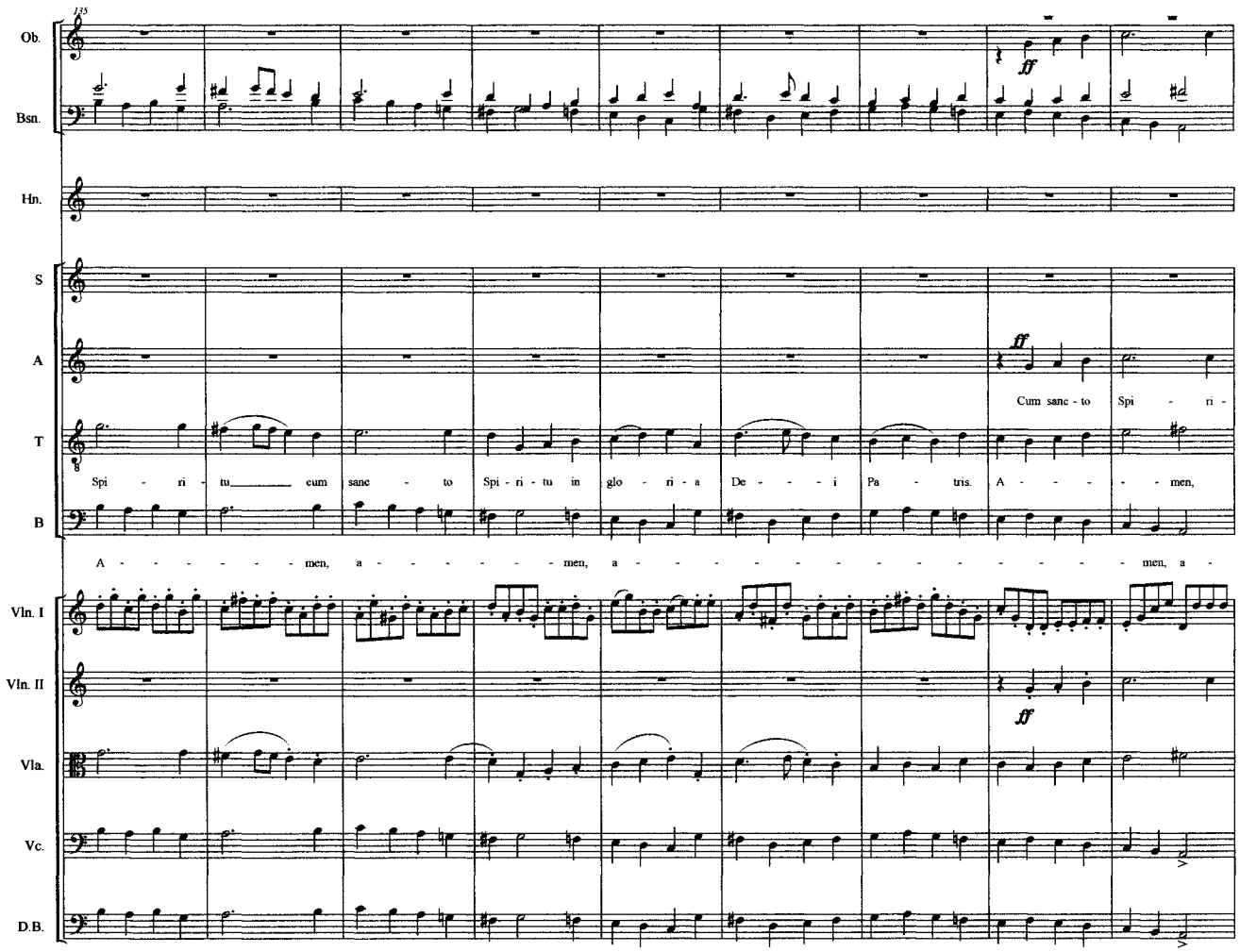


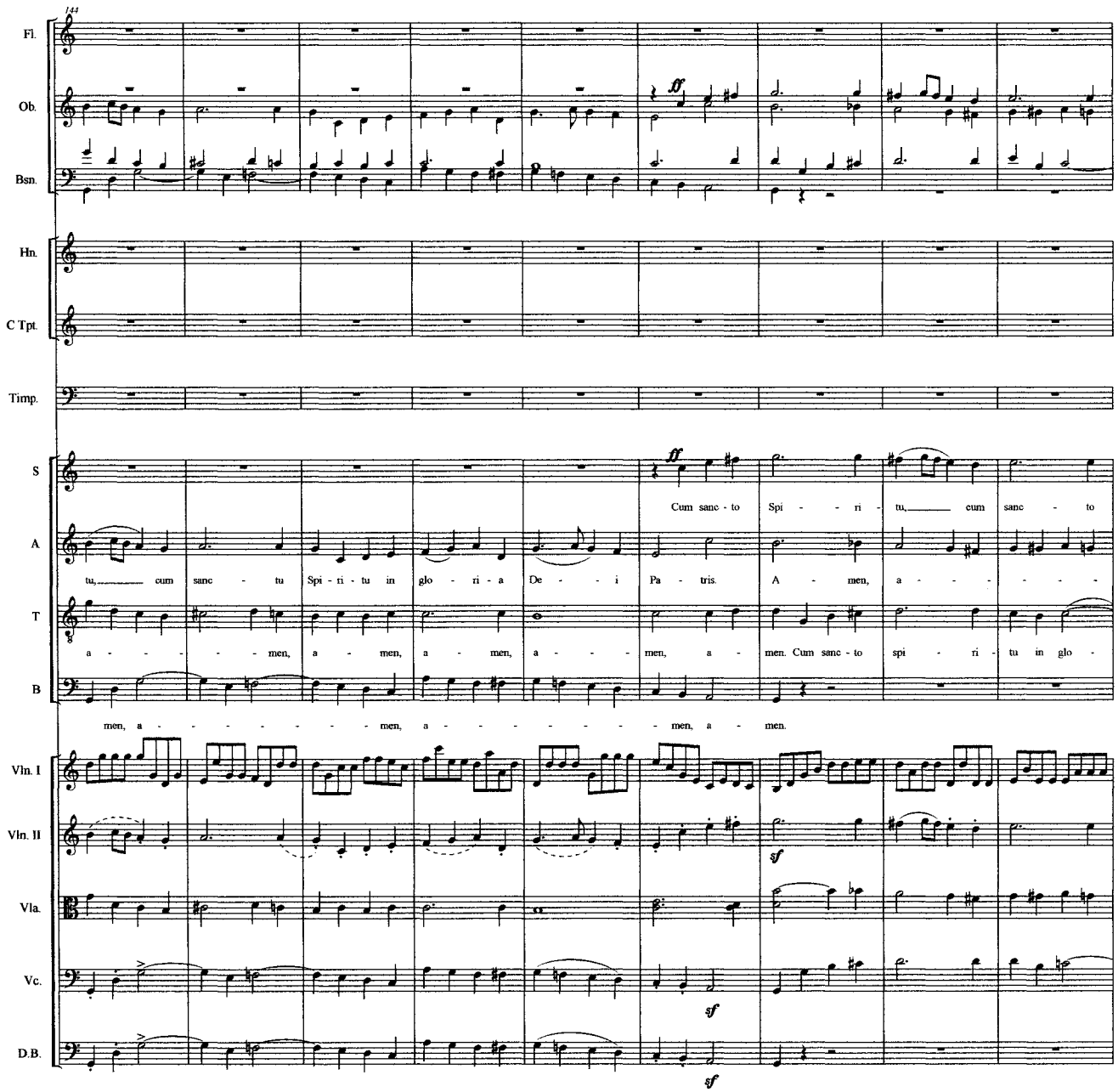


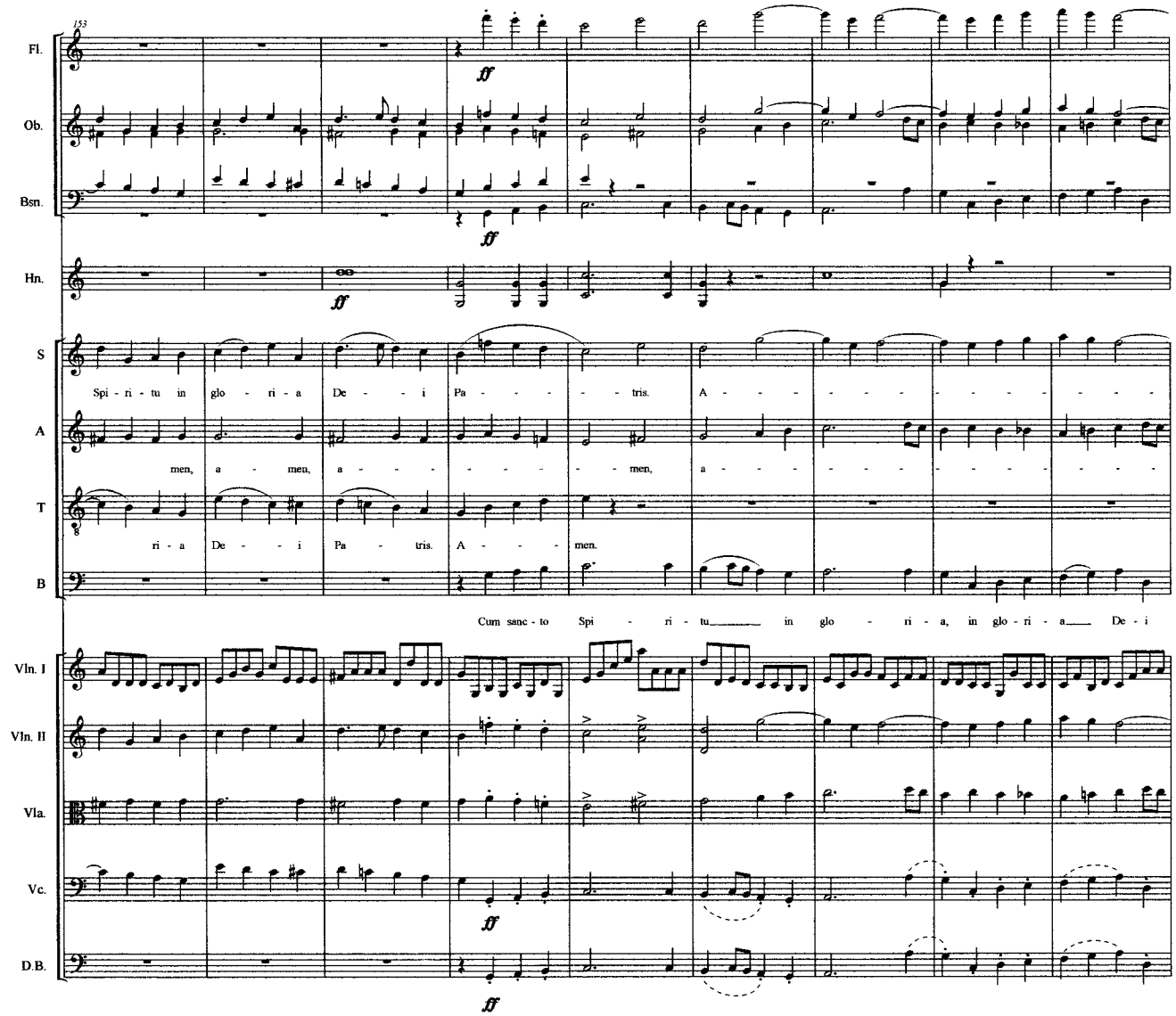


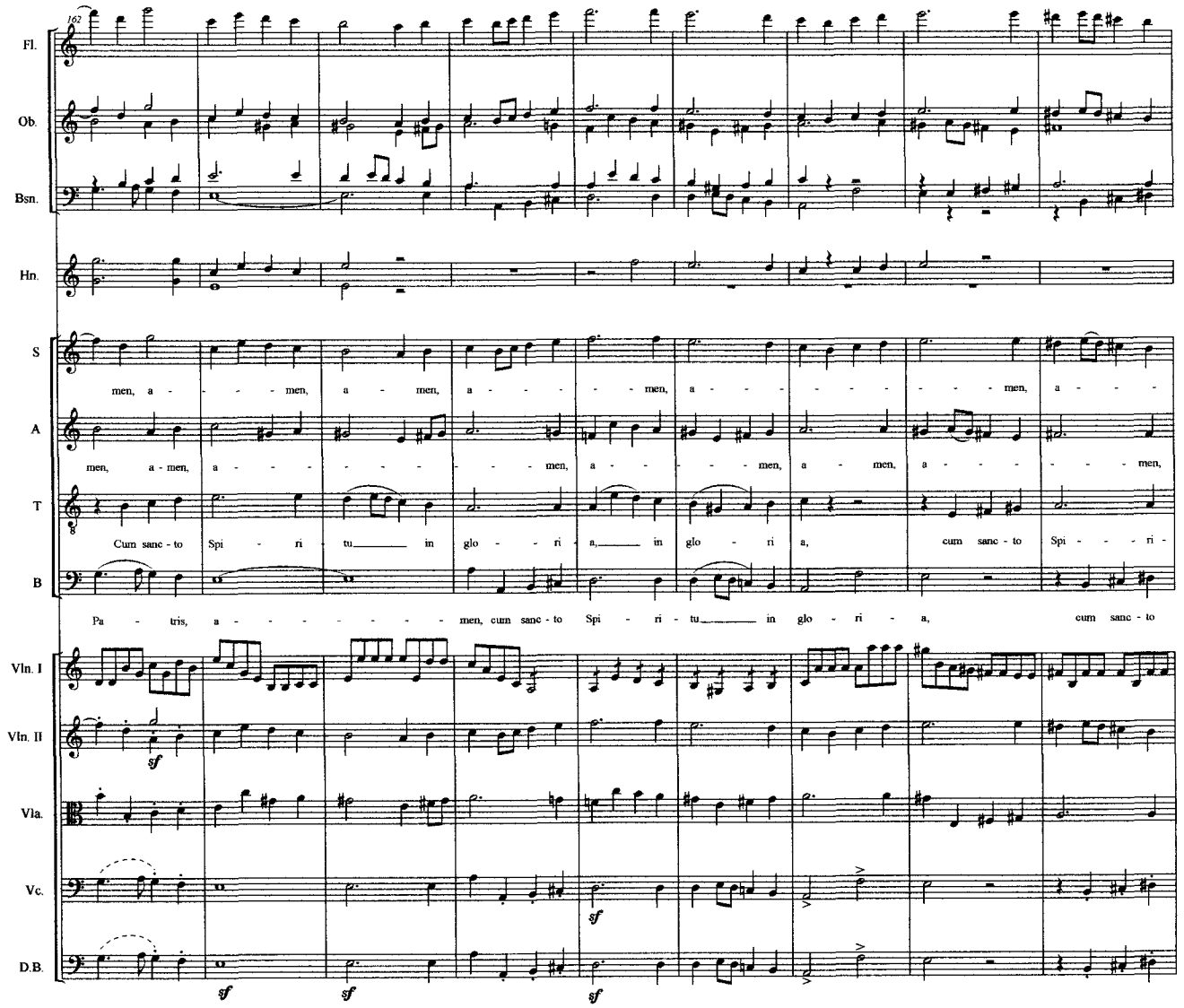


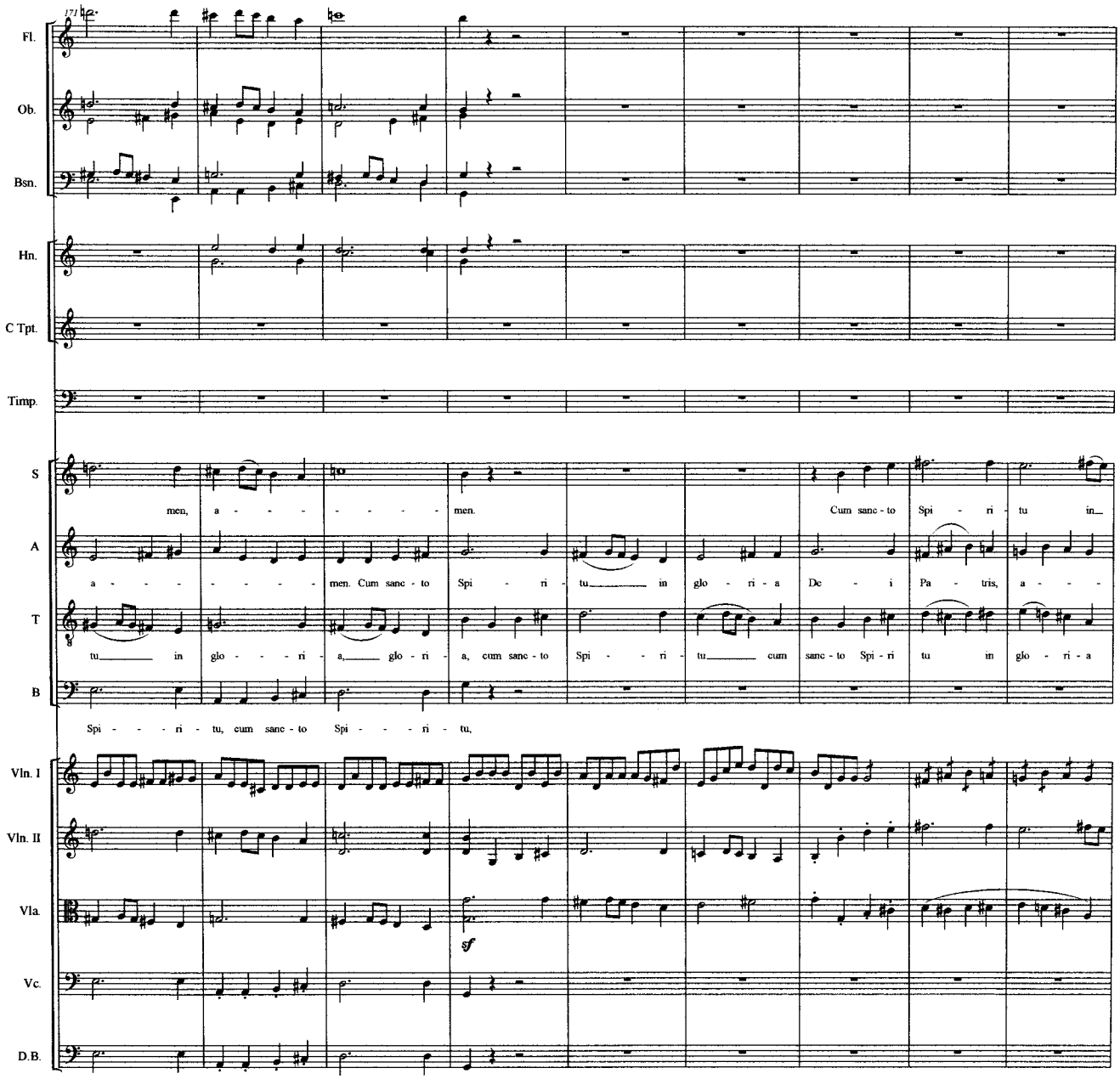


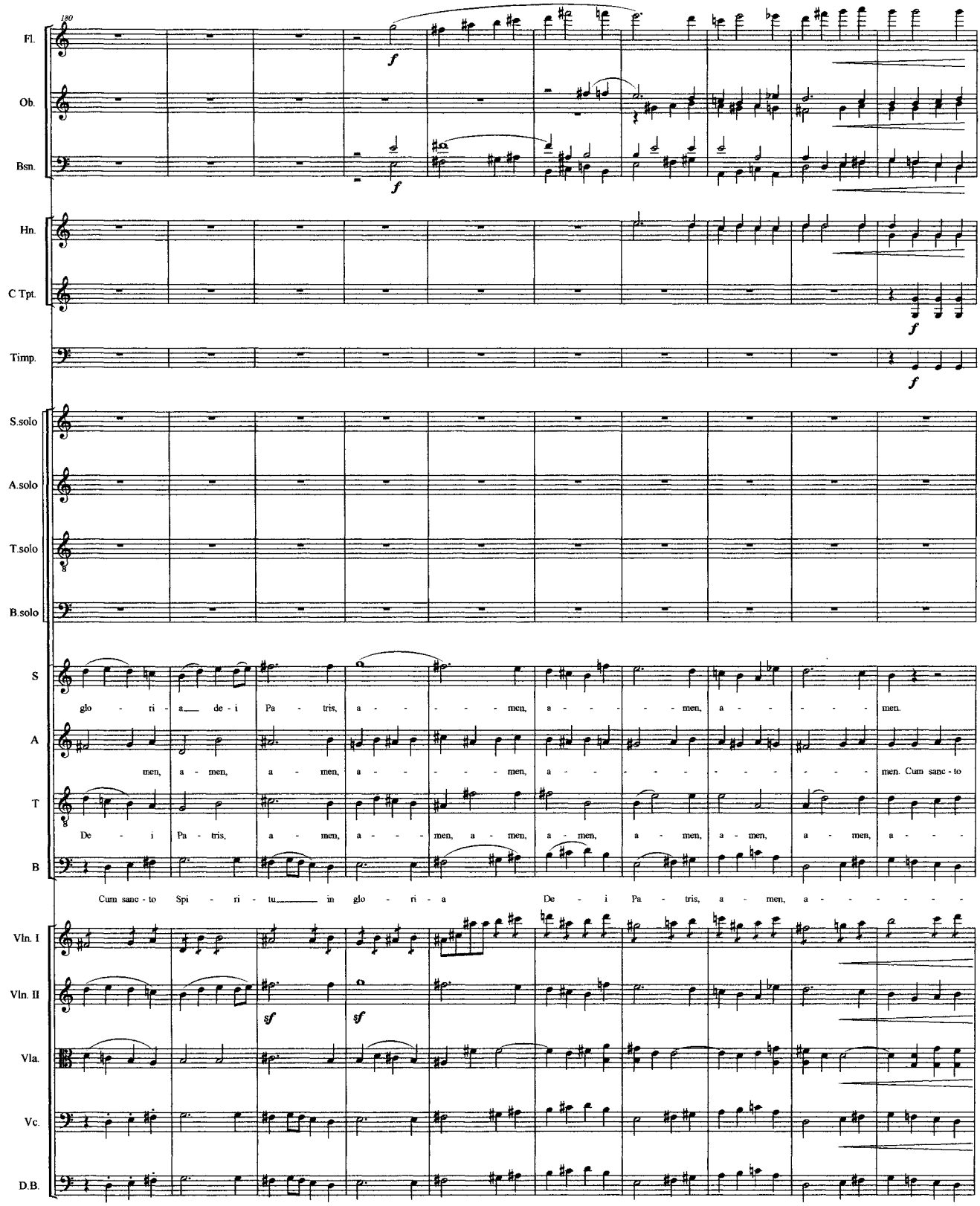


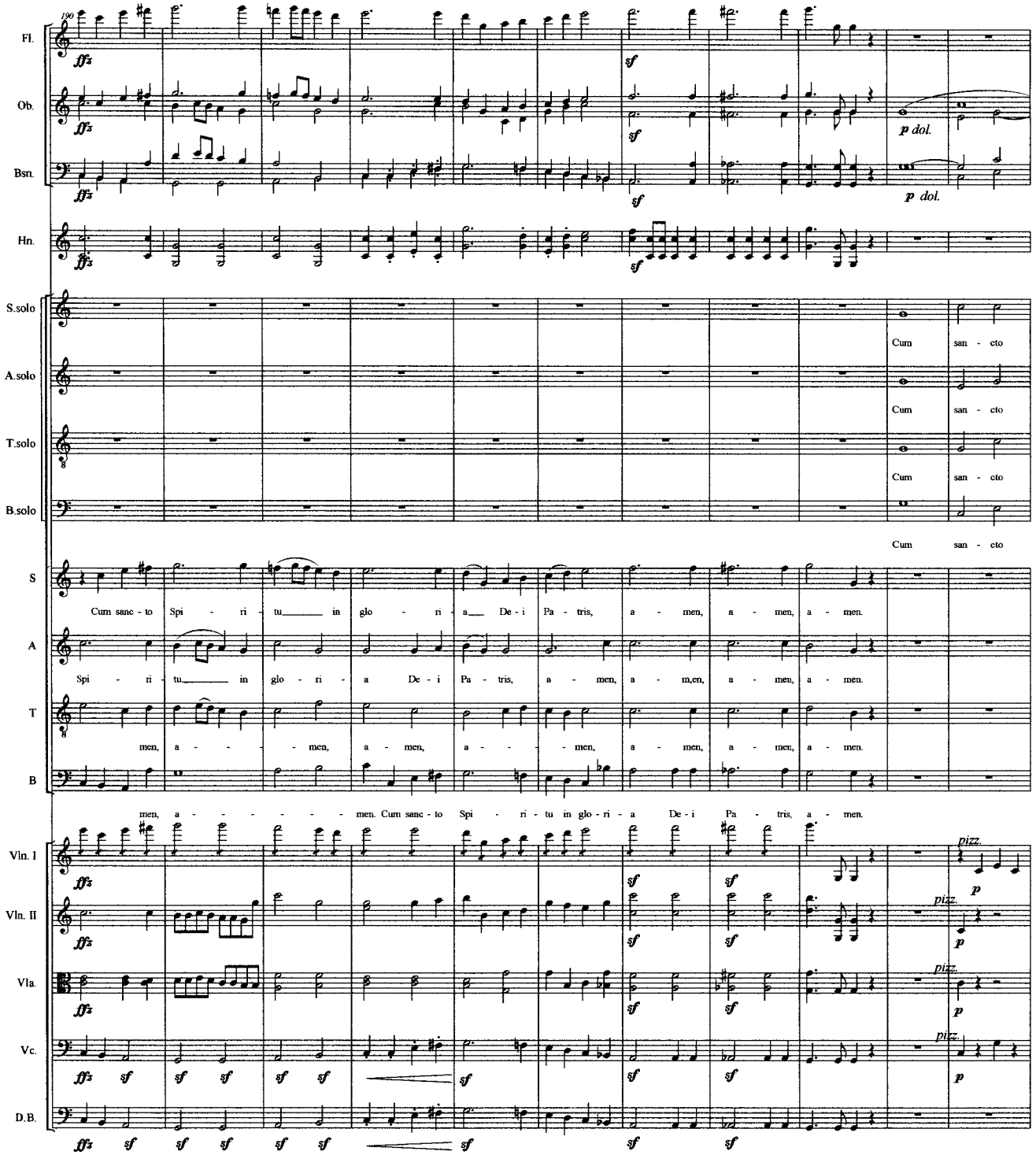


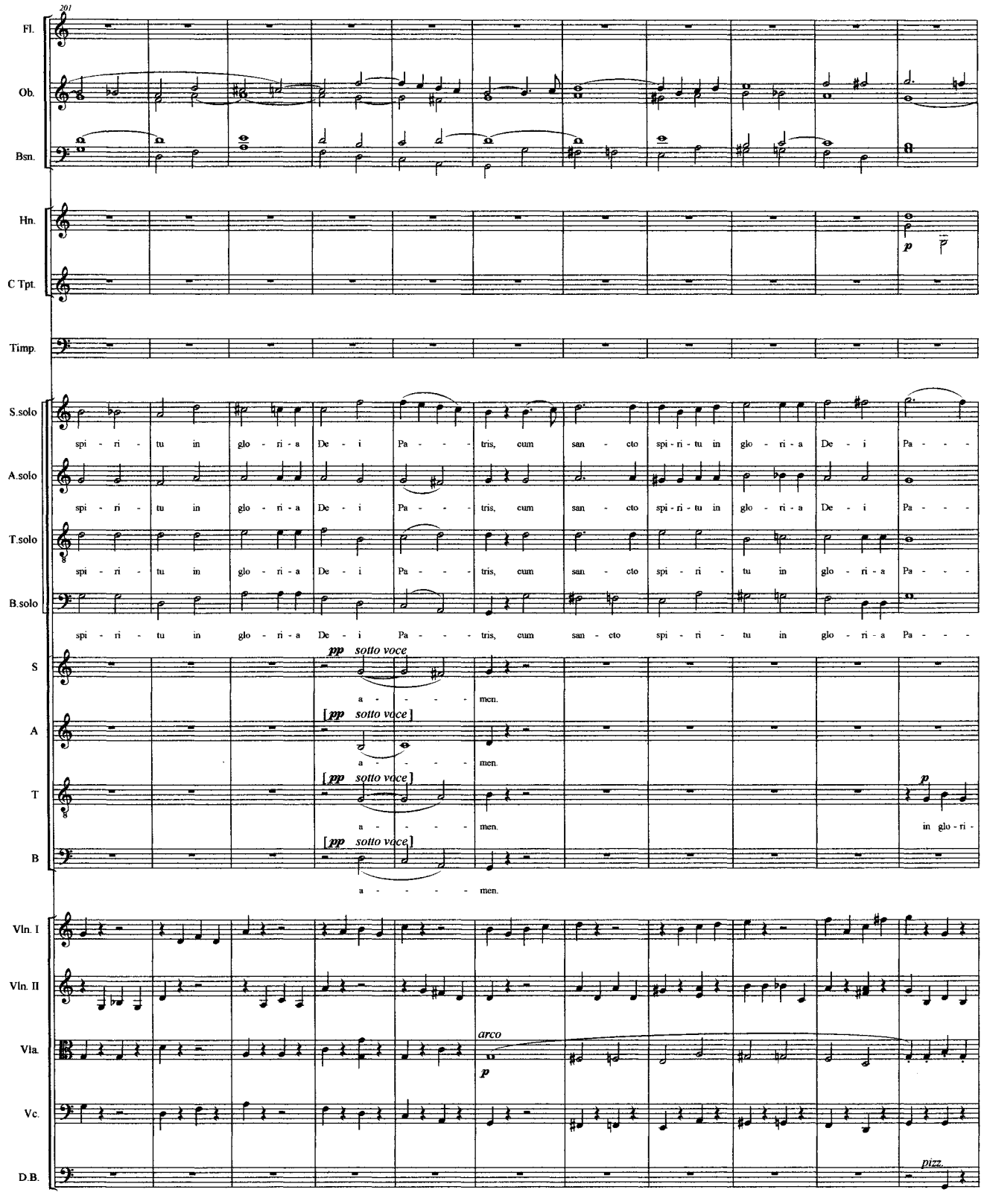


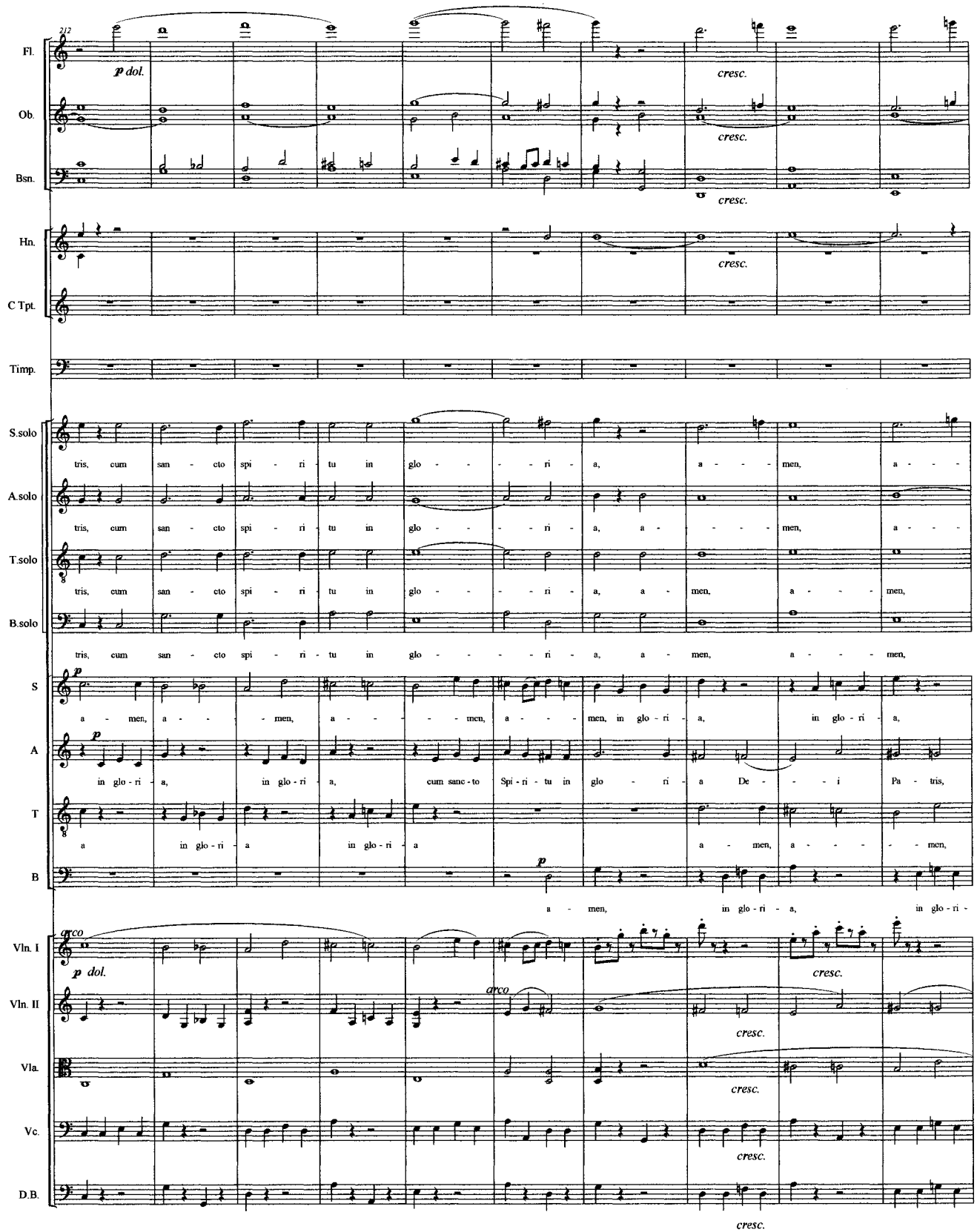


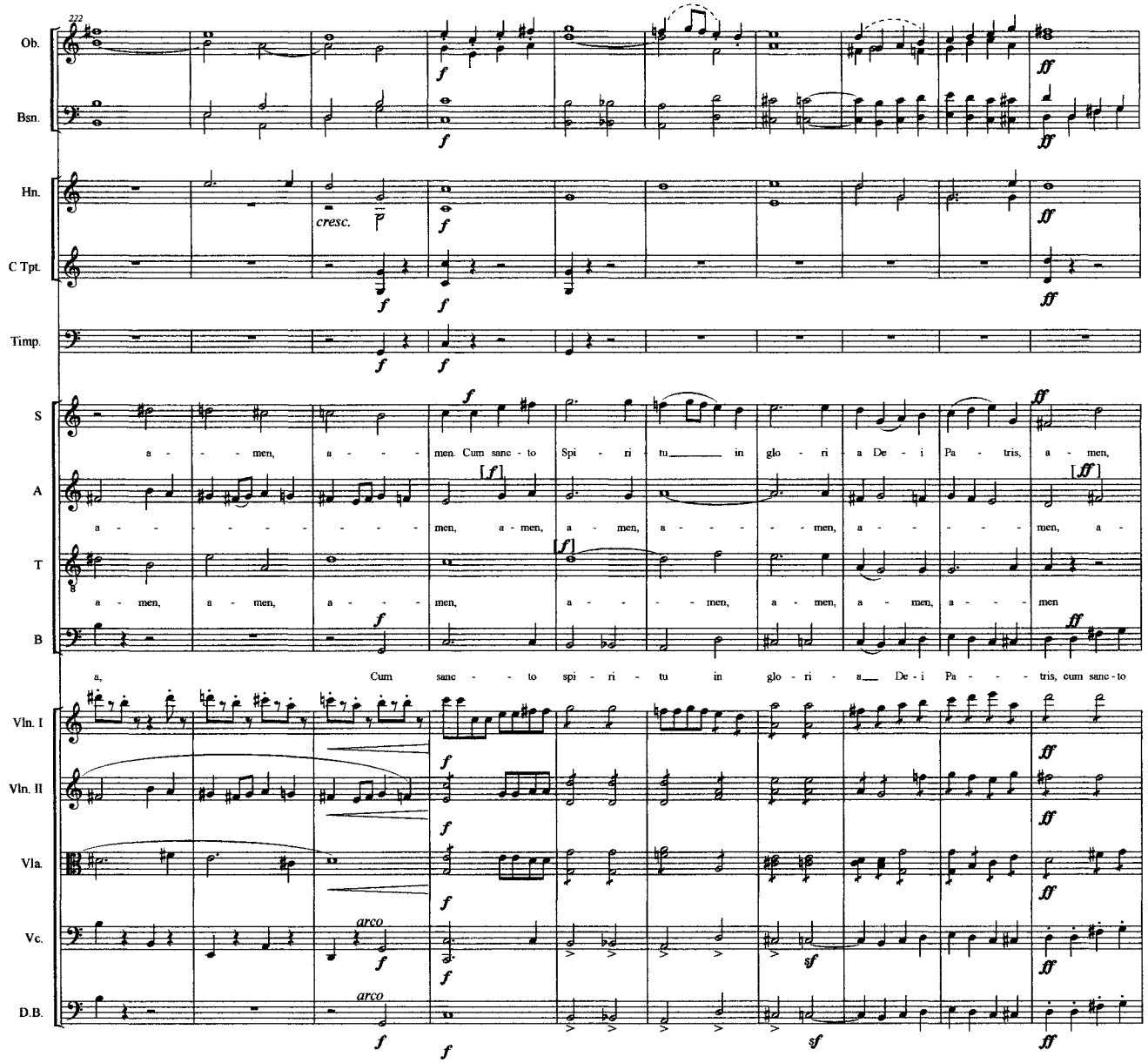


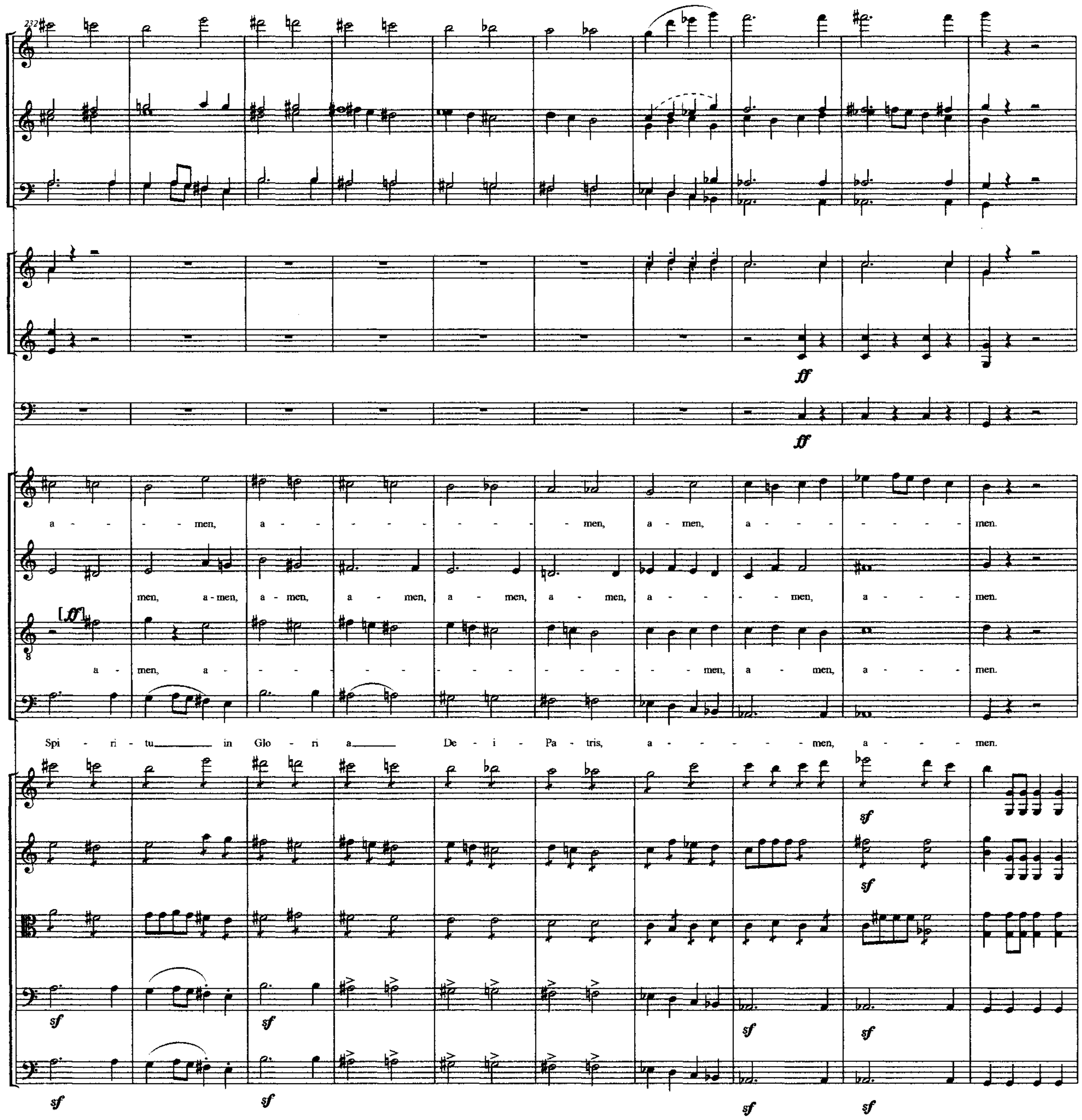


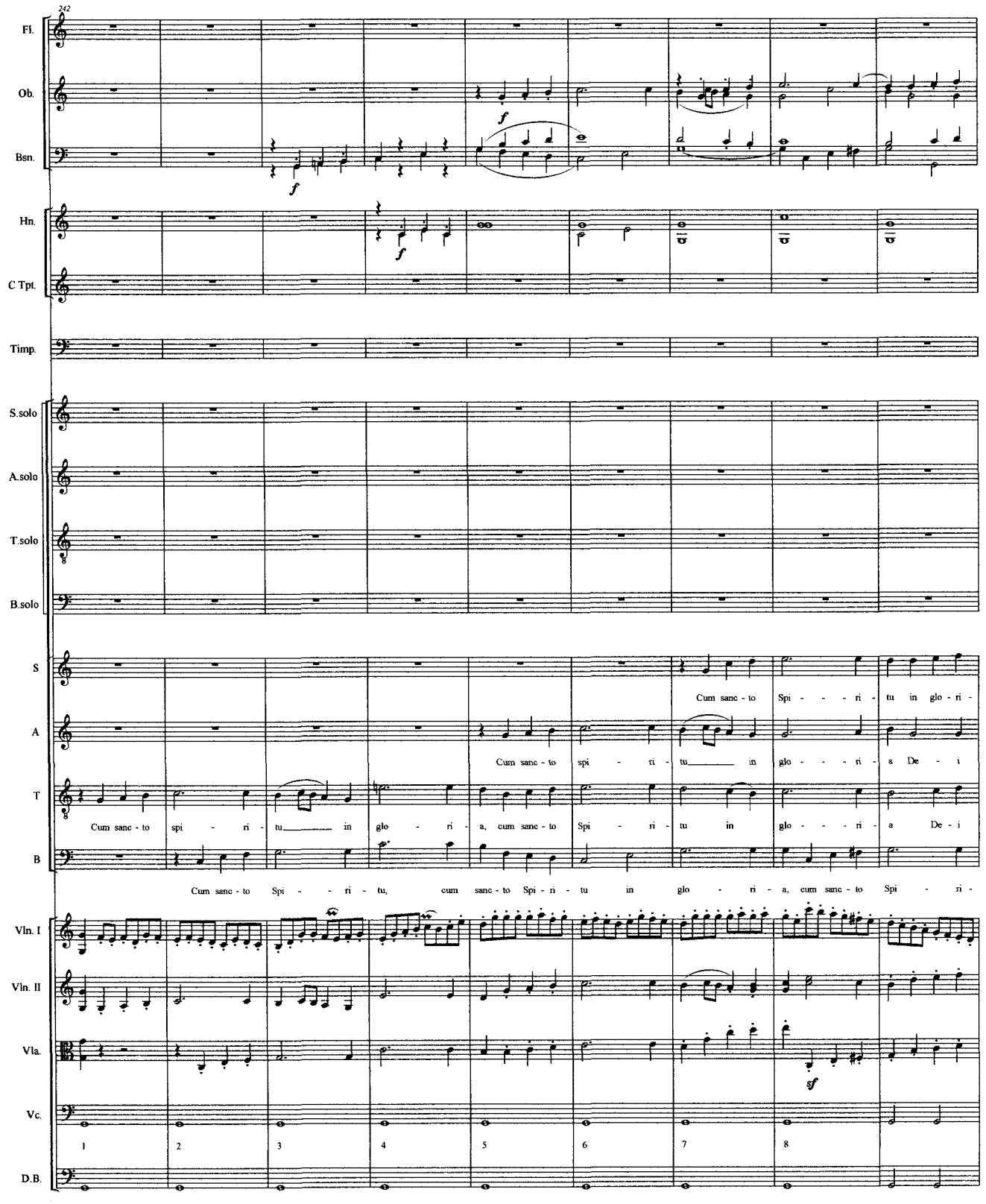


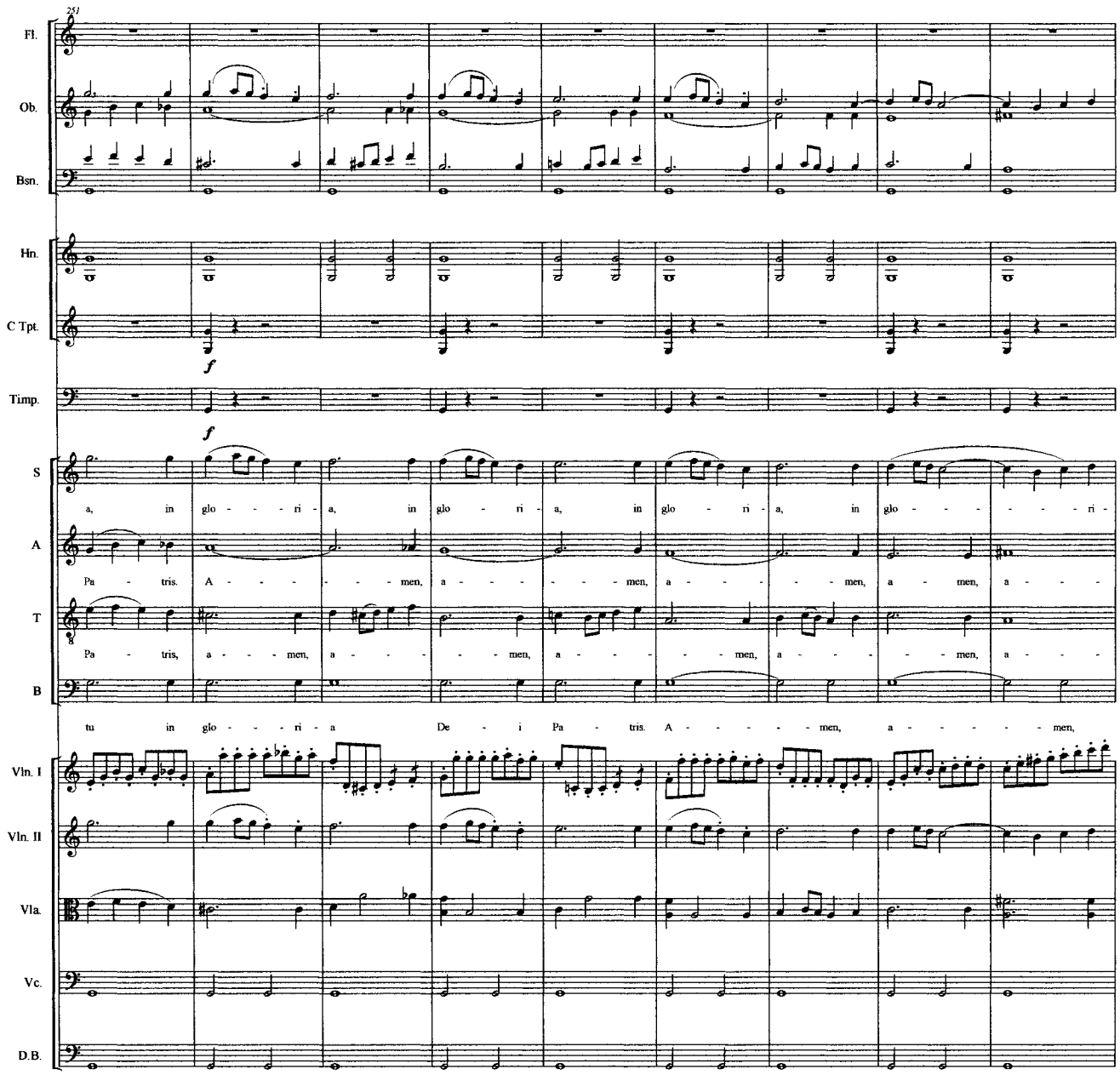


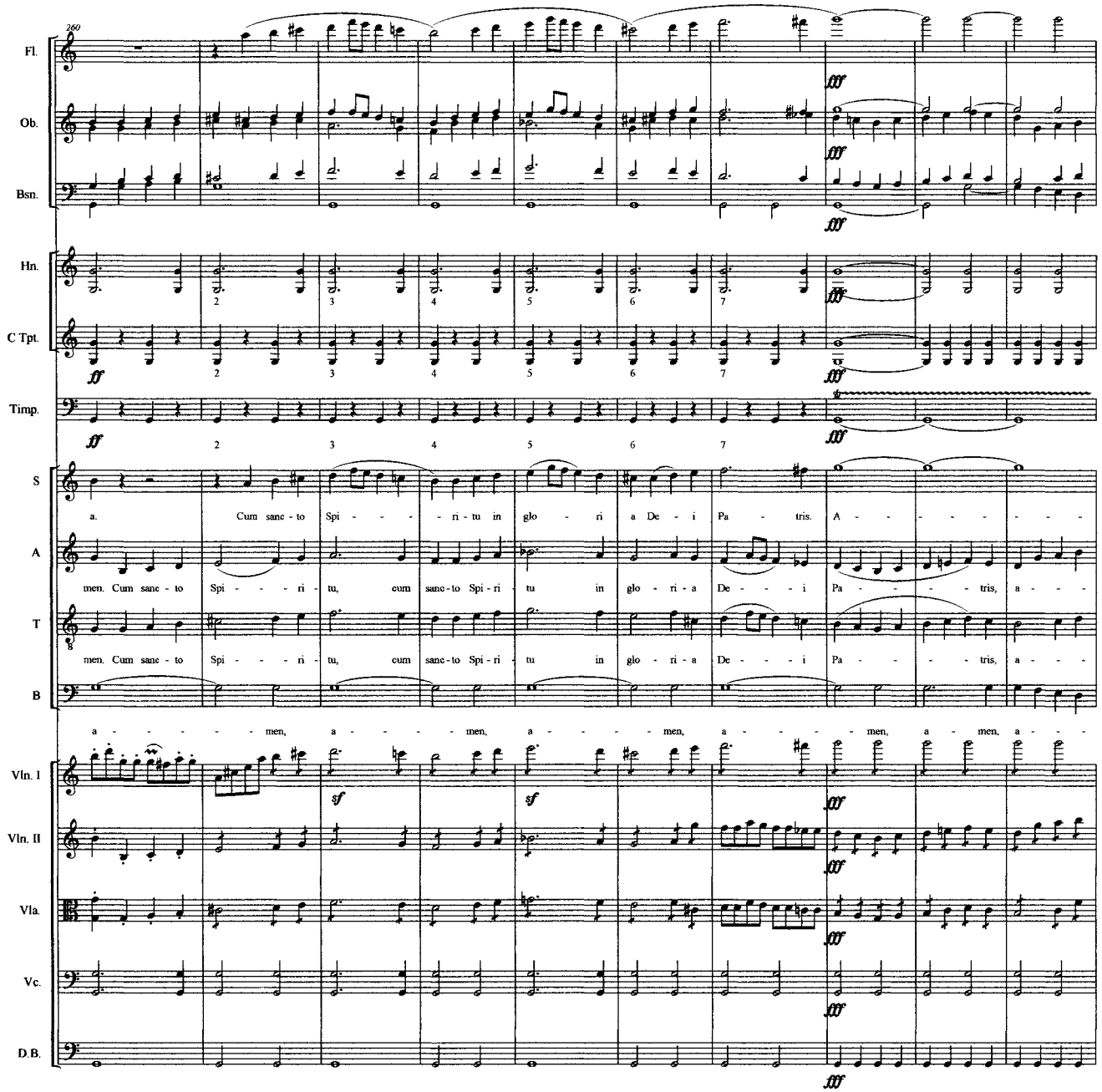


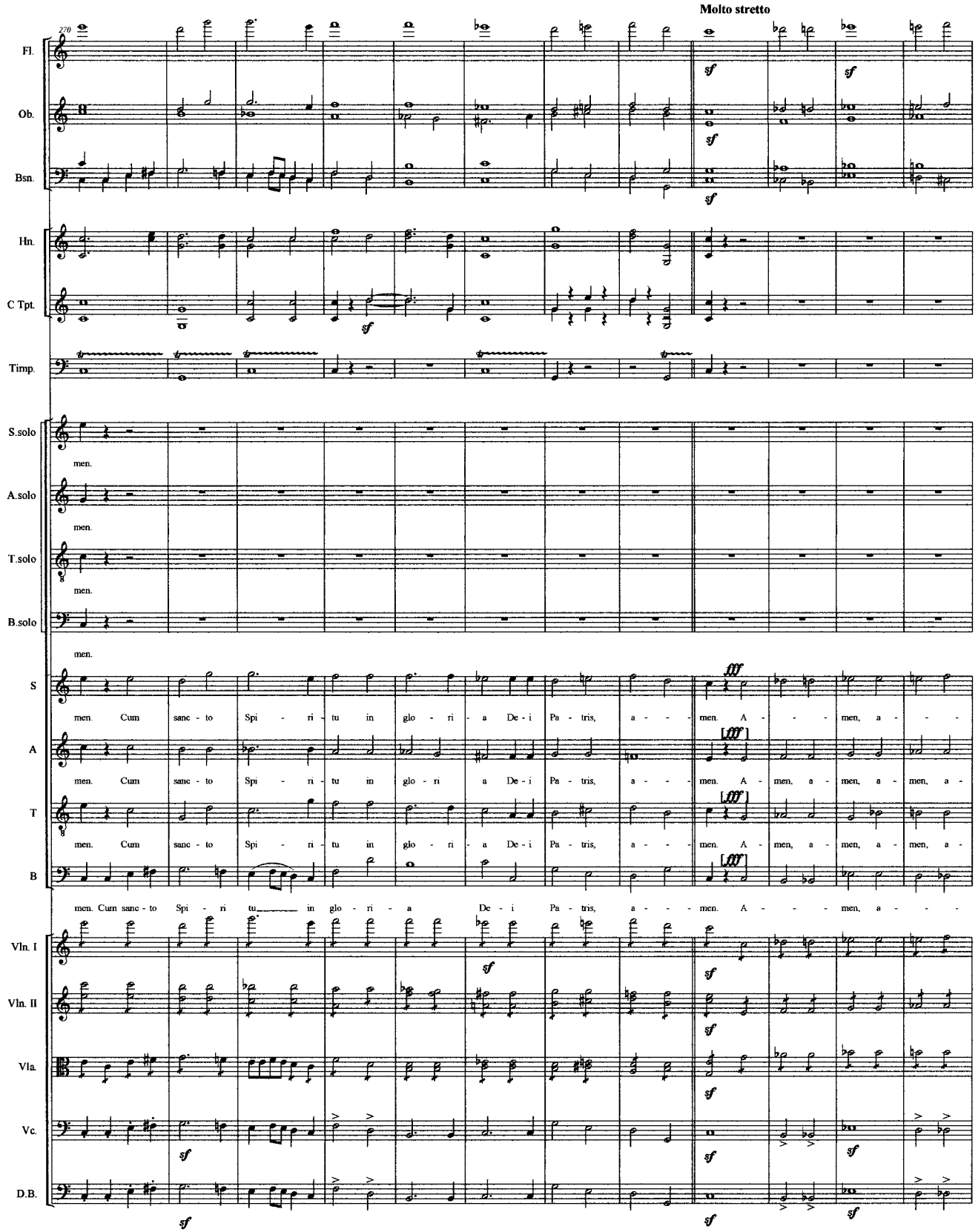


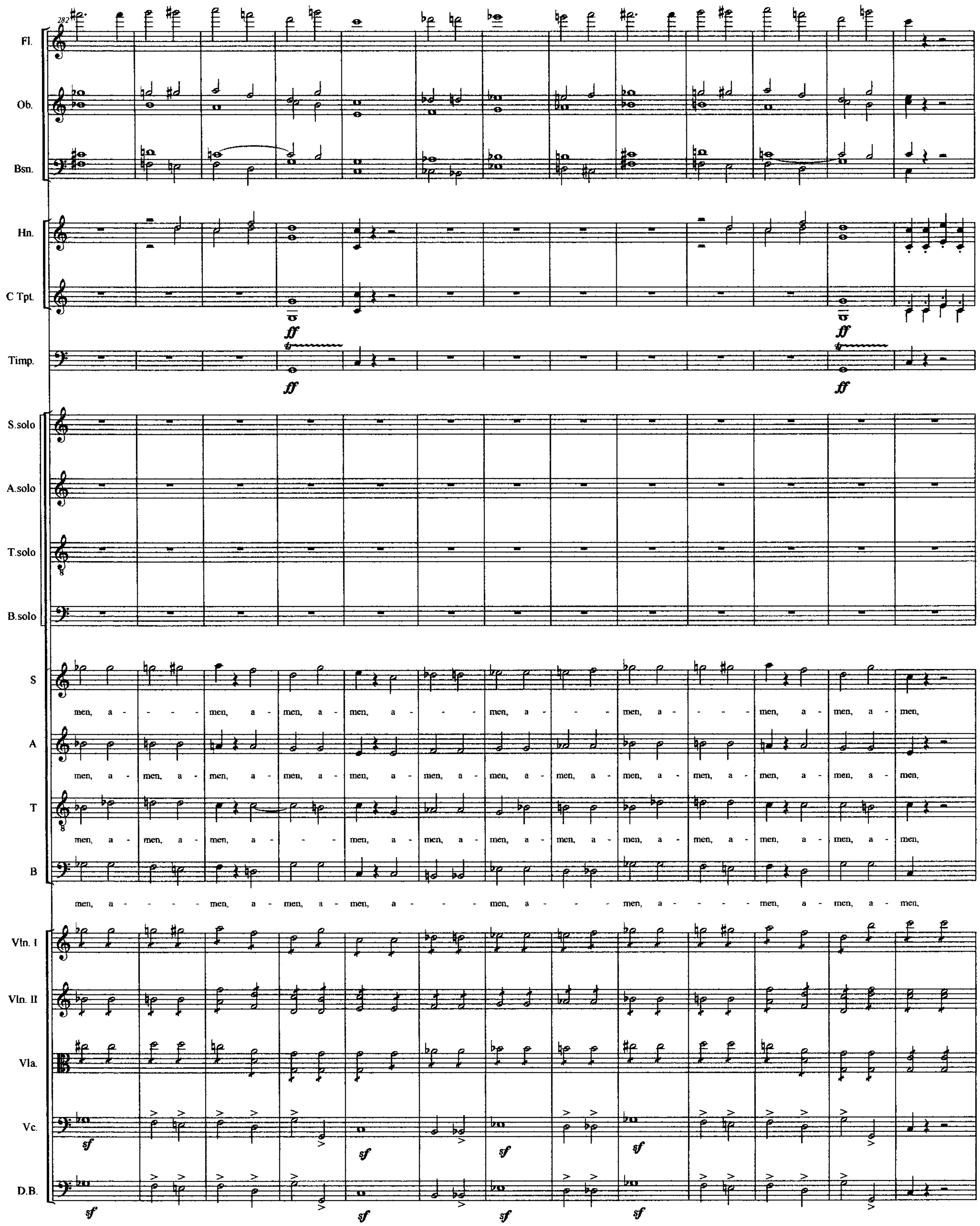


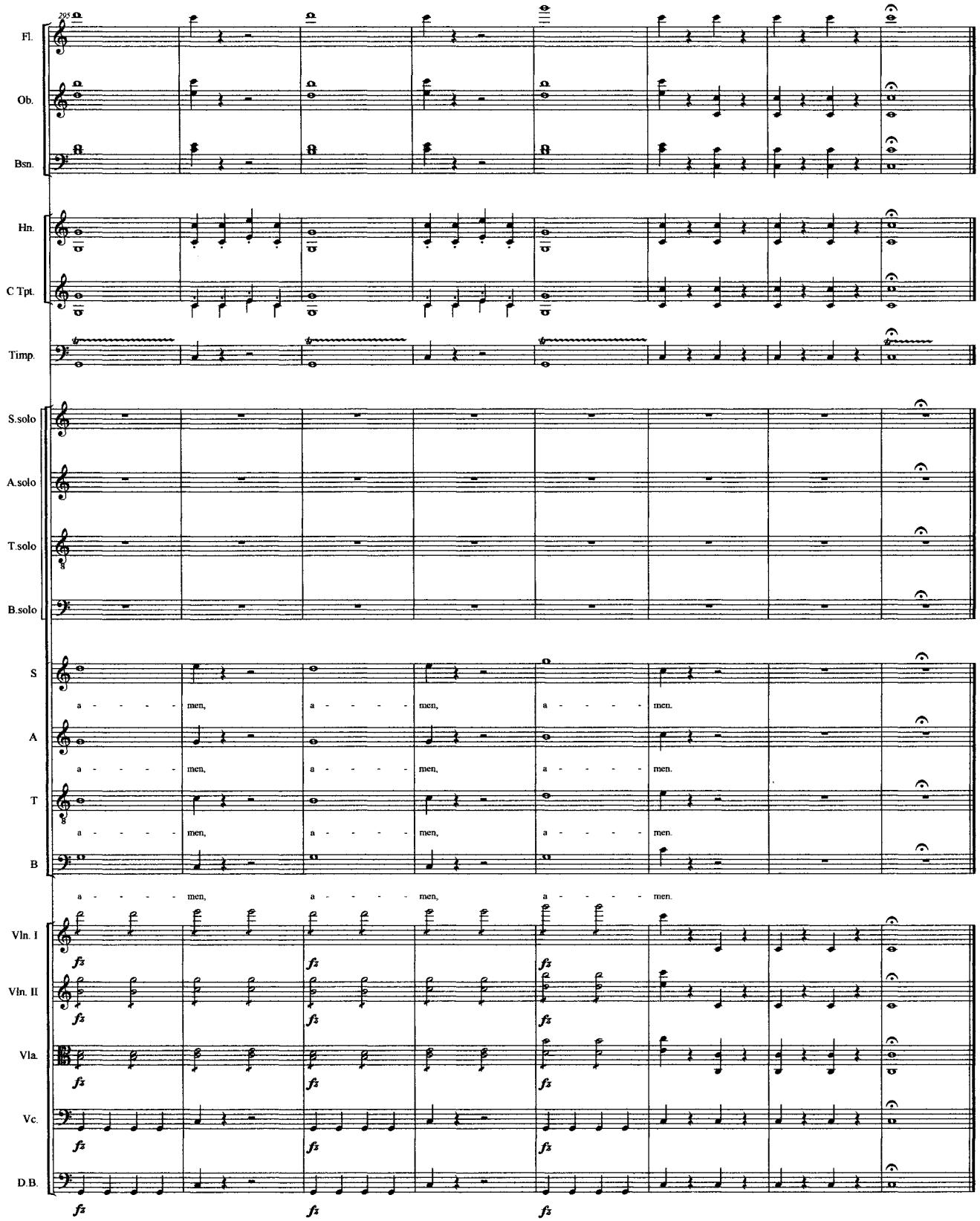




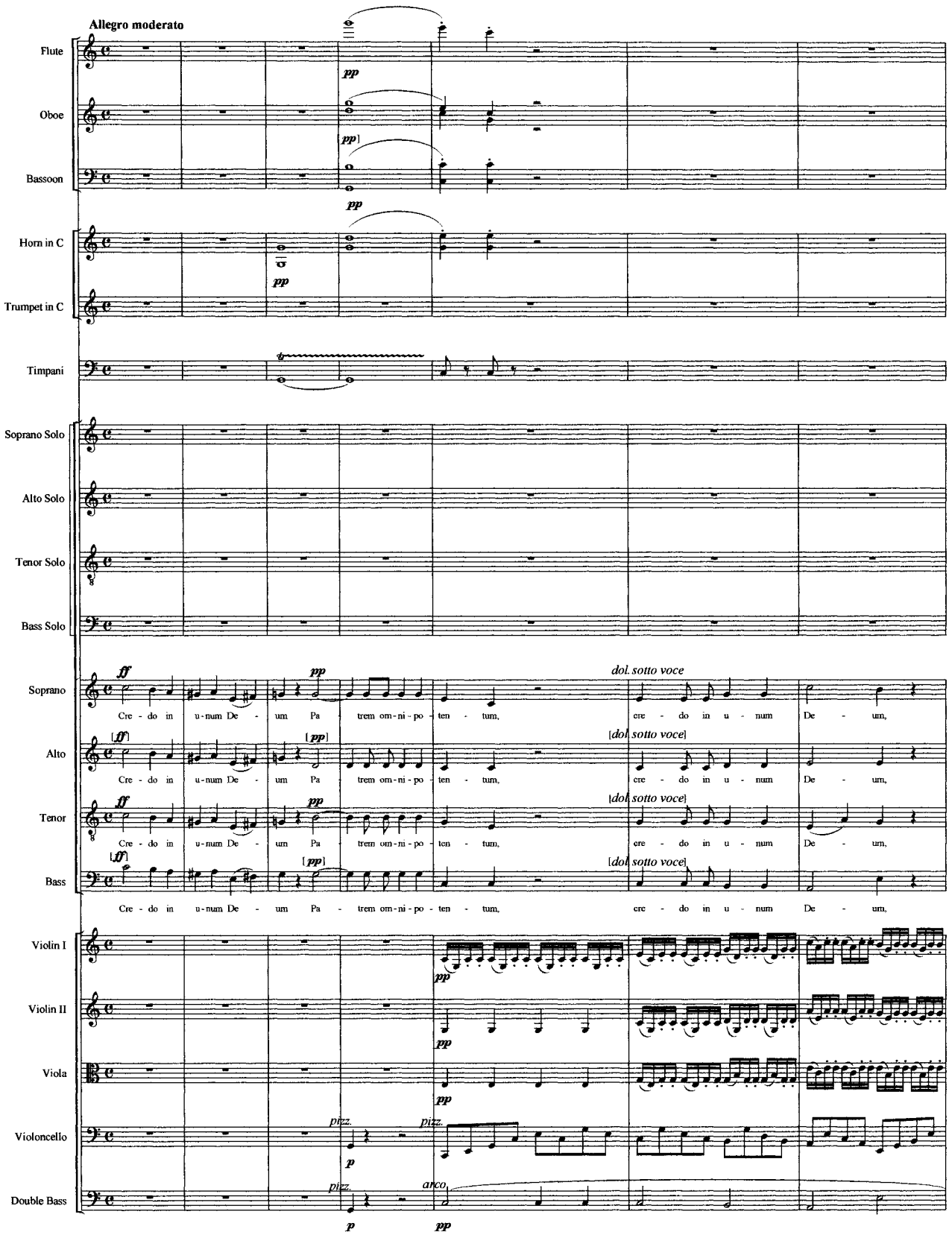


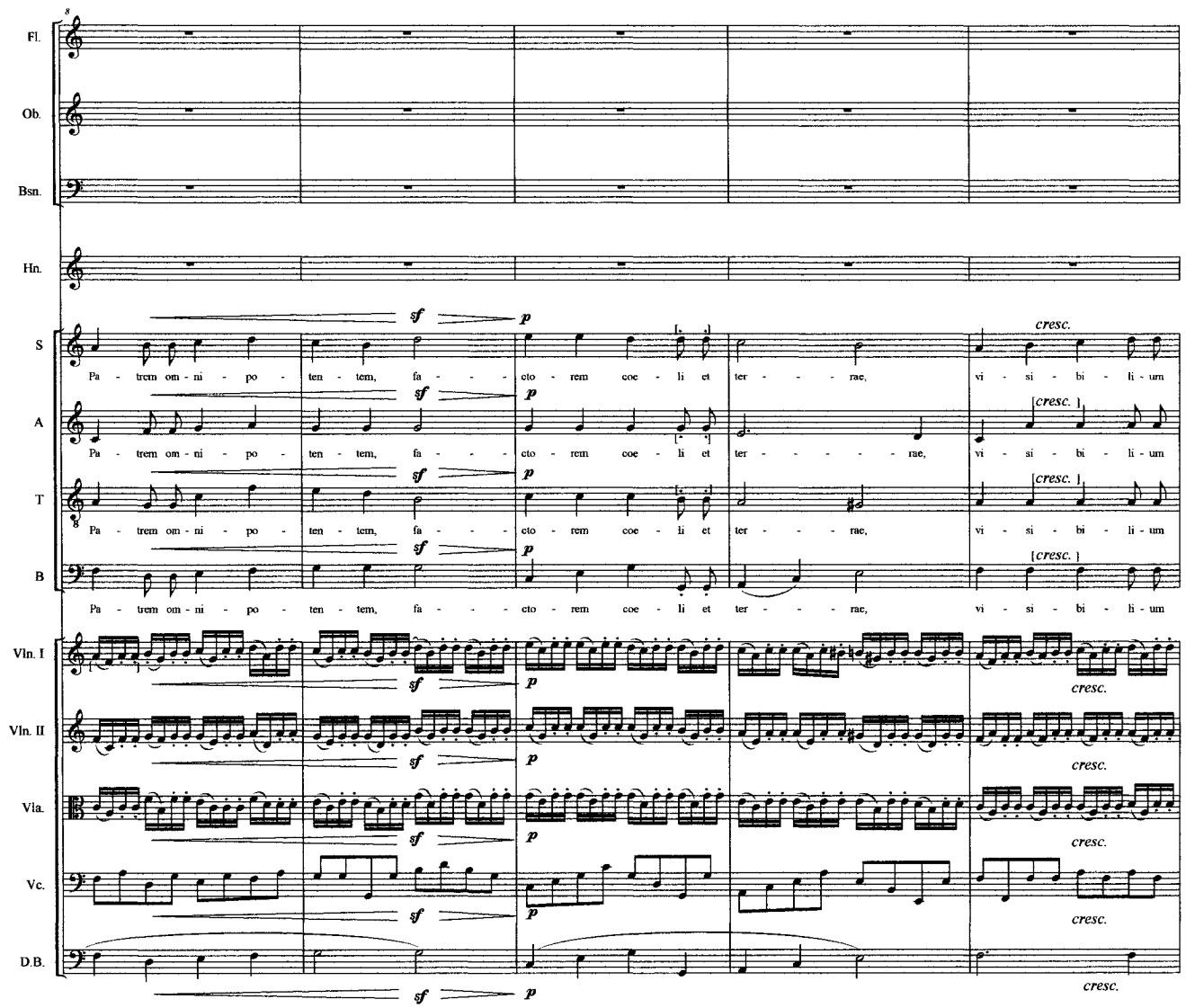


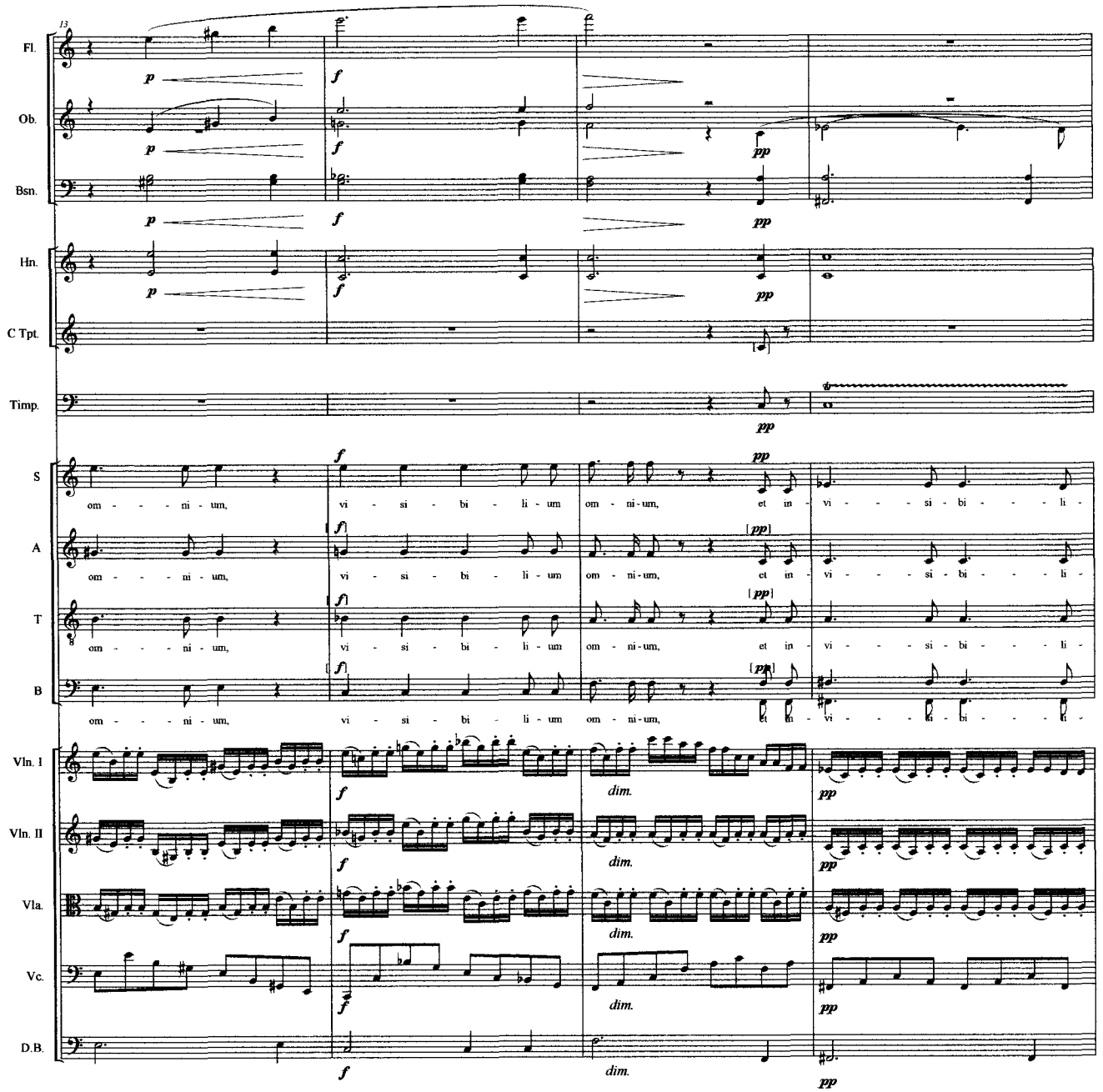


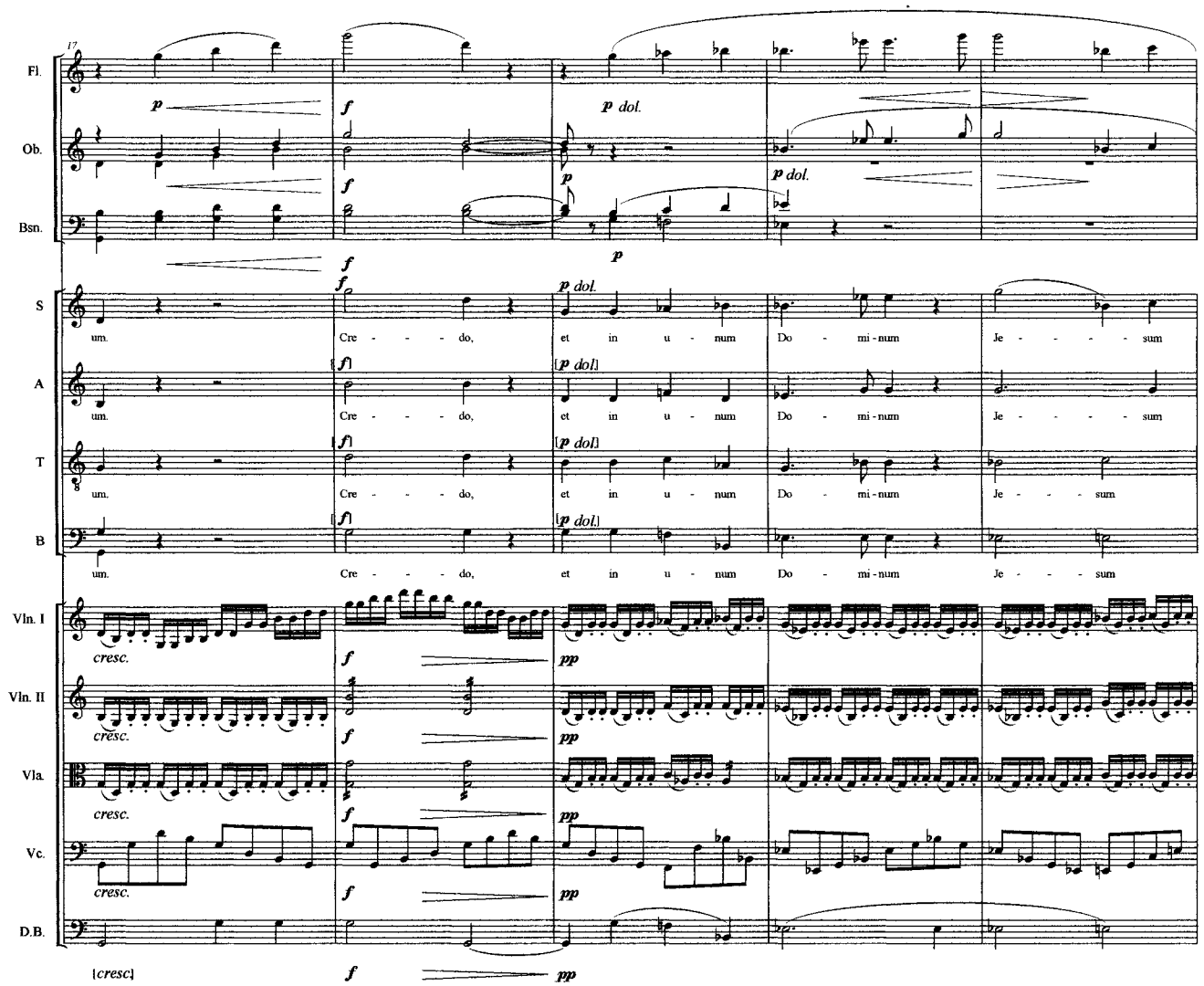


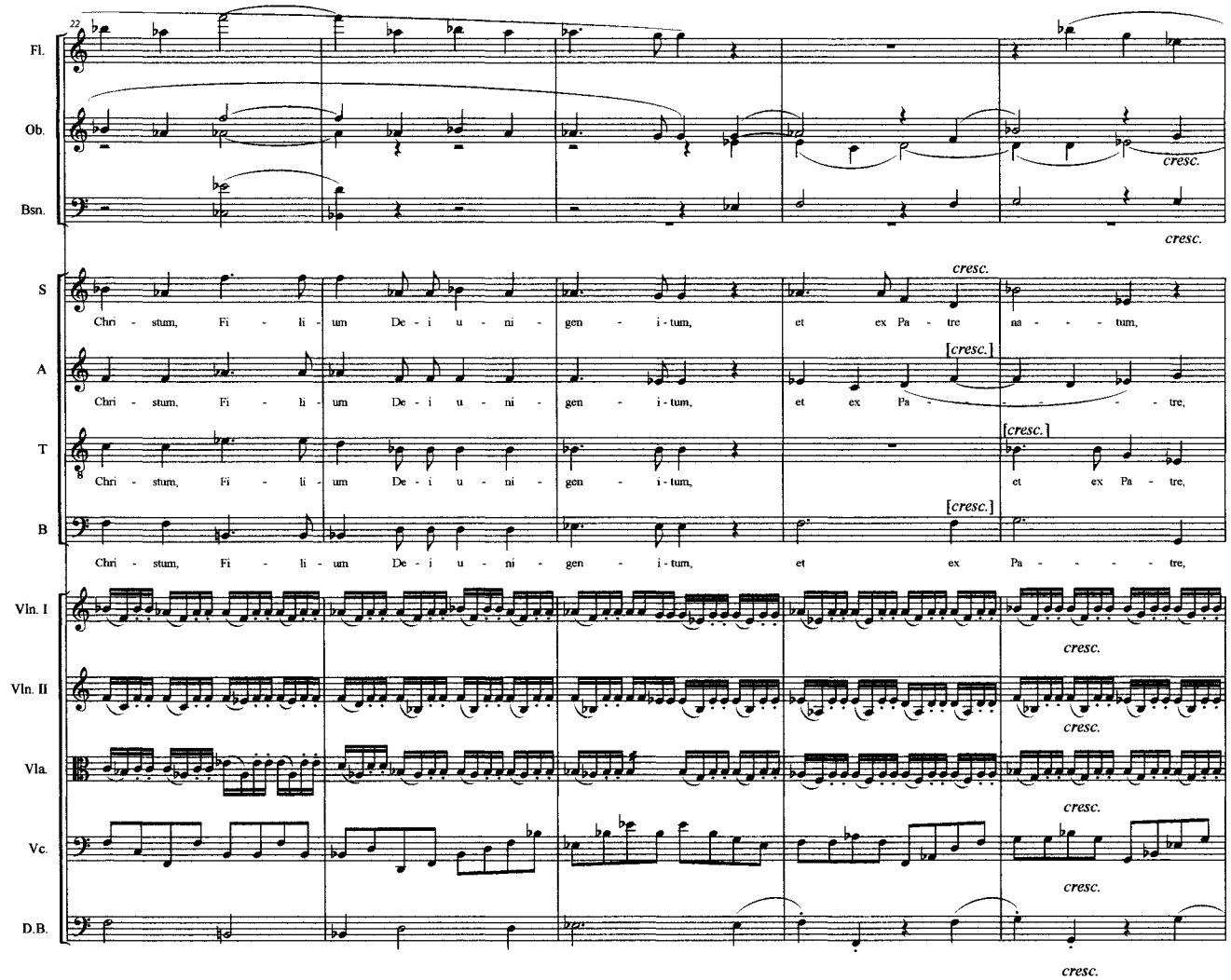
Credo

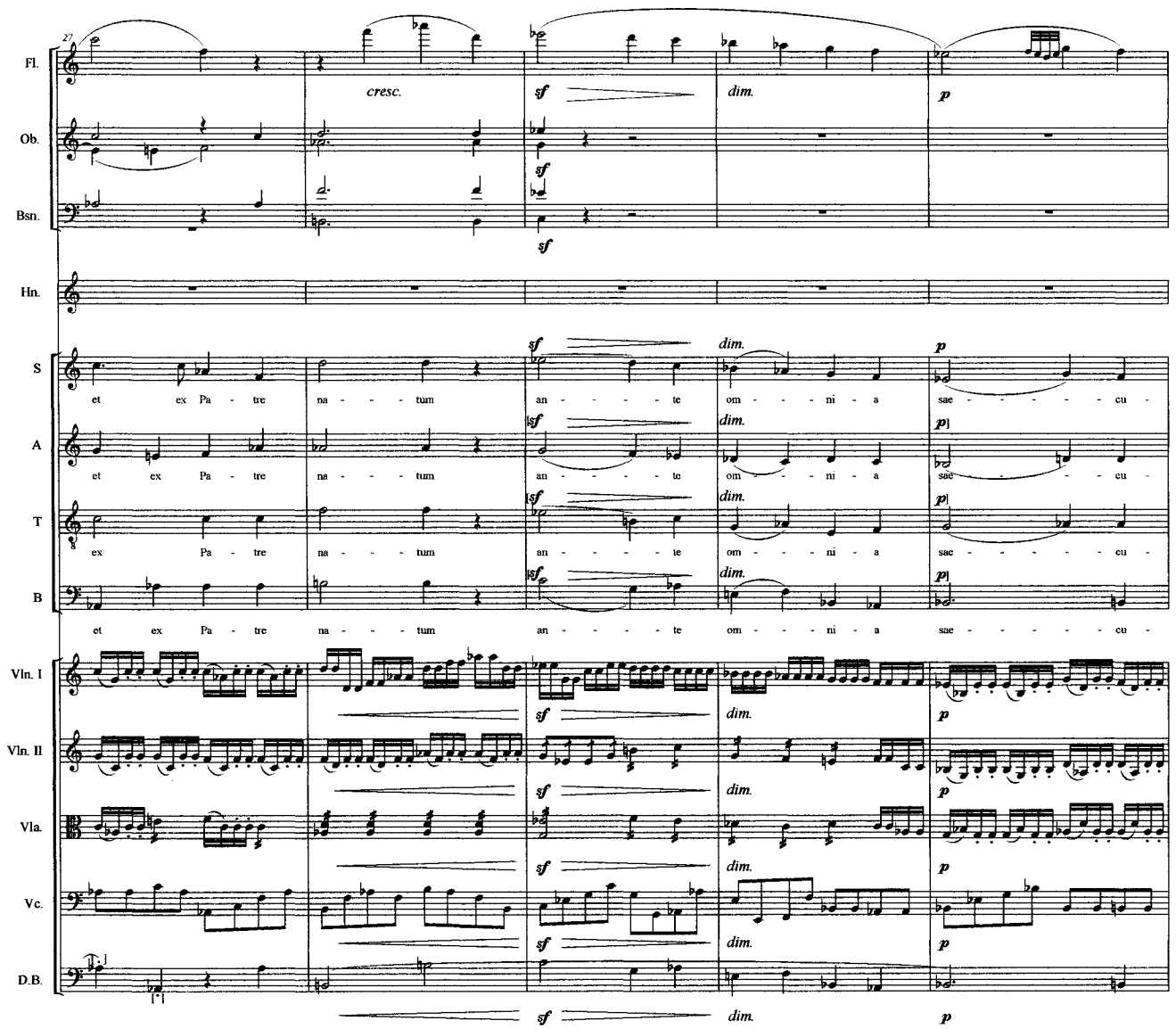


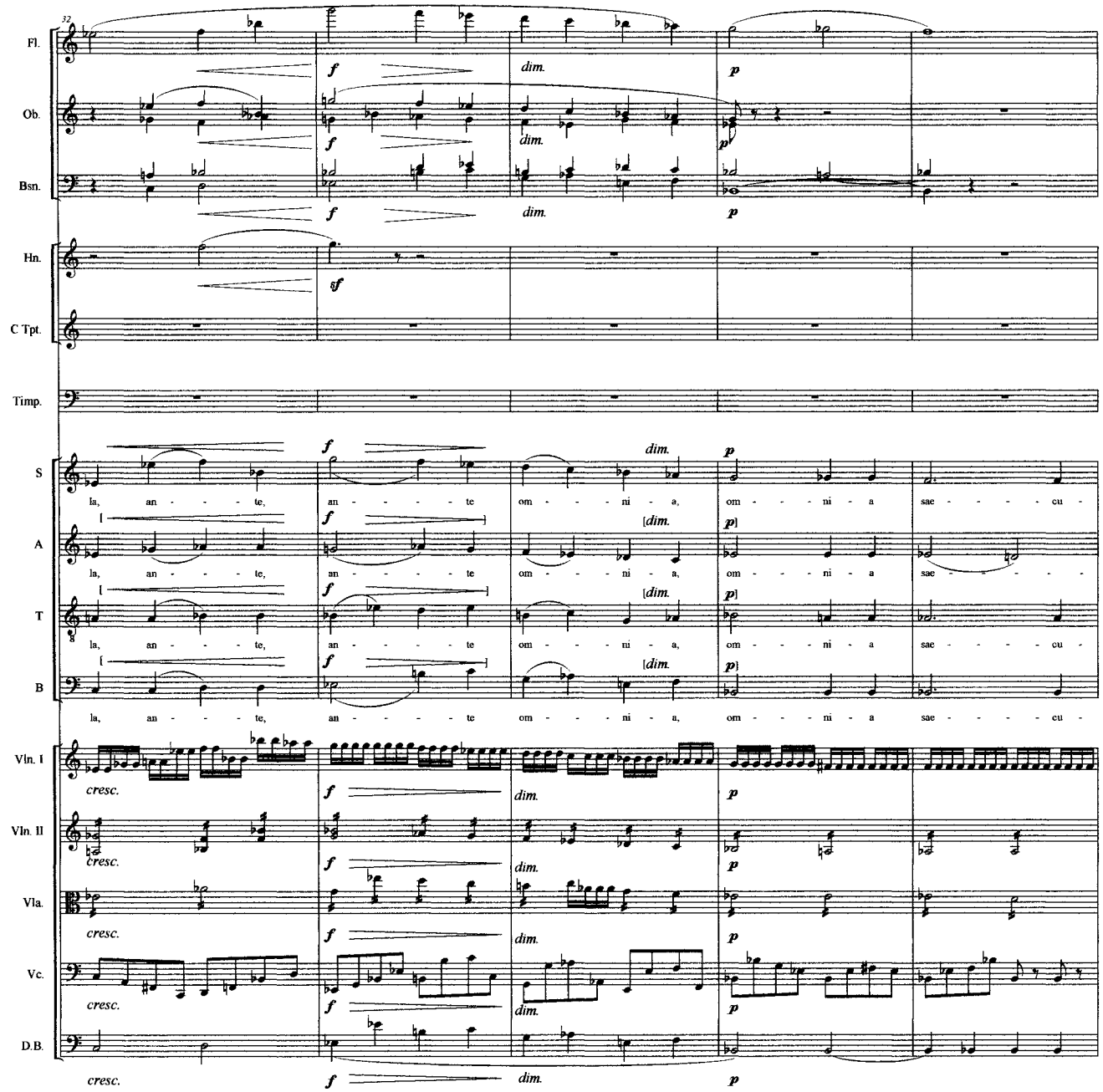


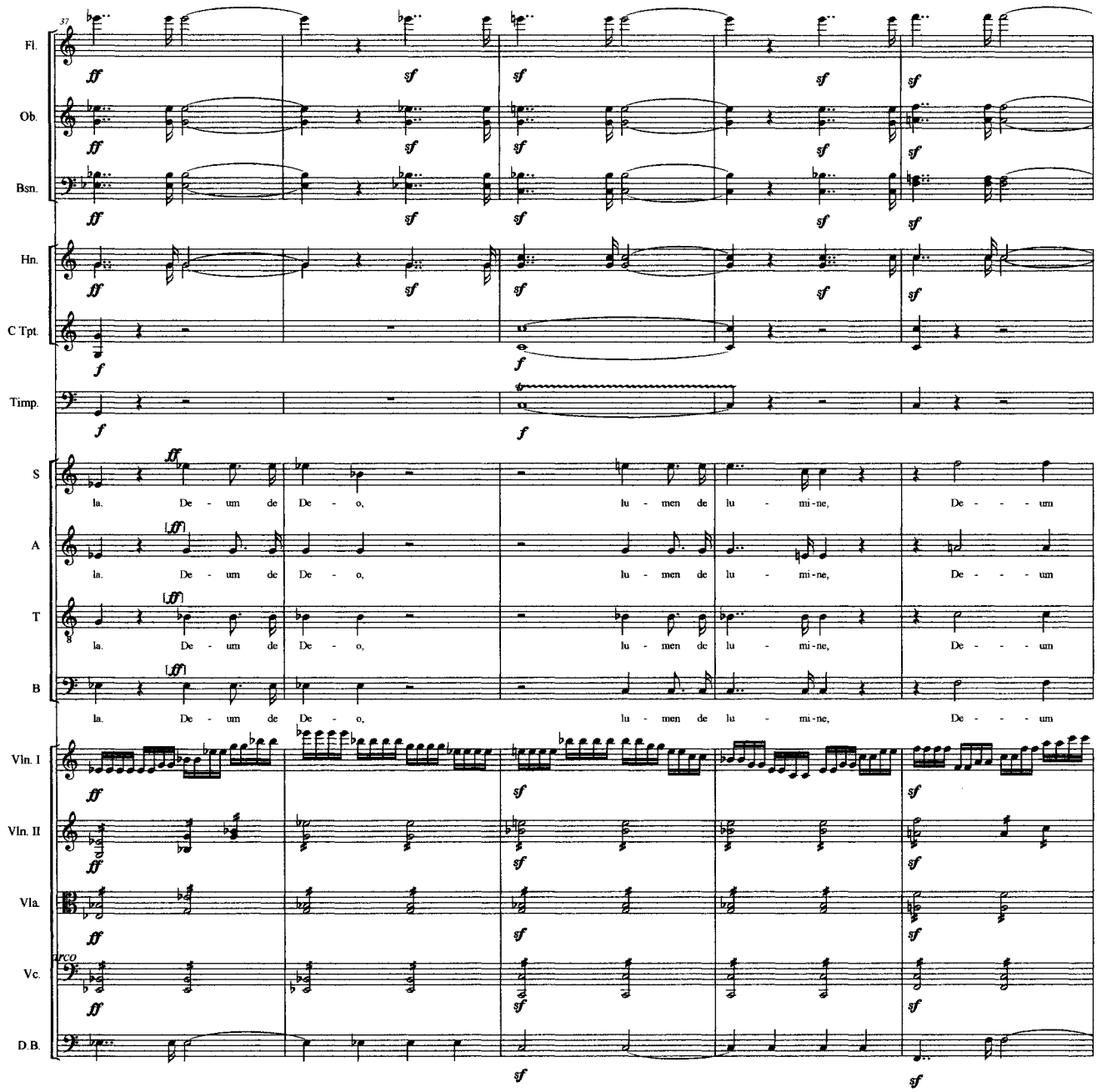


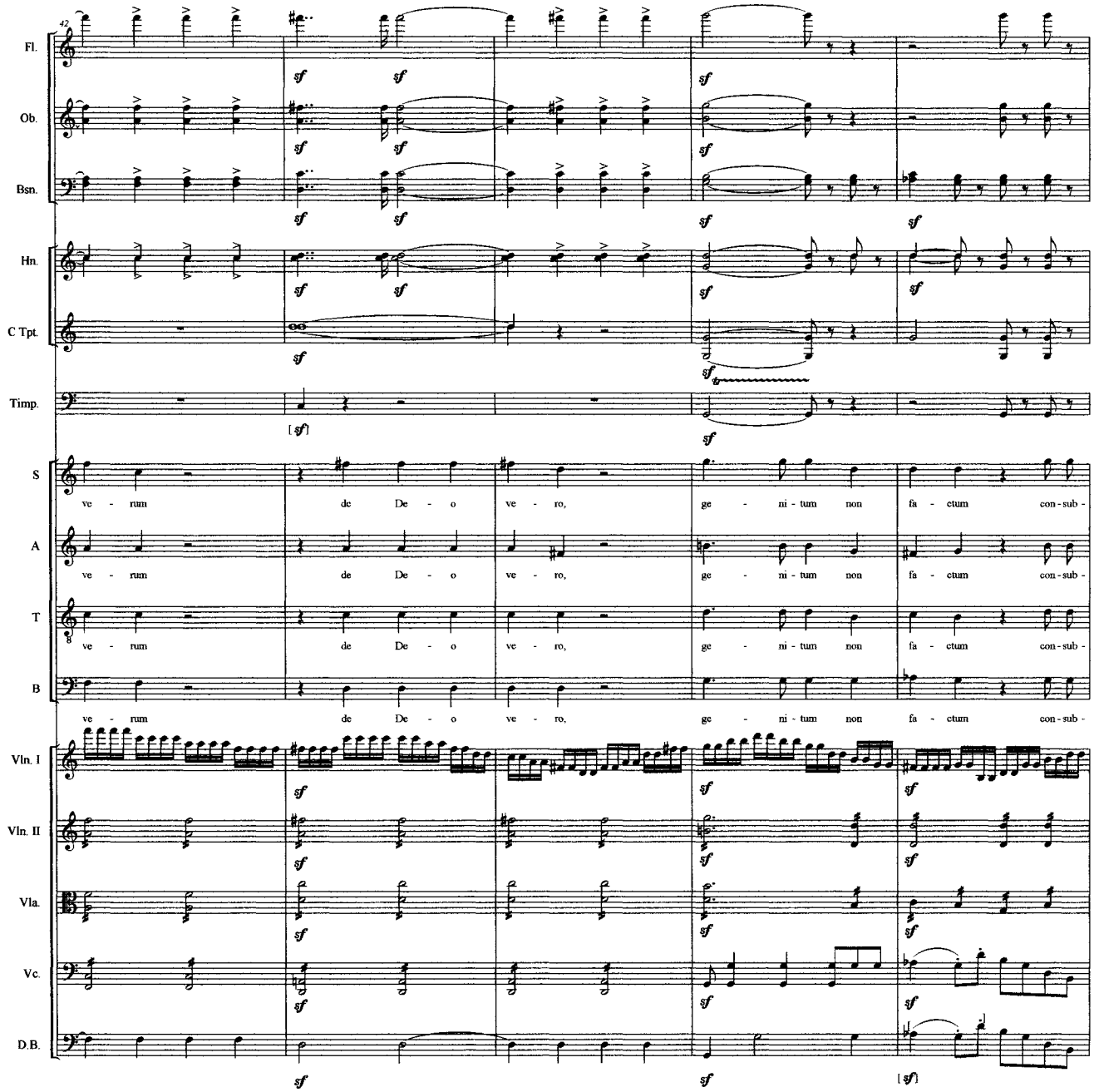


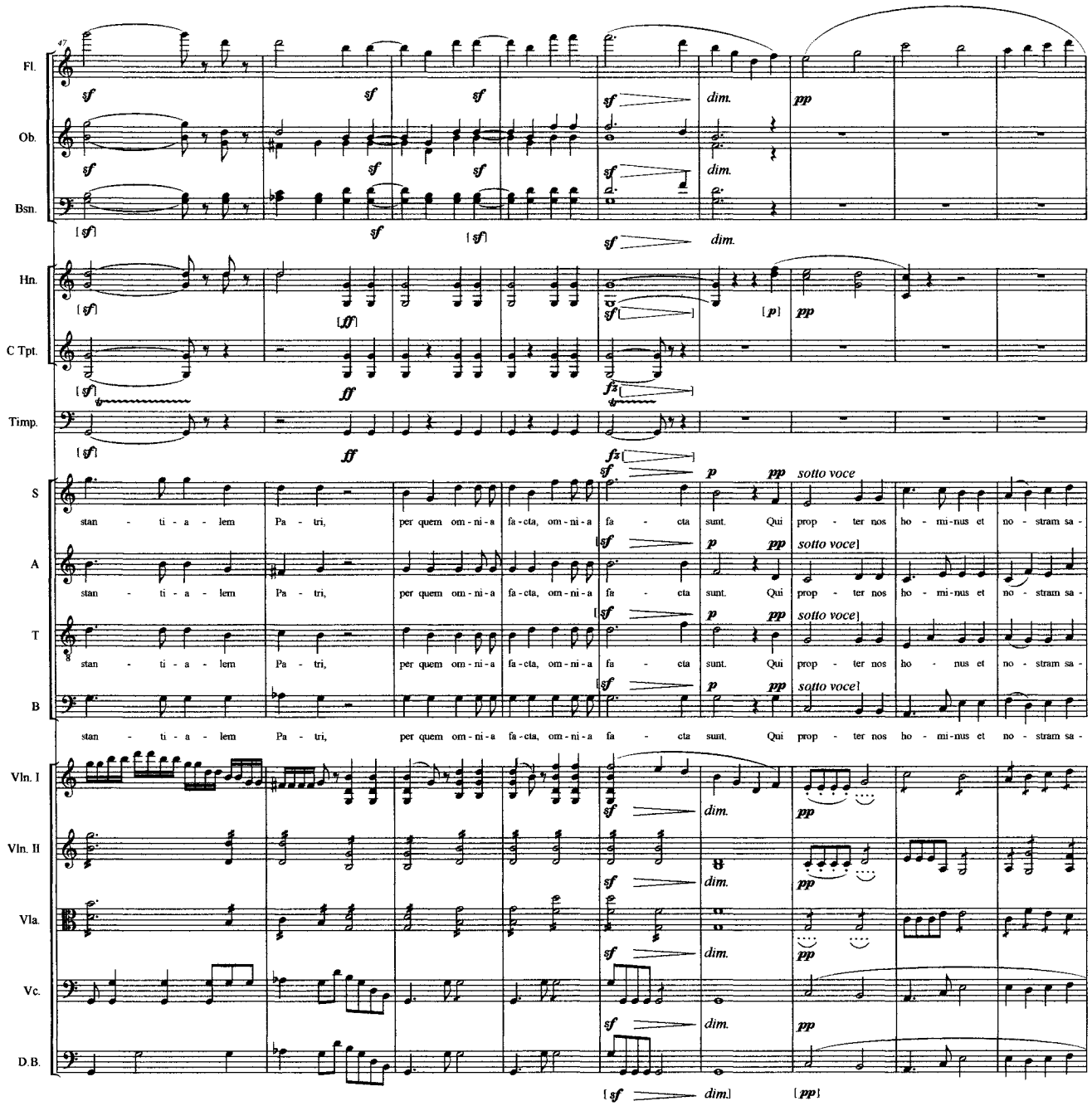


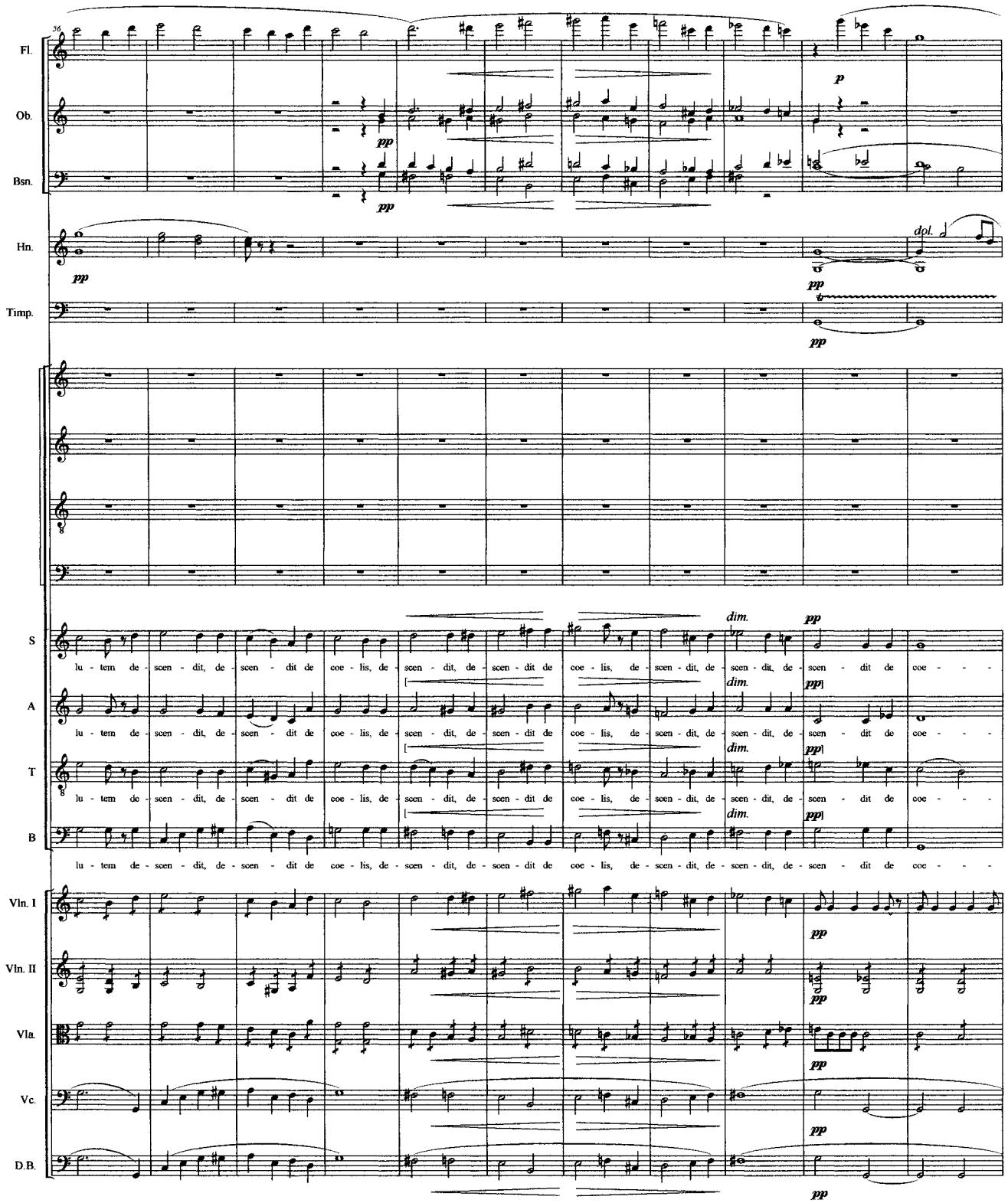


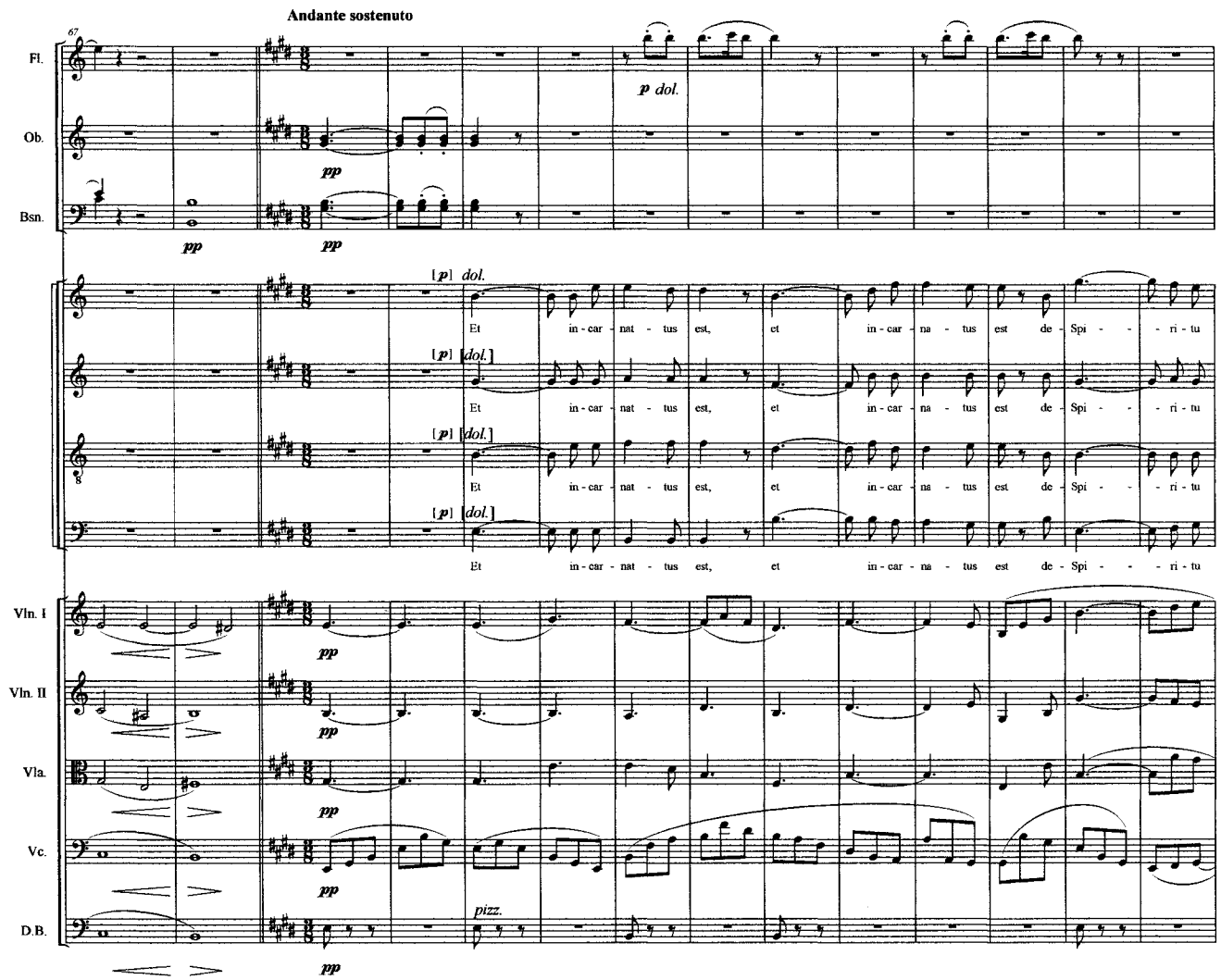


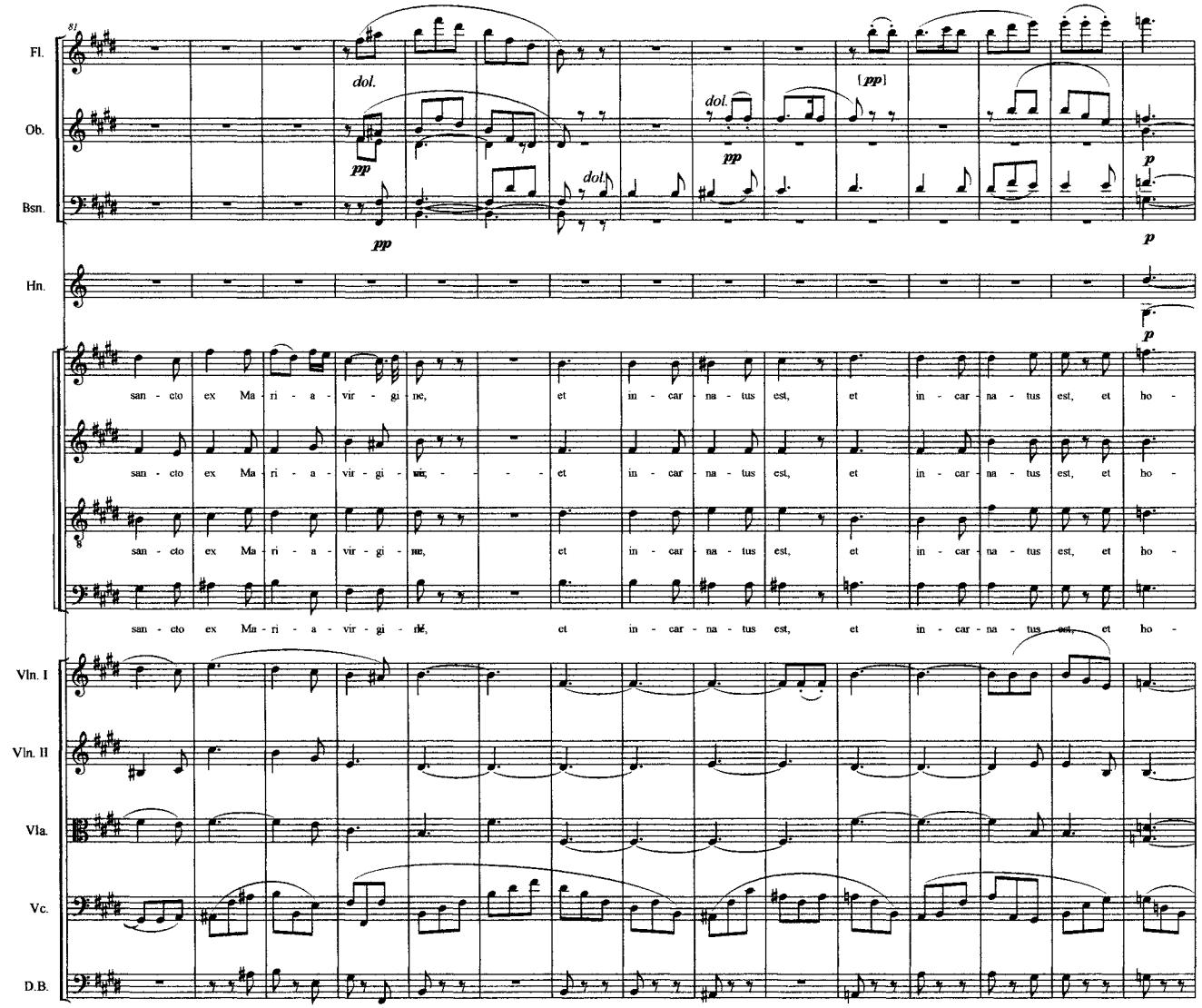


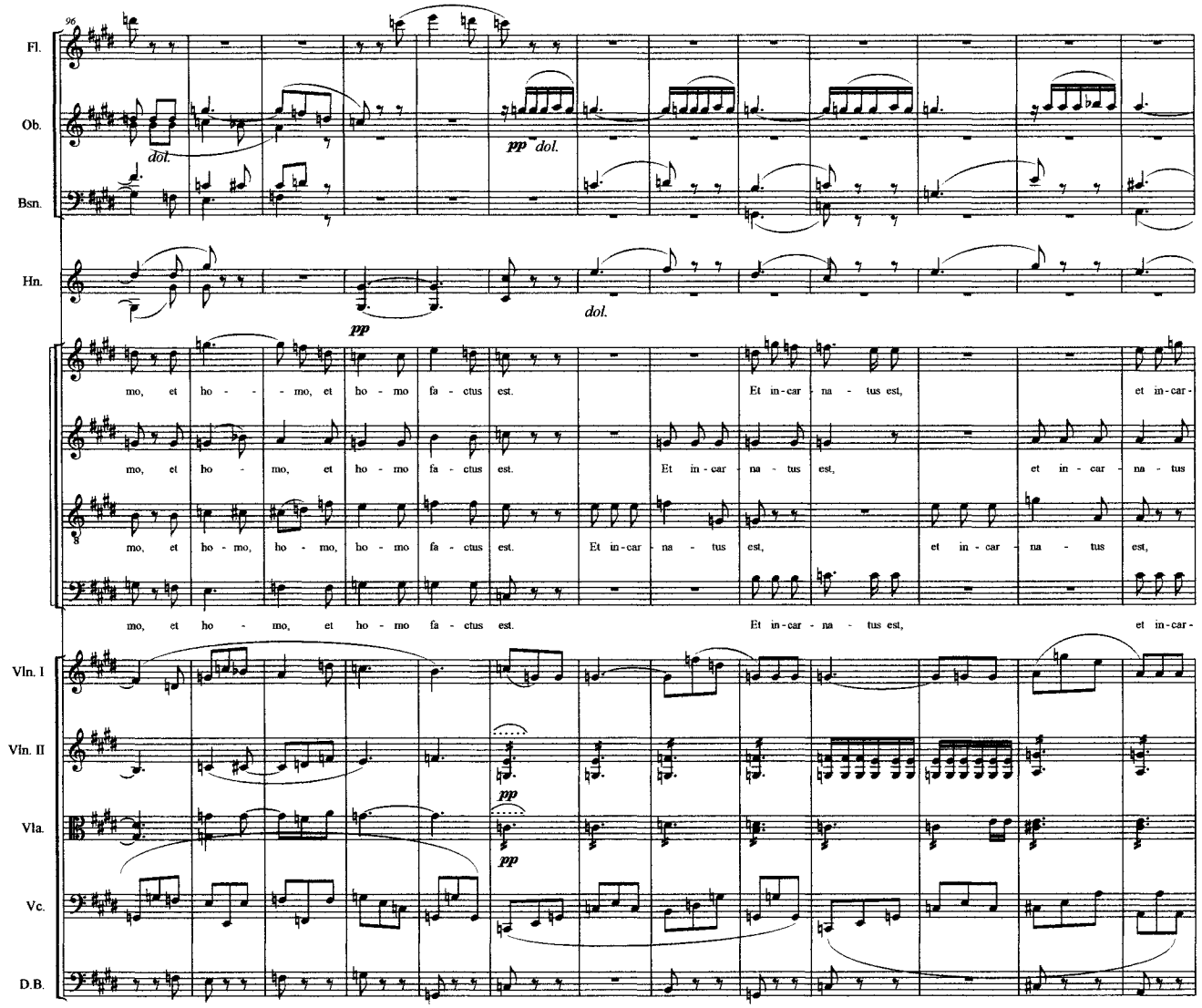


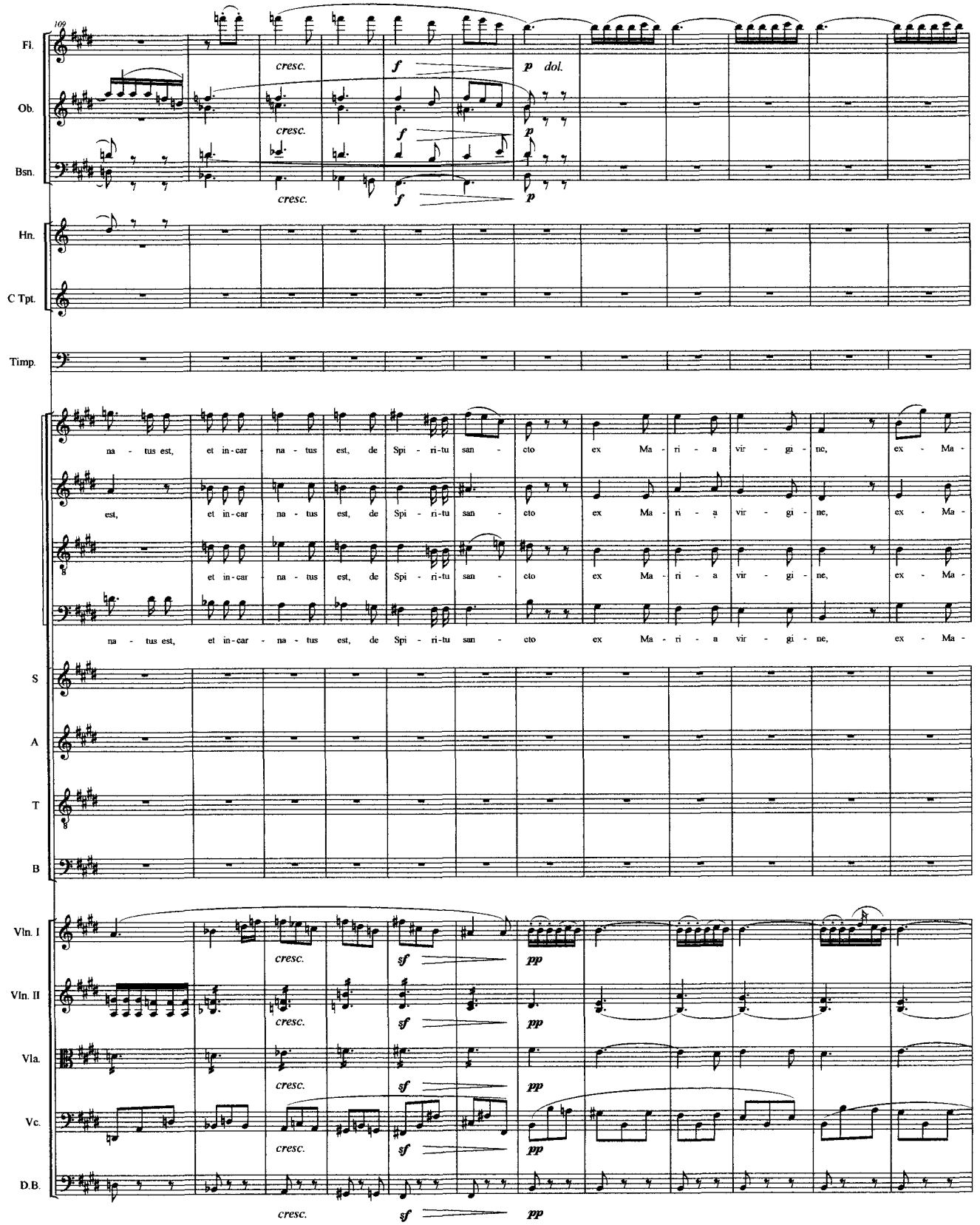


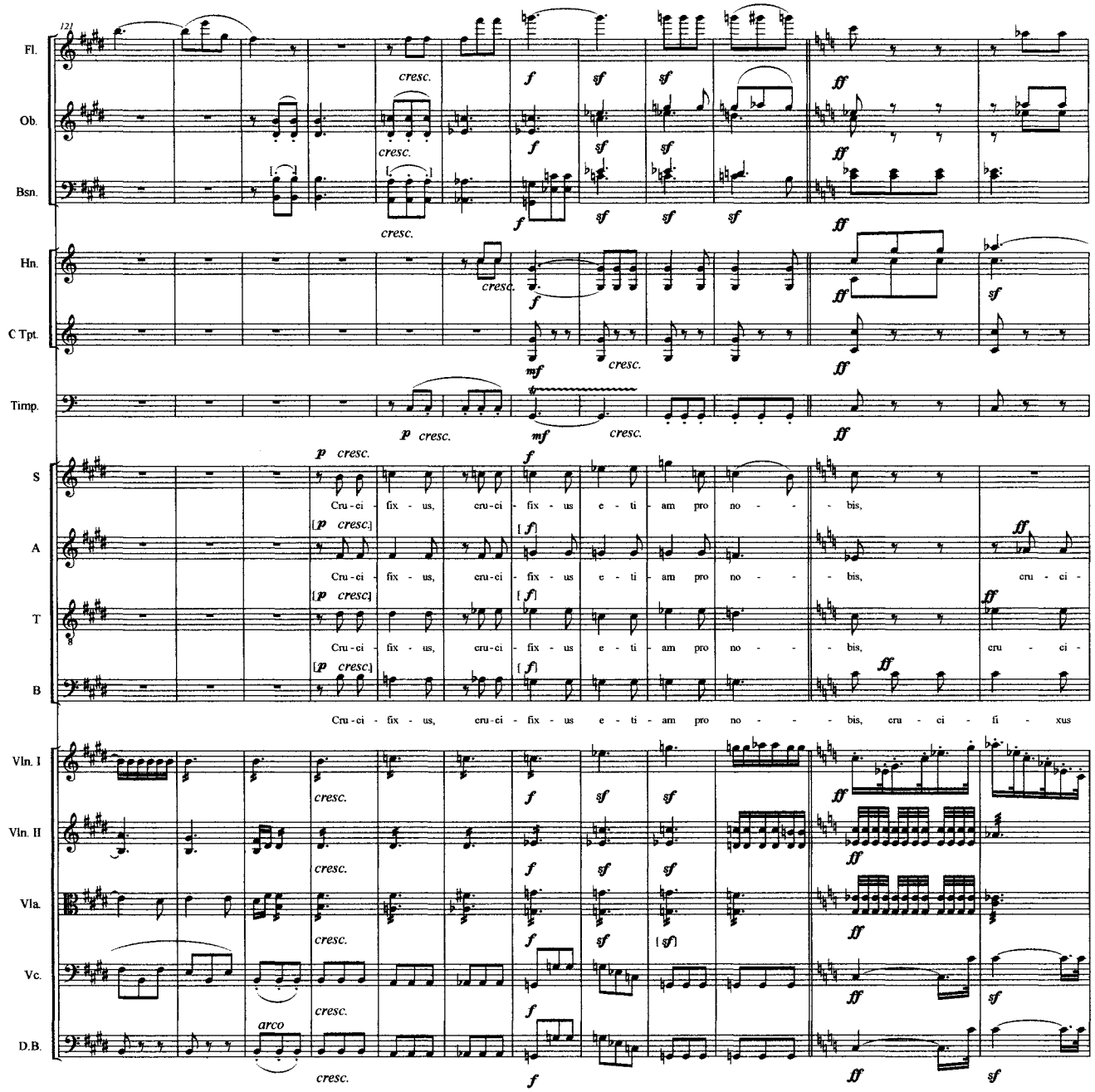


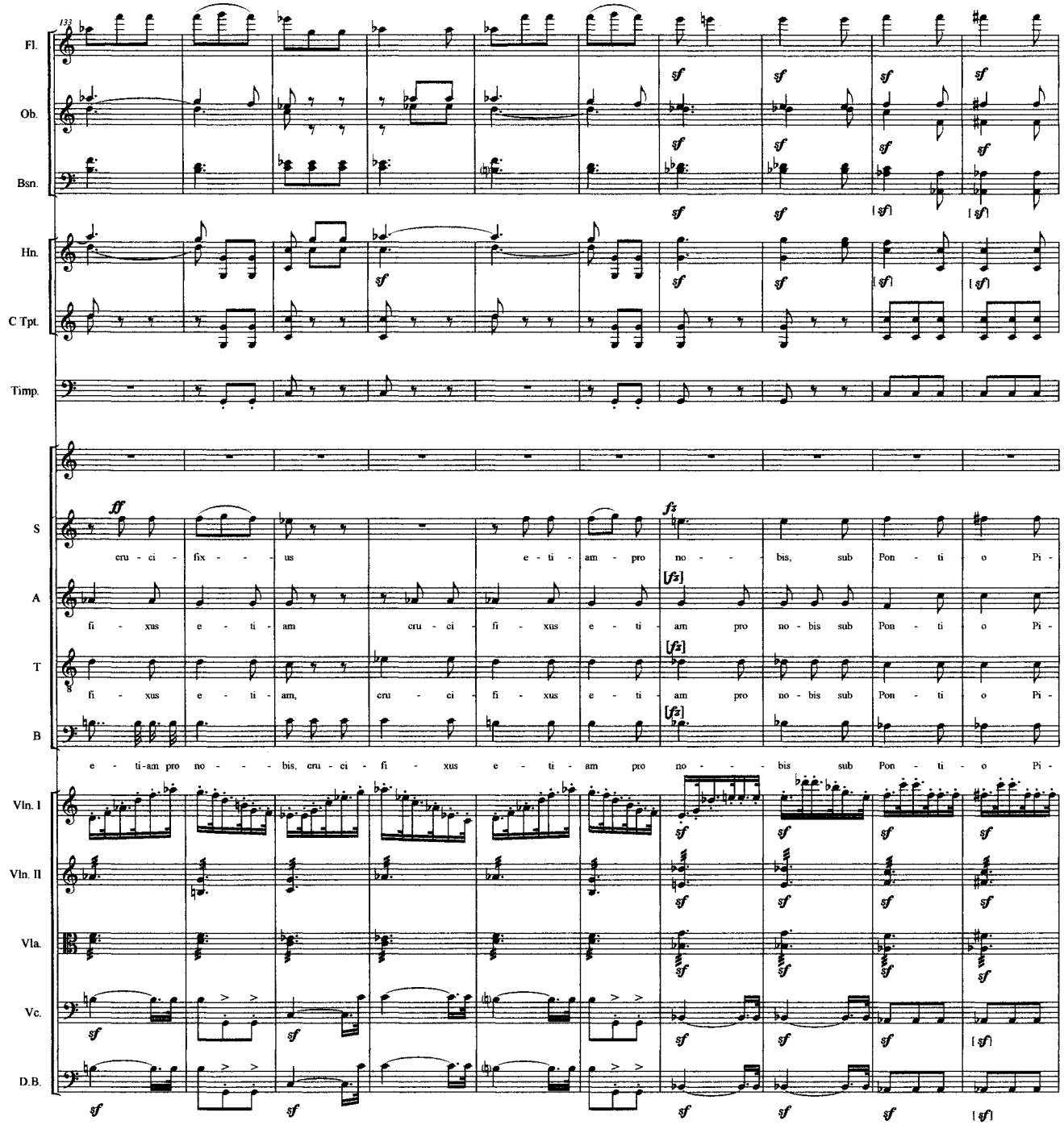


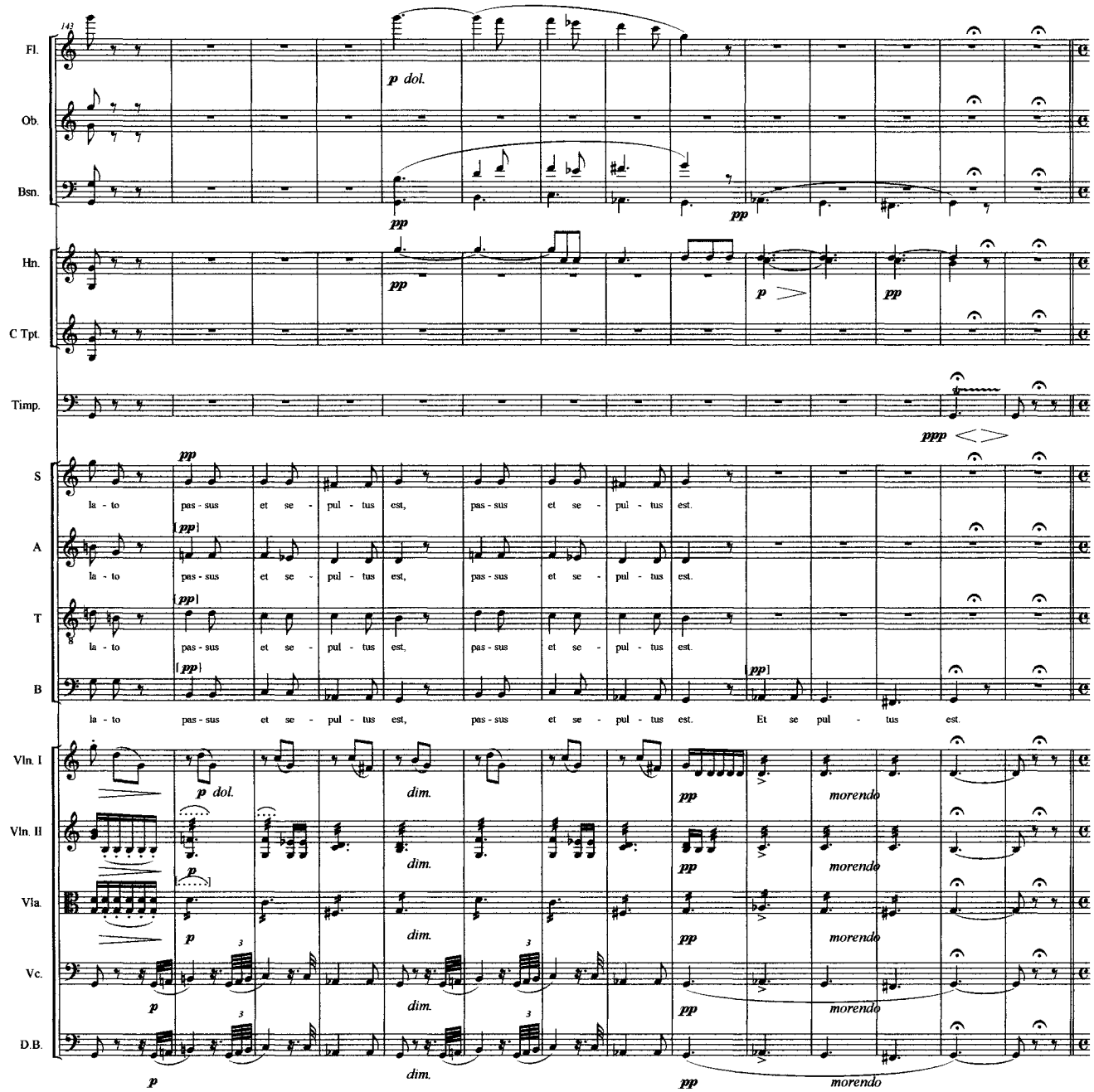


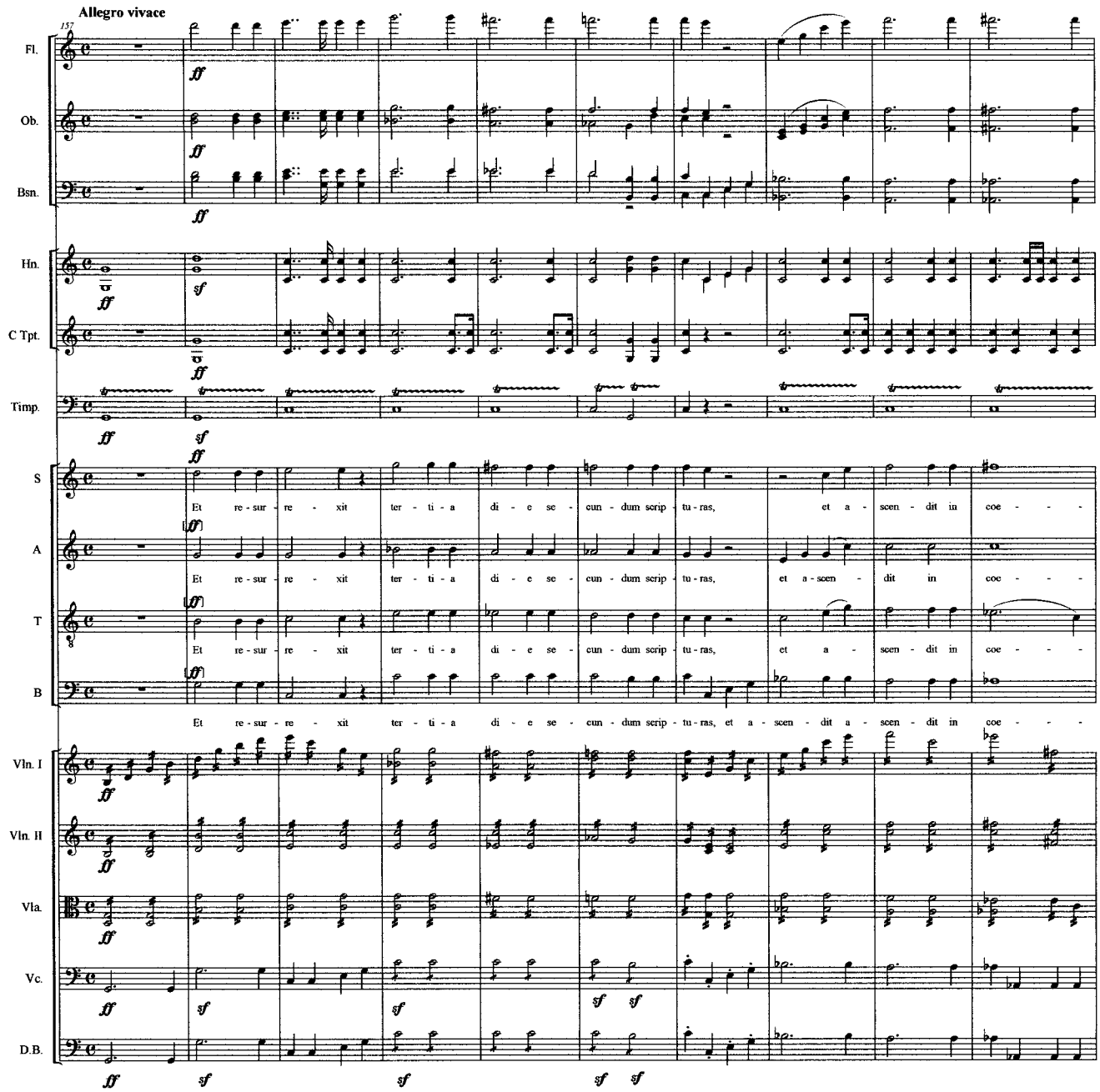


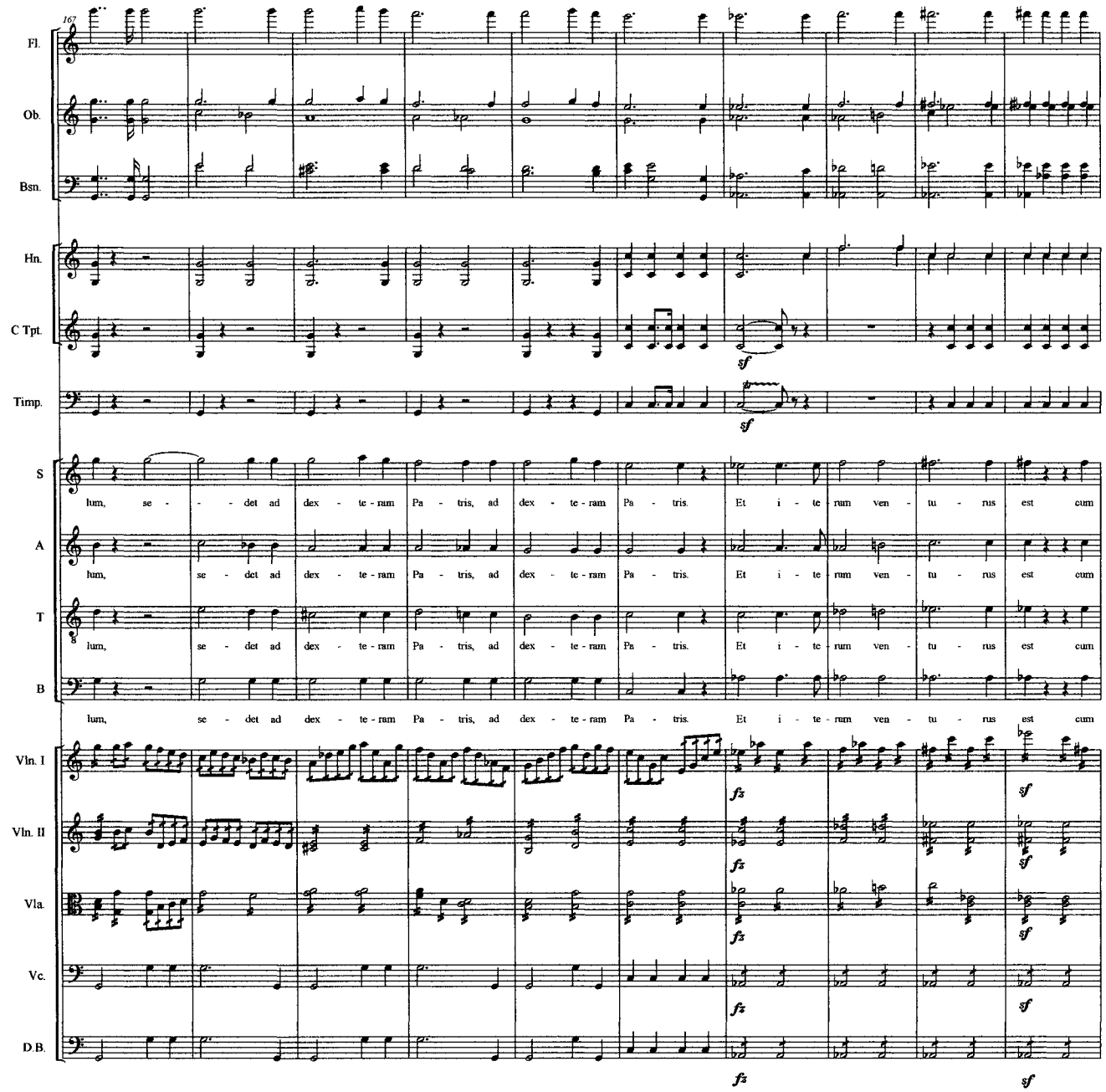


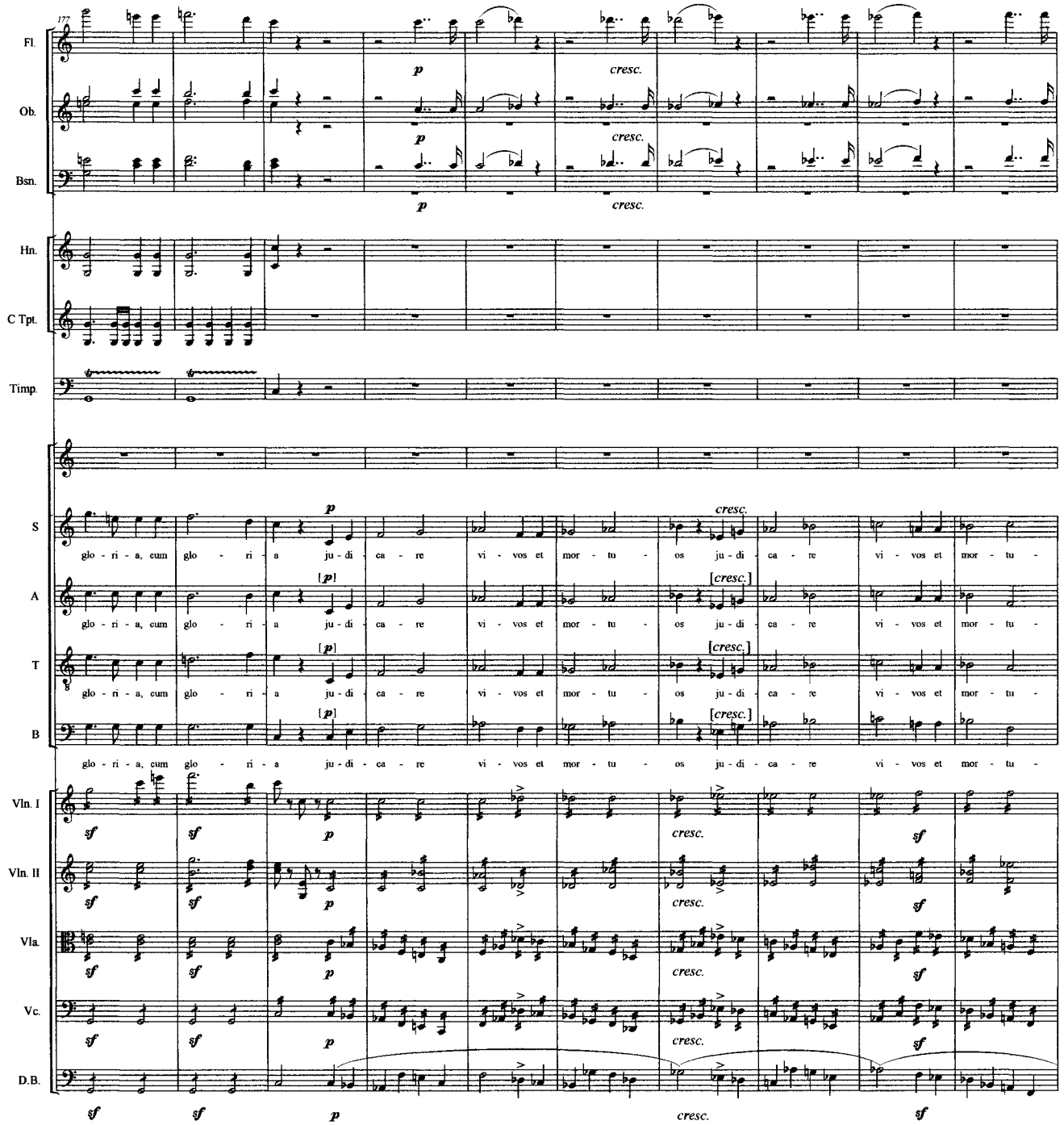


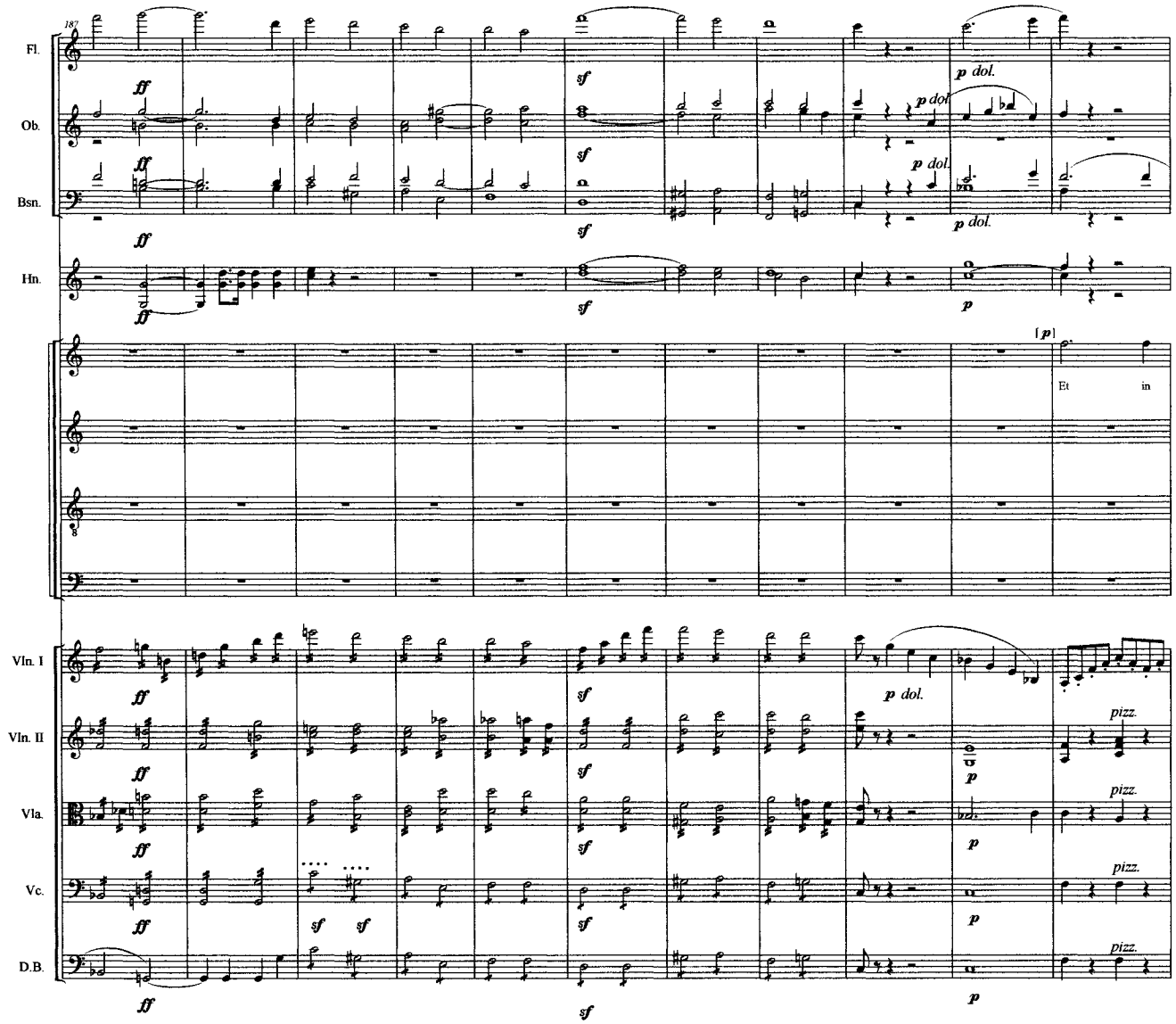


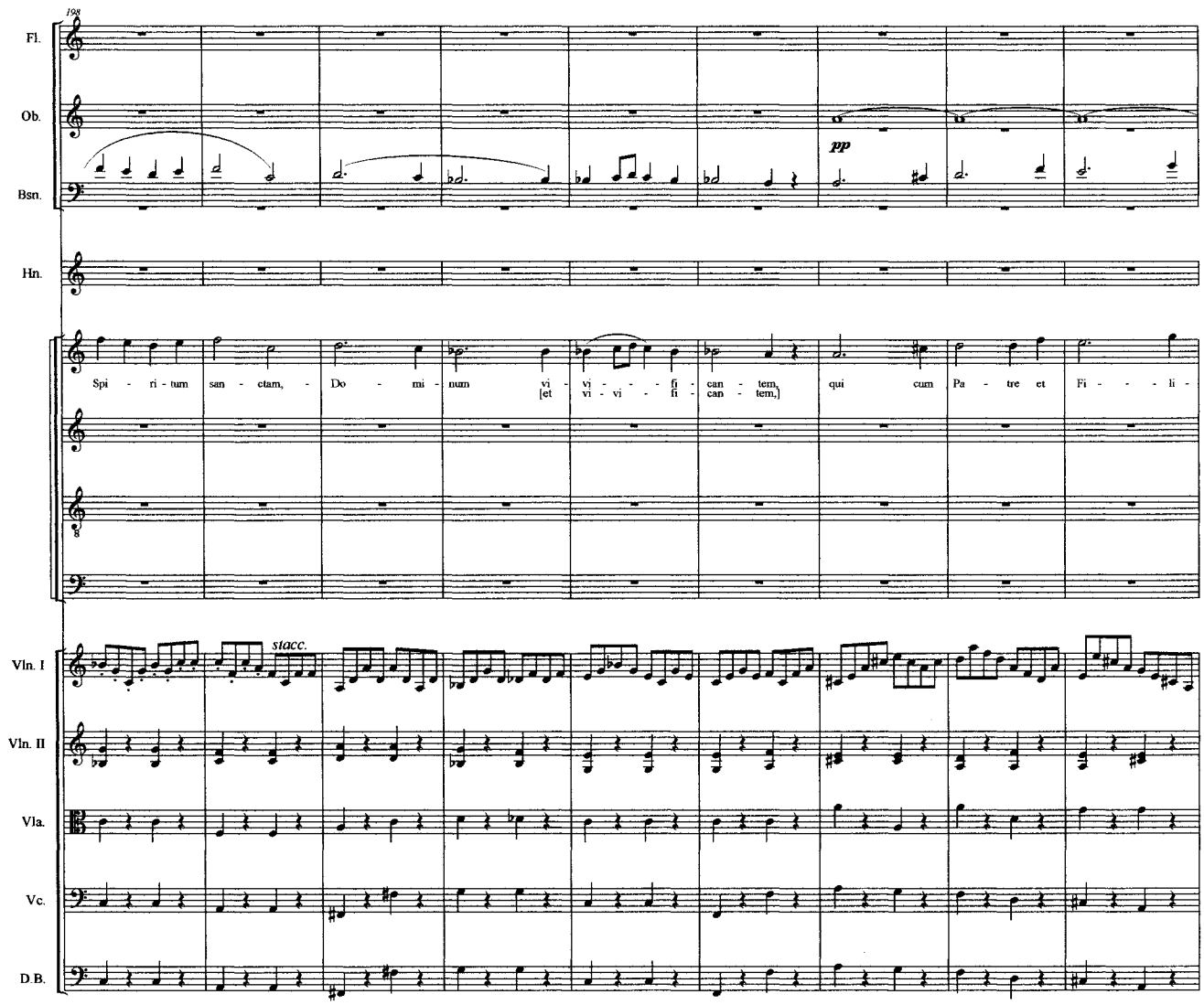


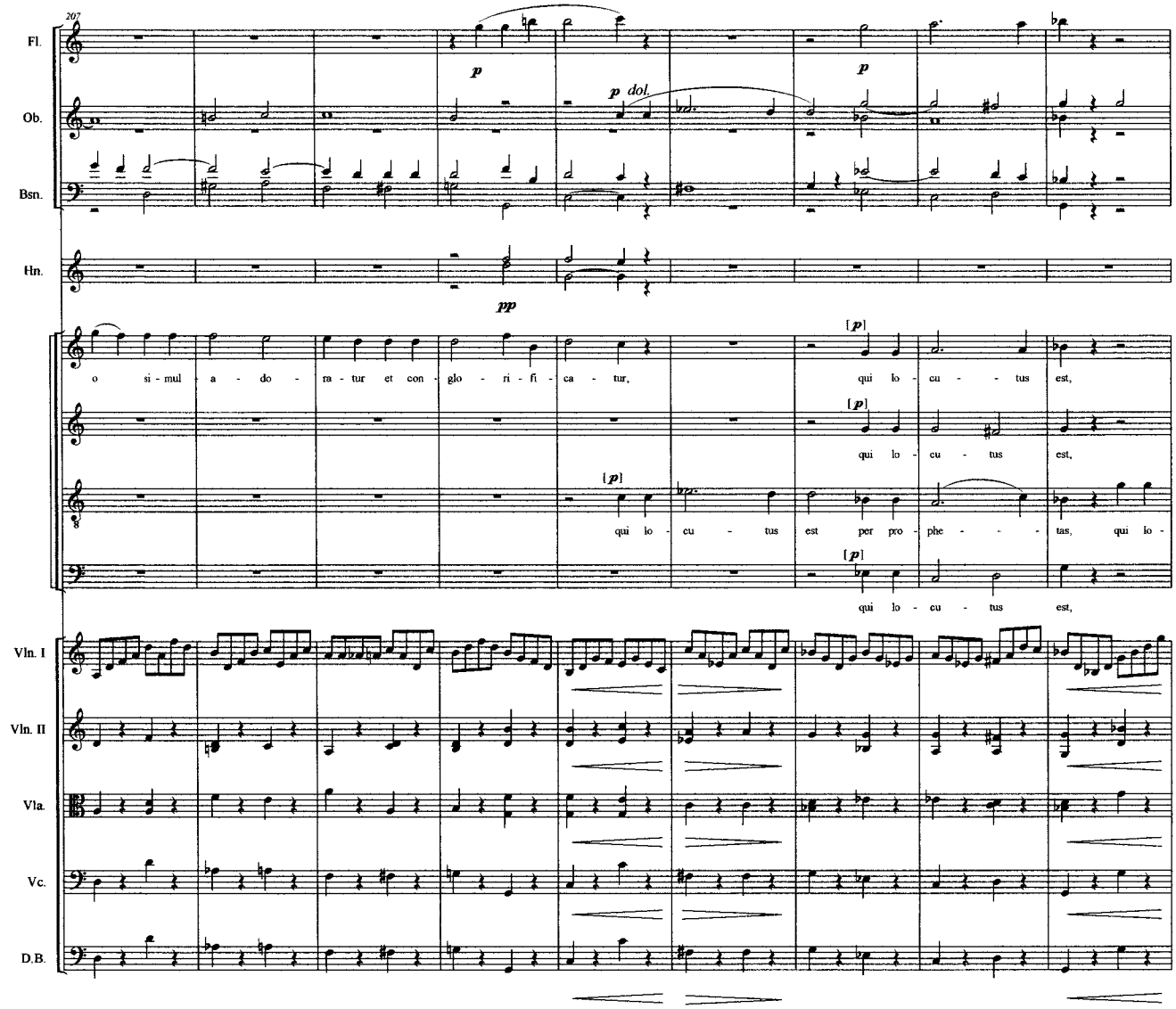


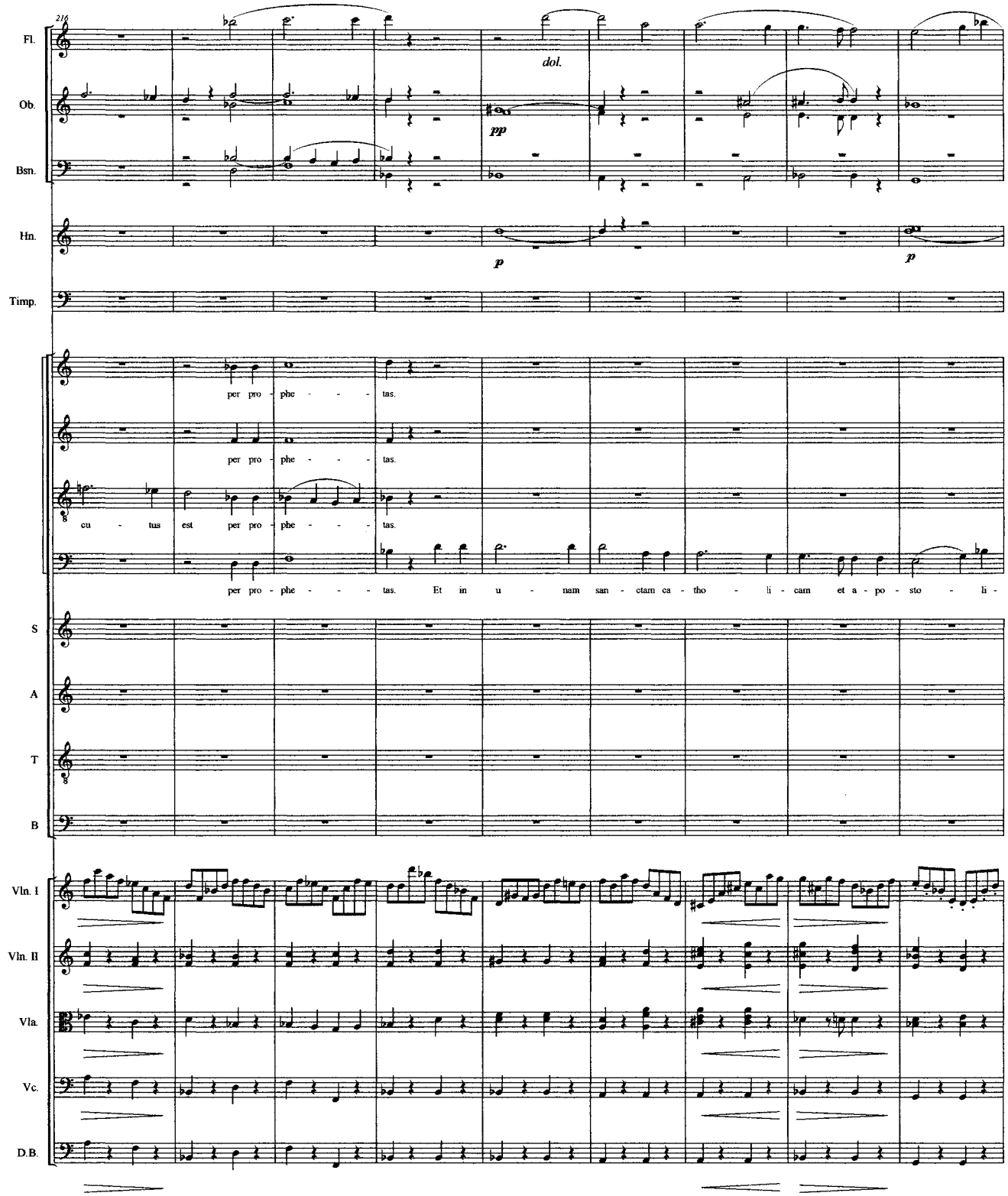


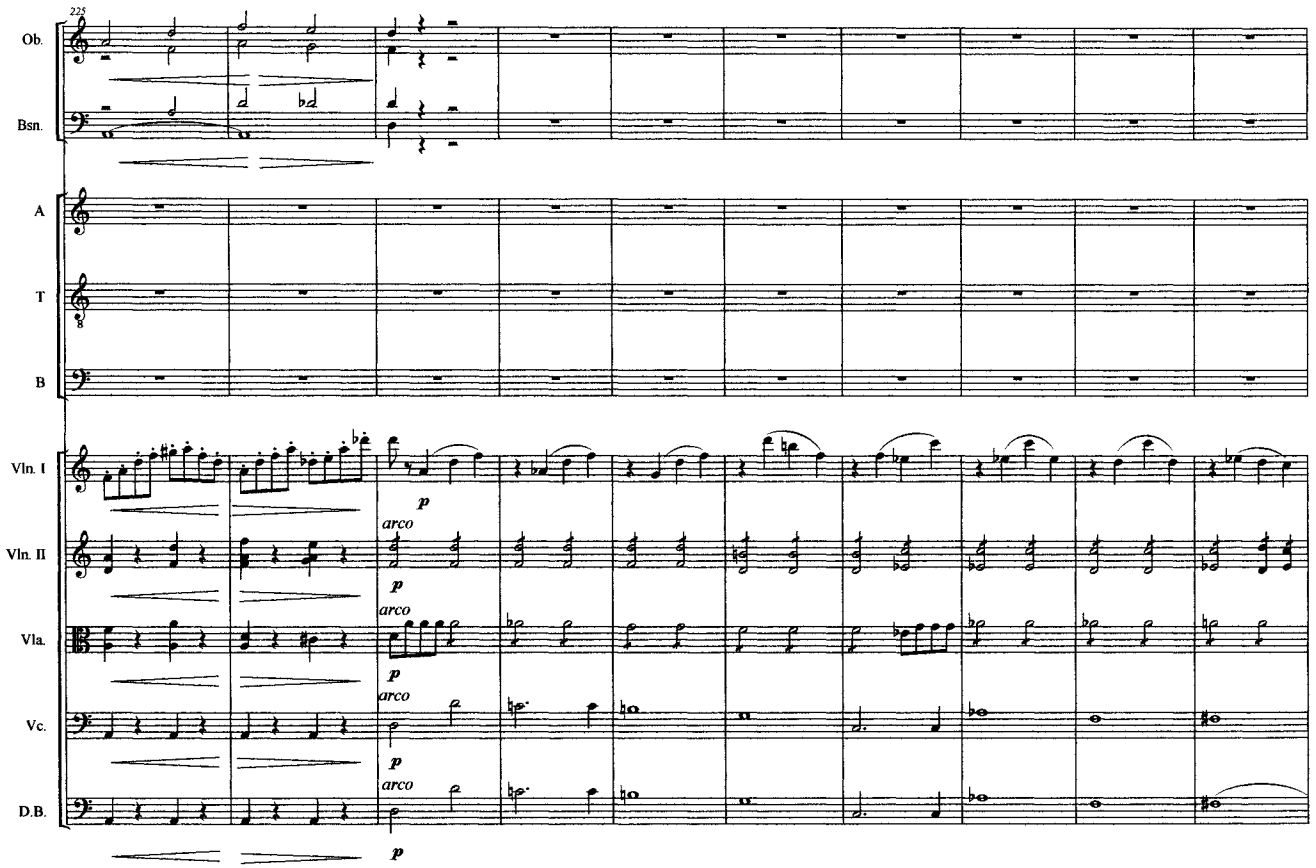


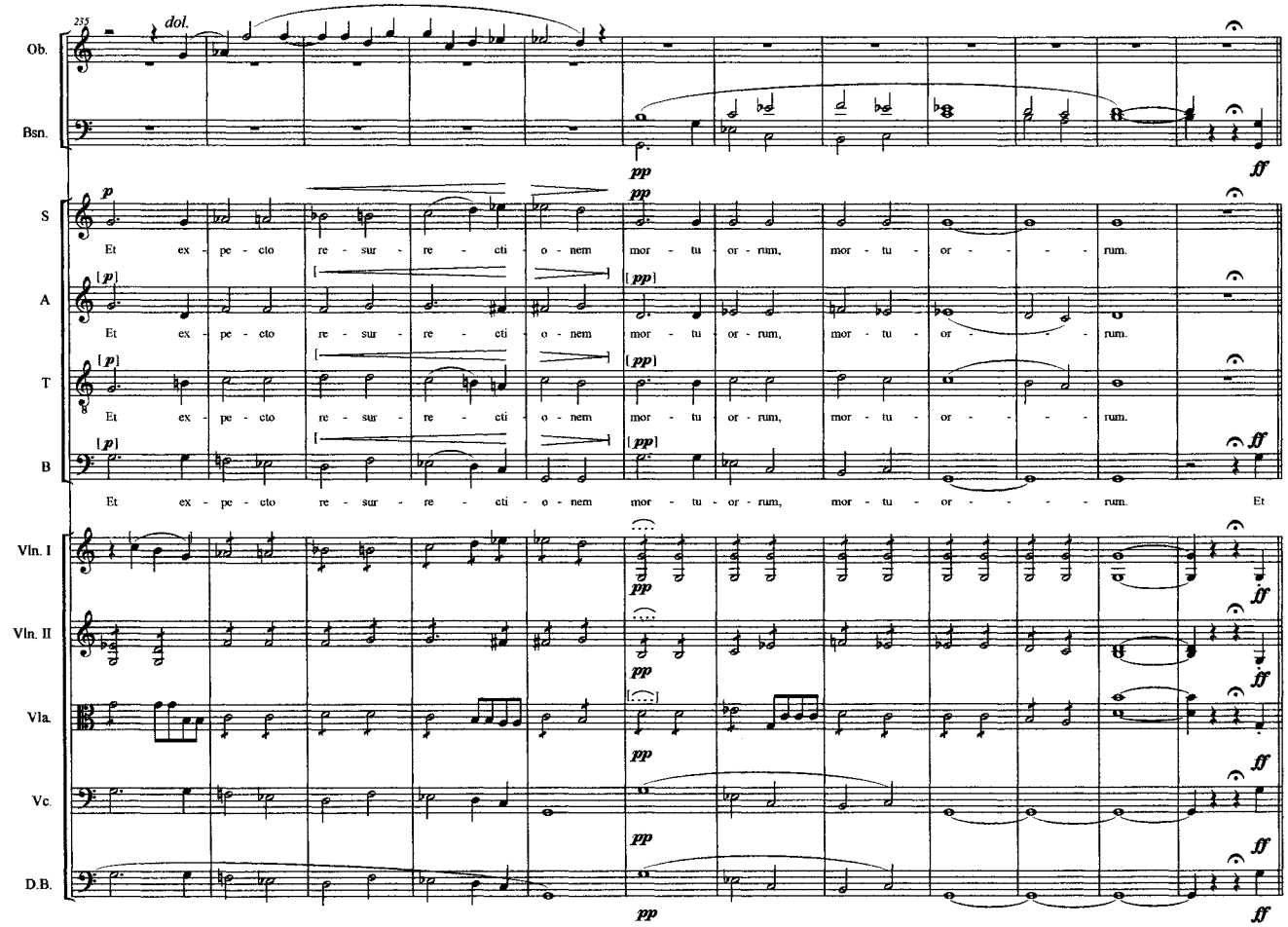


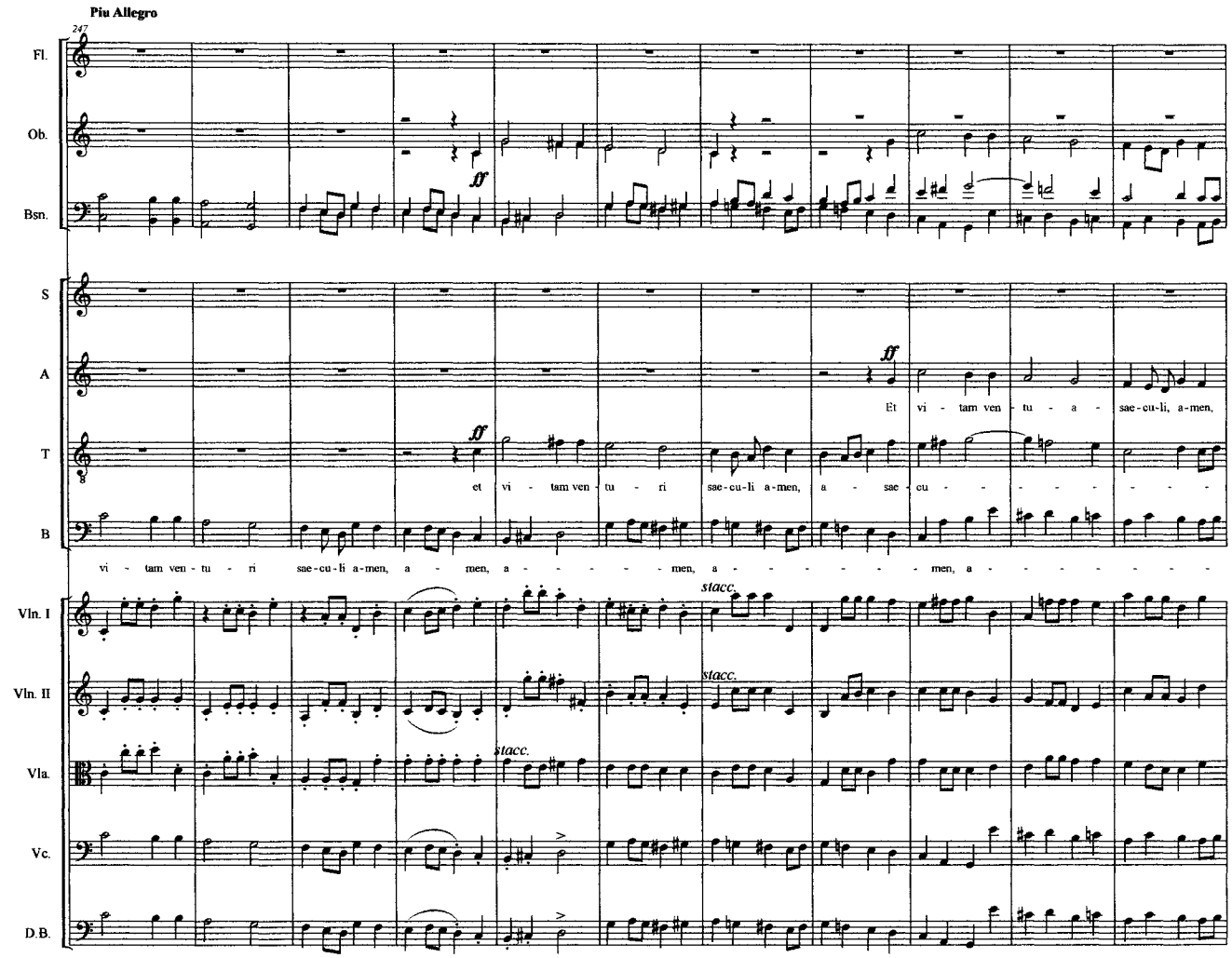


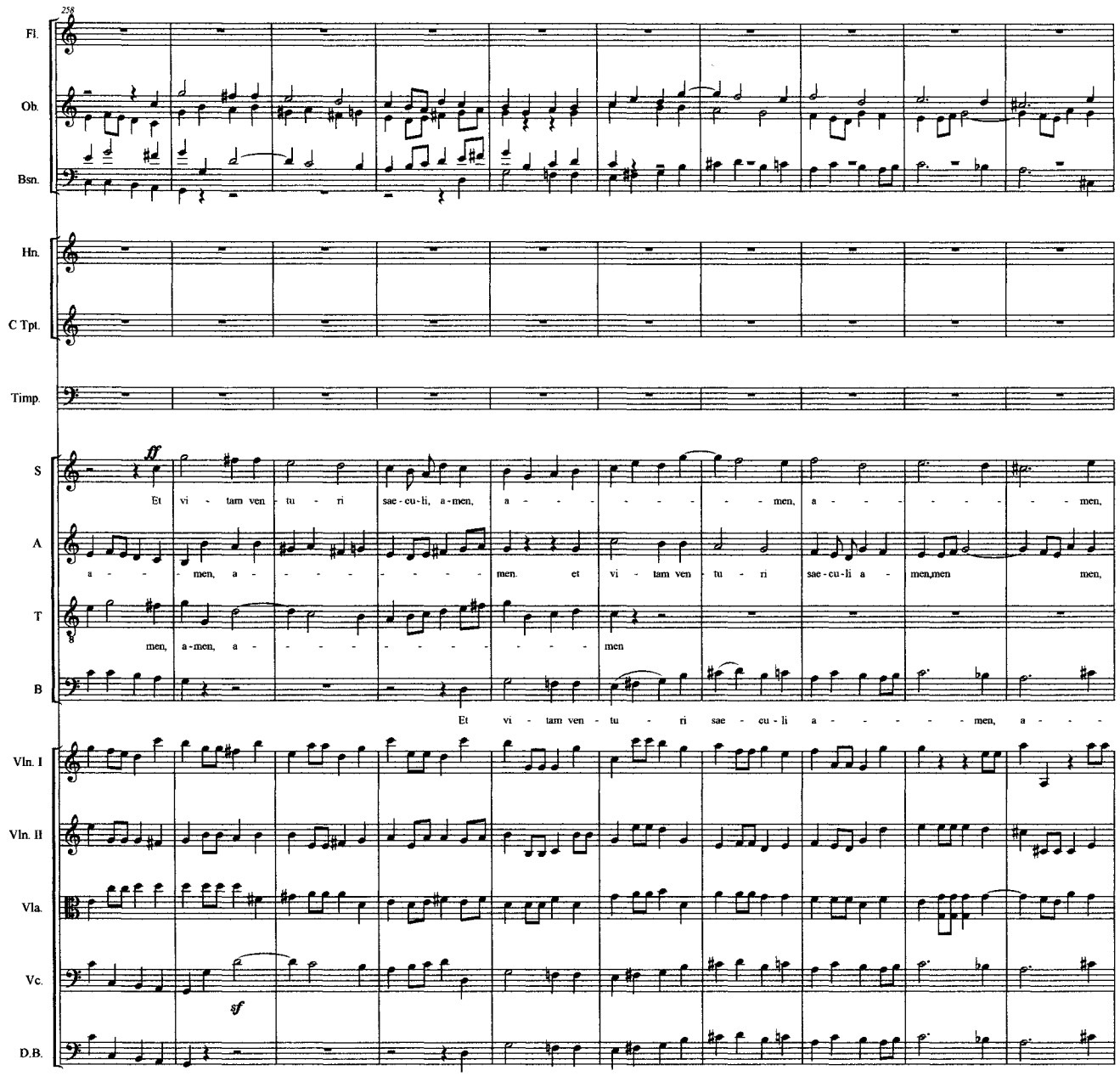


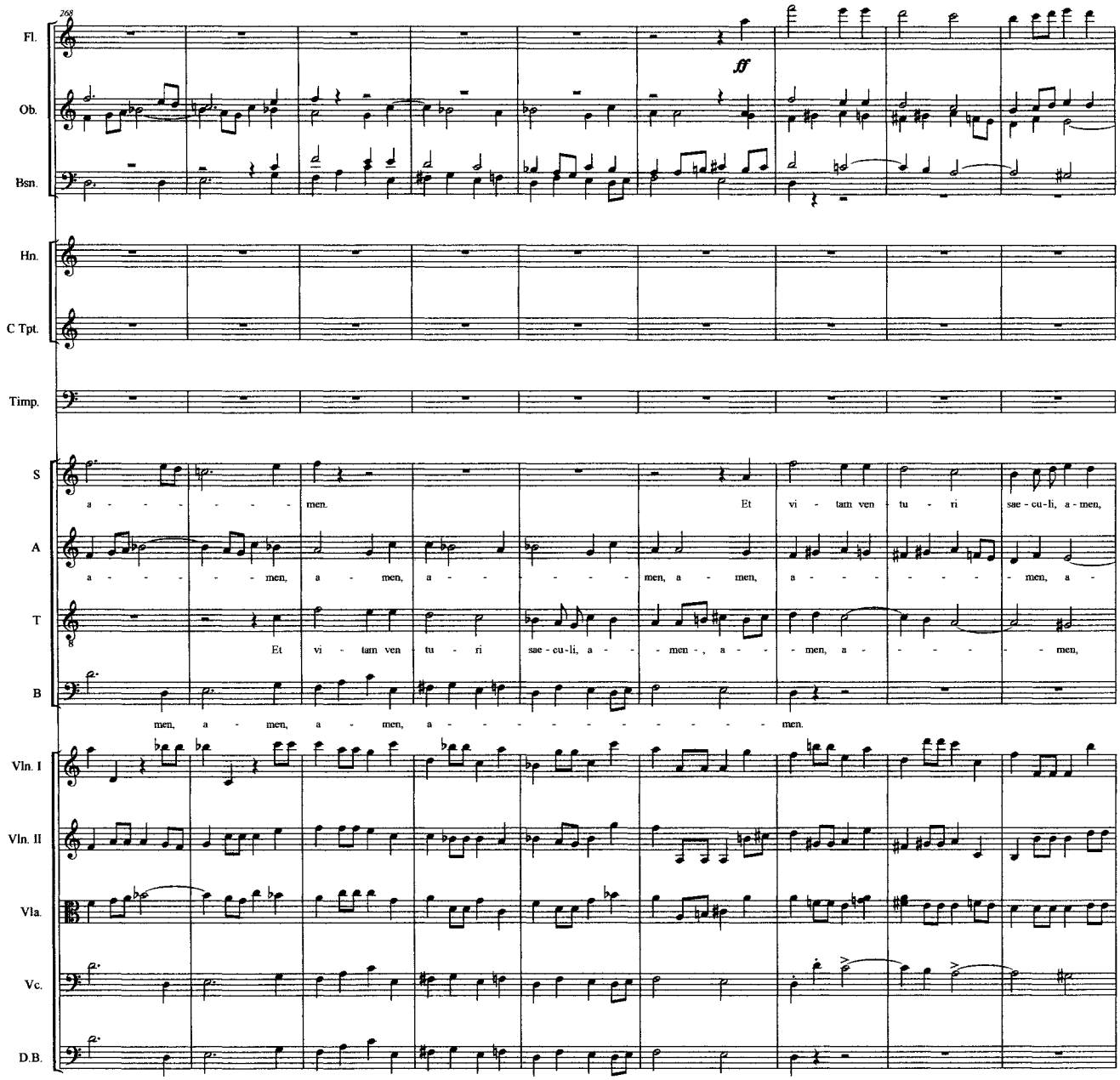


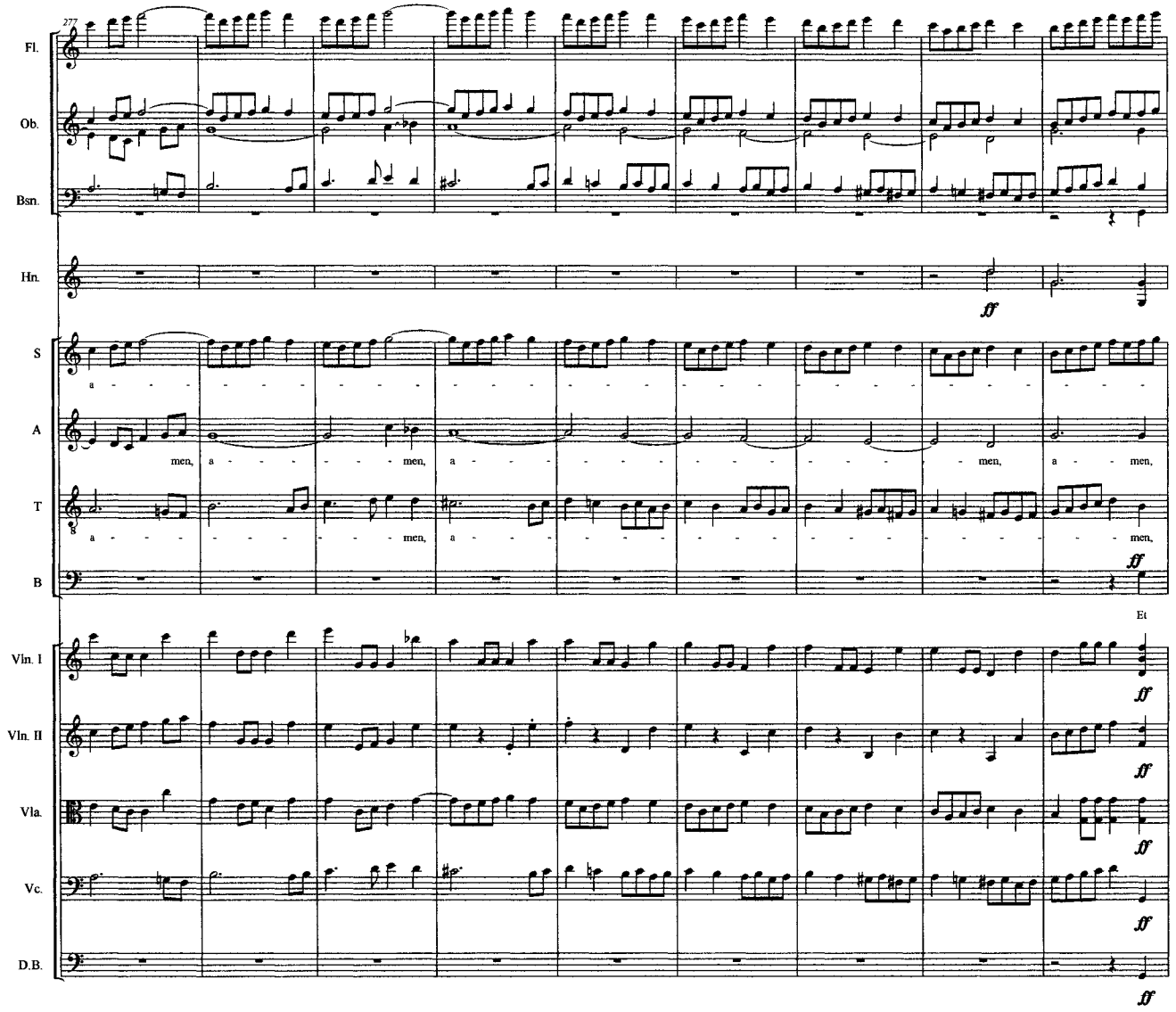


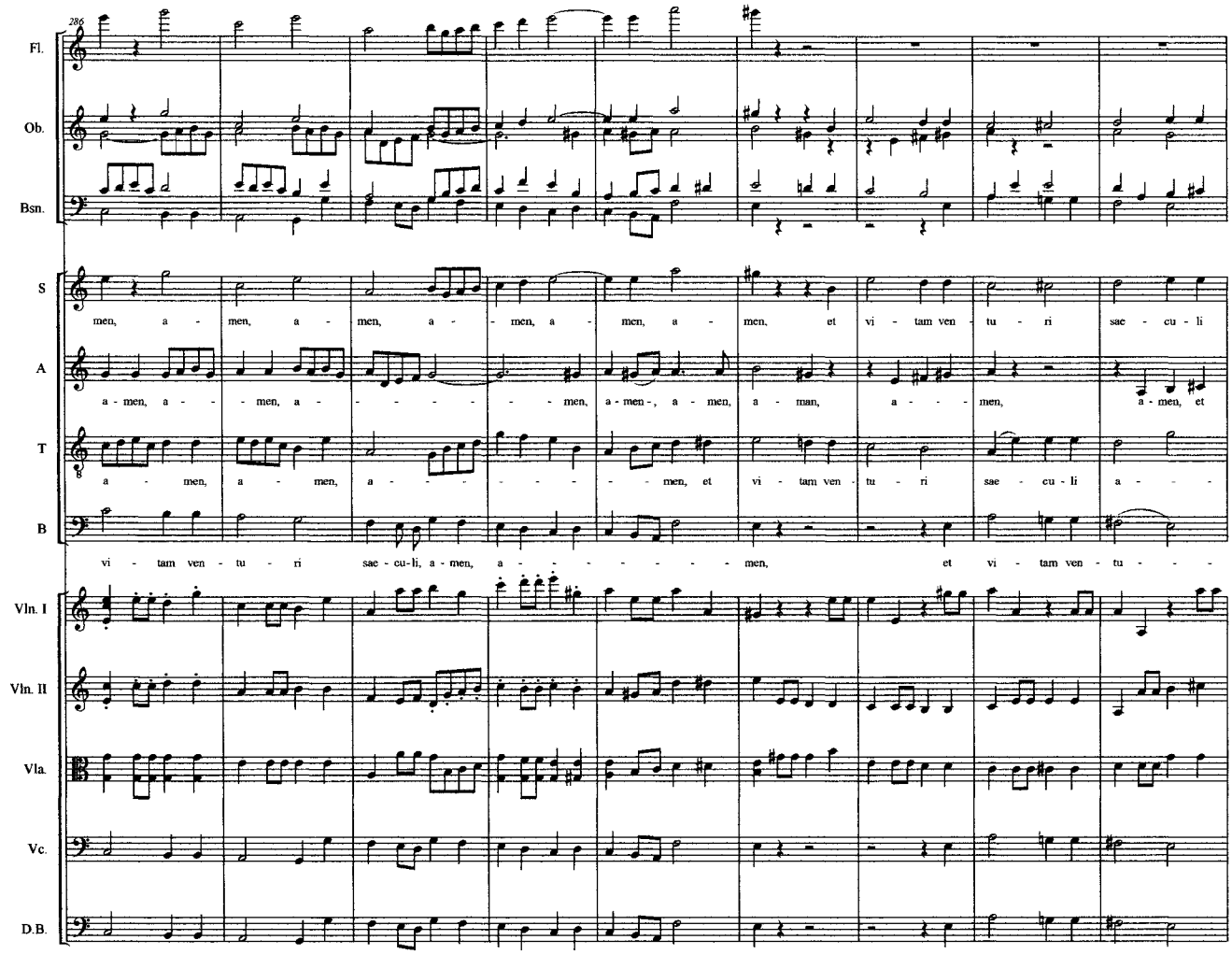


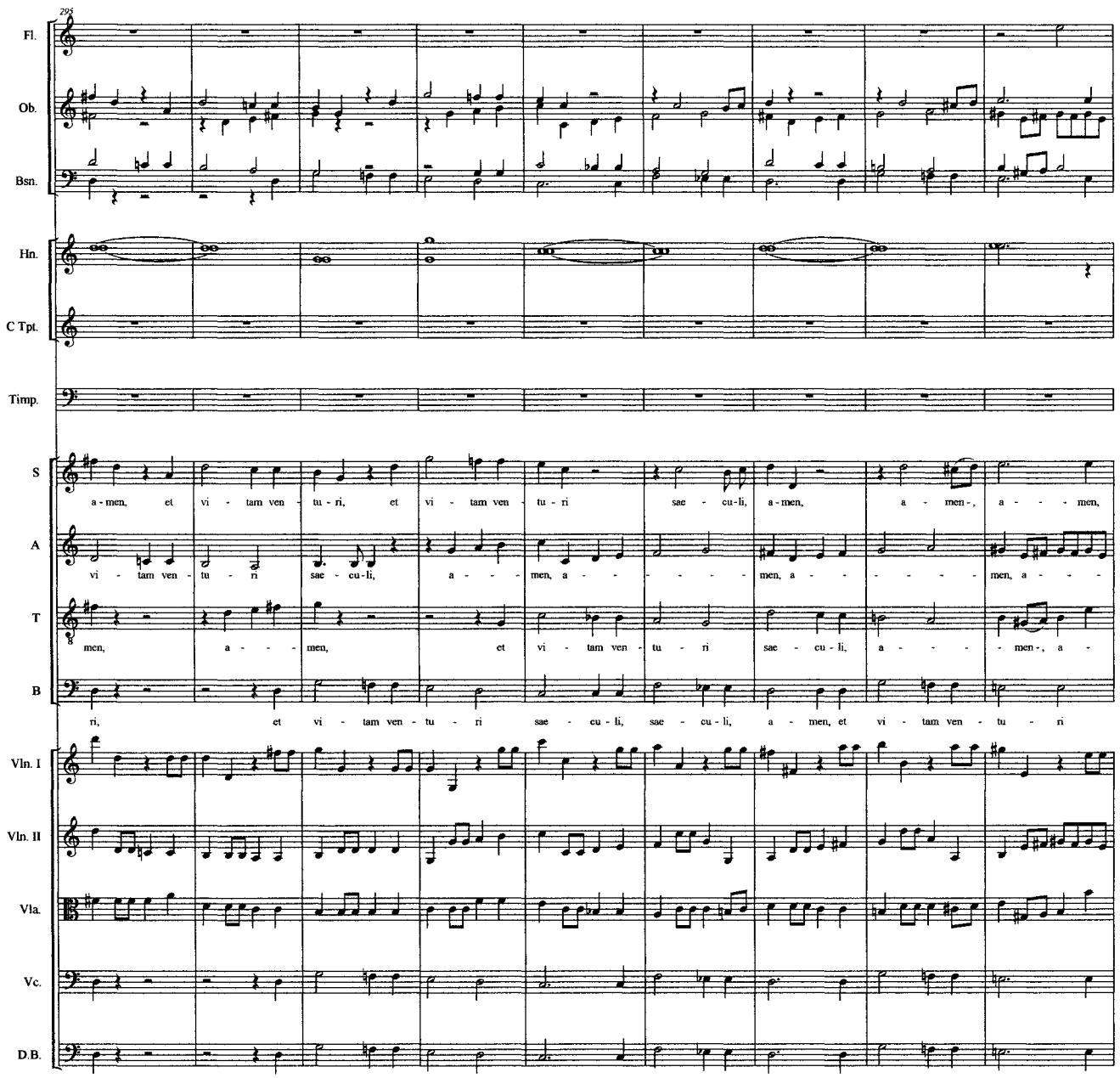


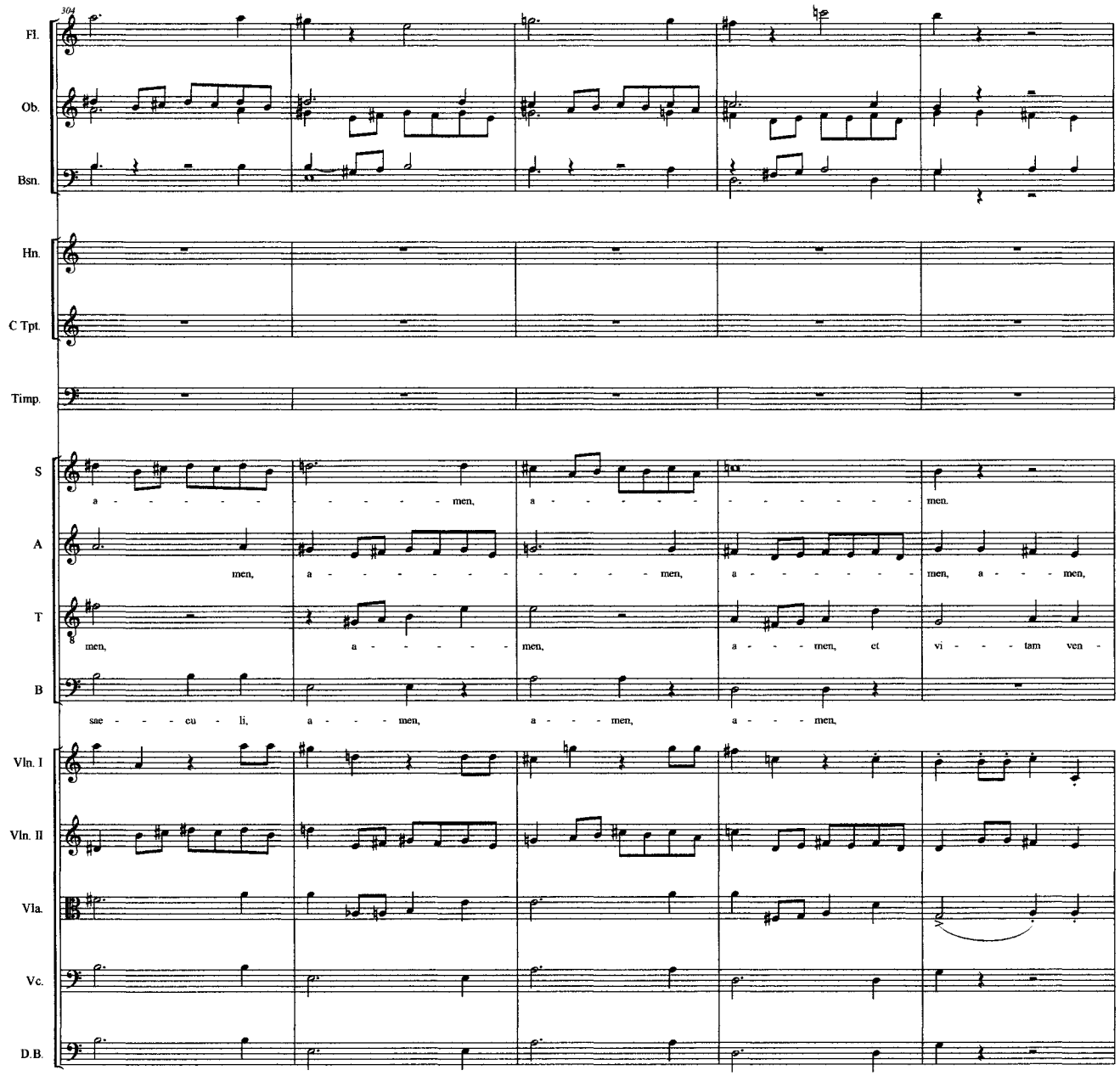


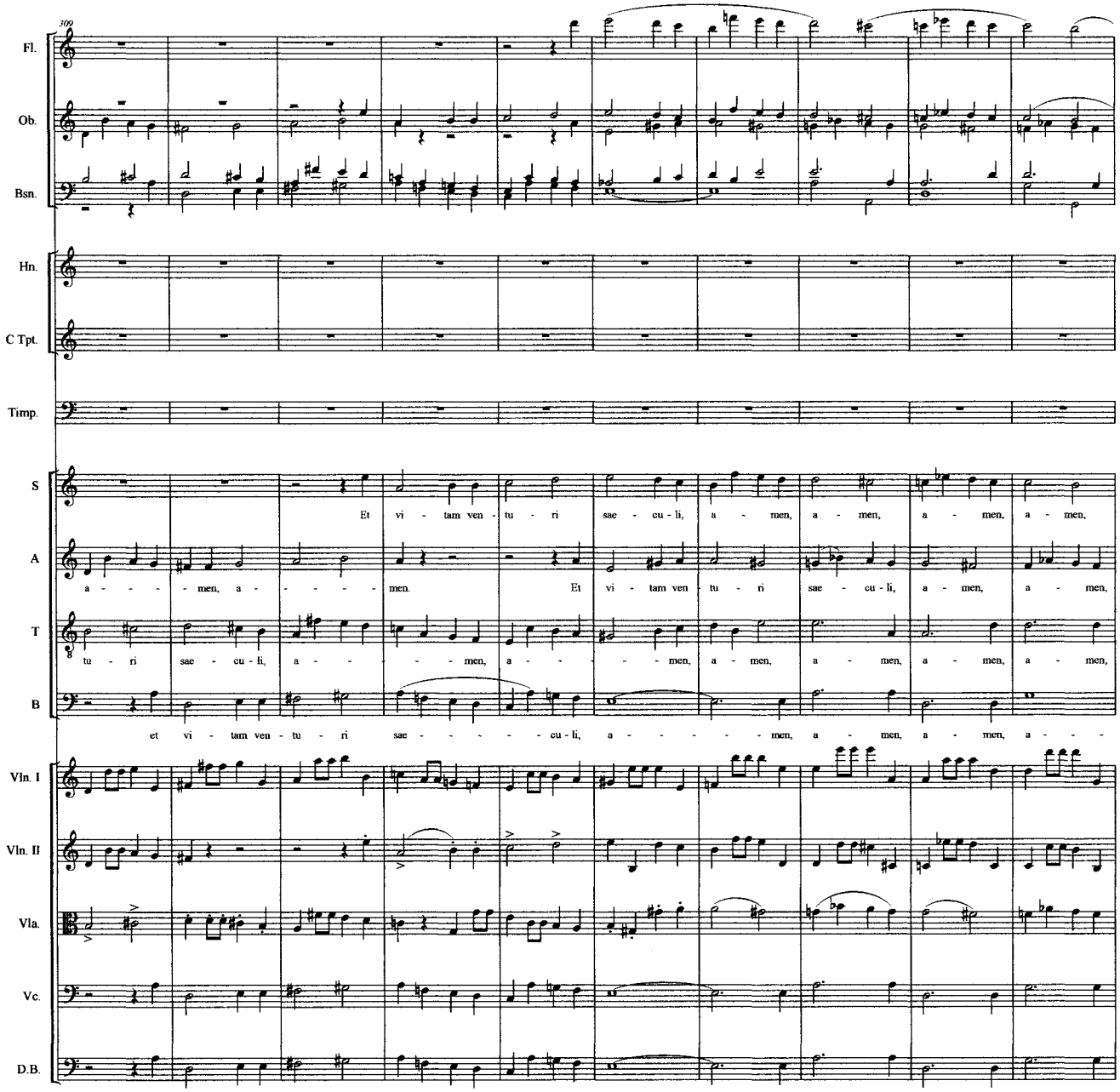


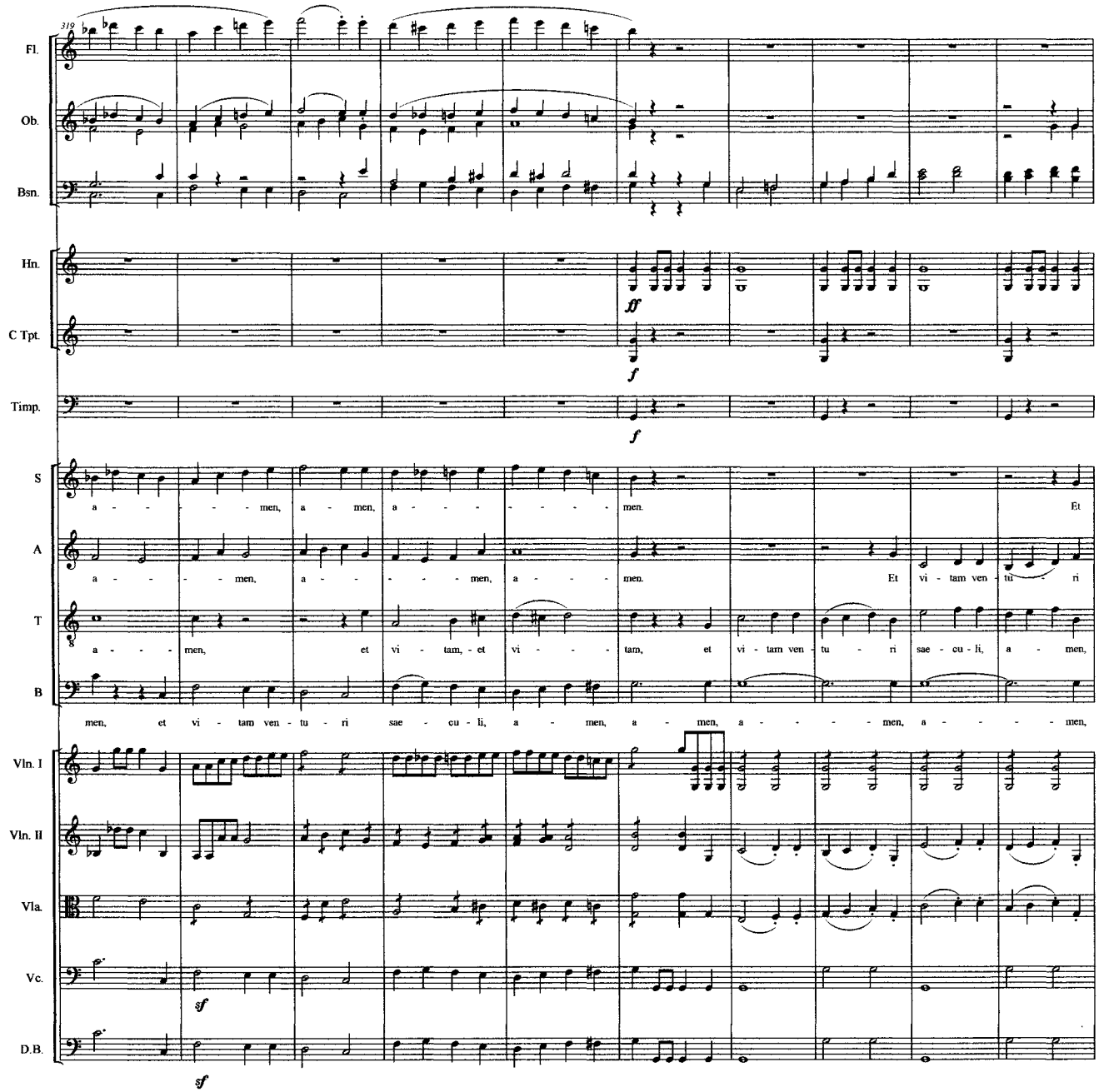


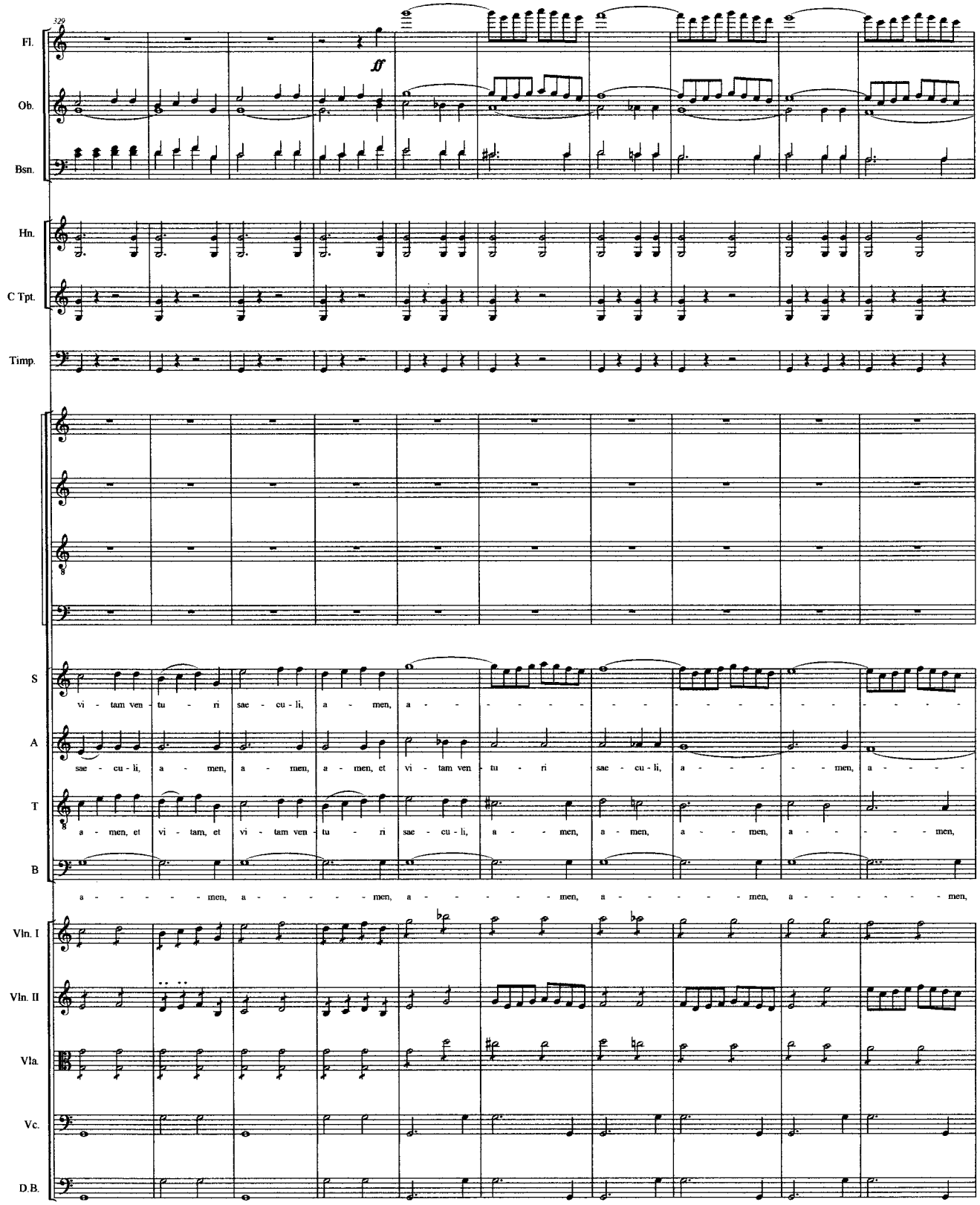


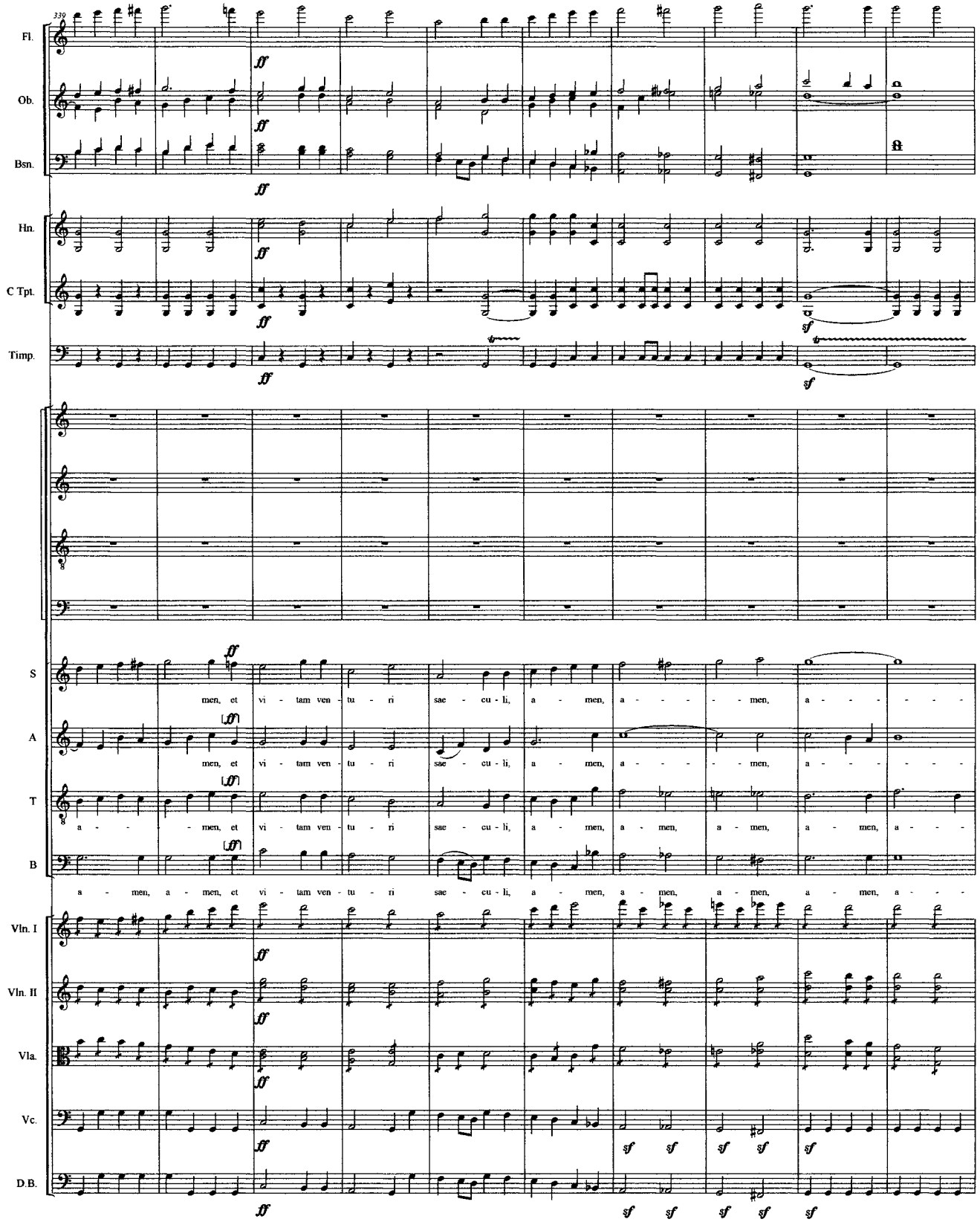


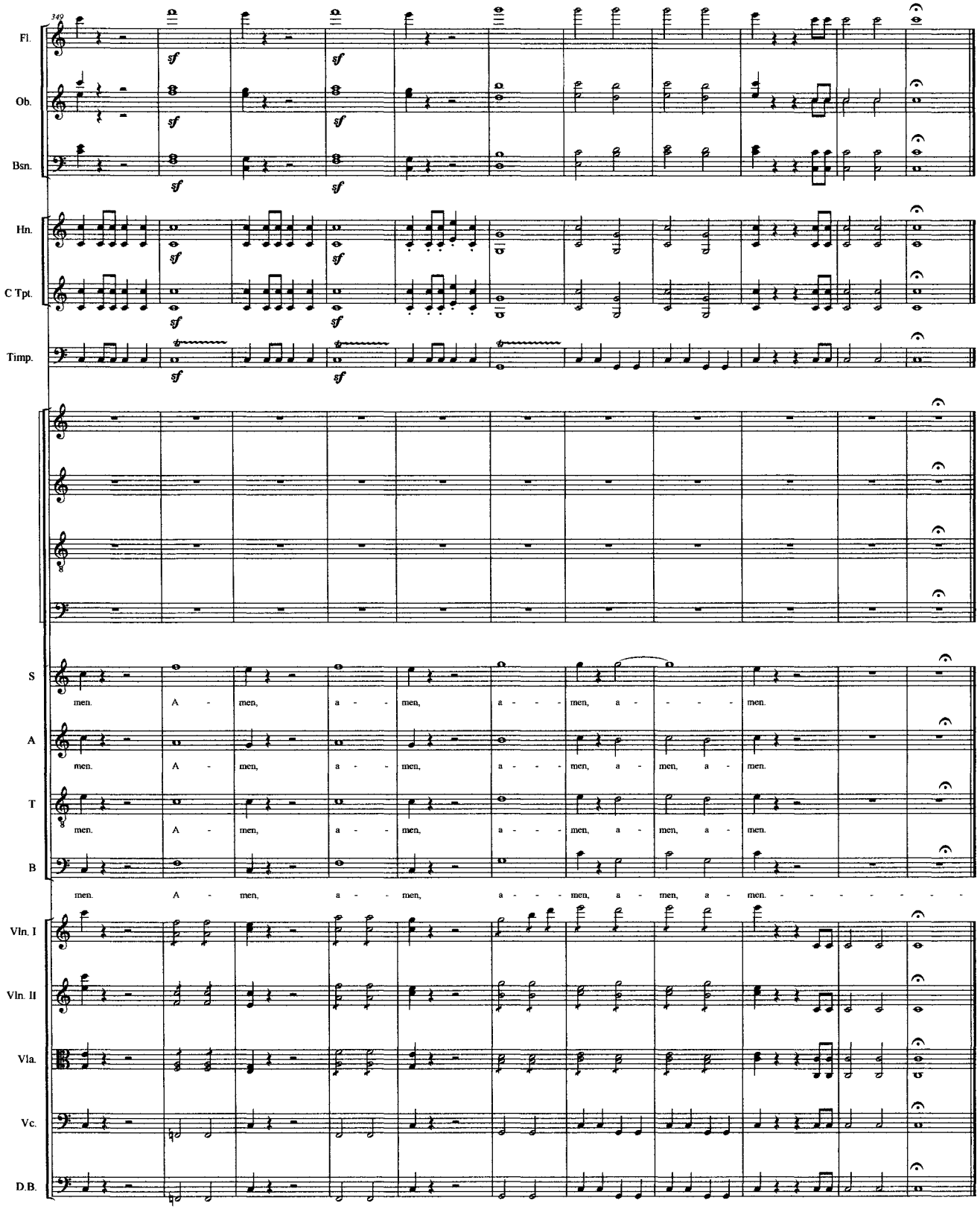




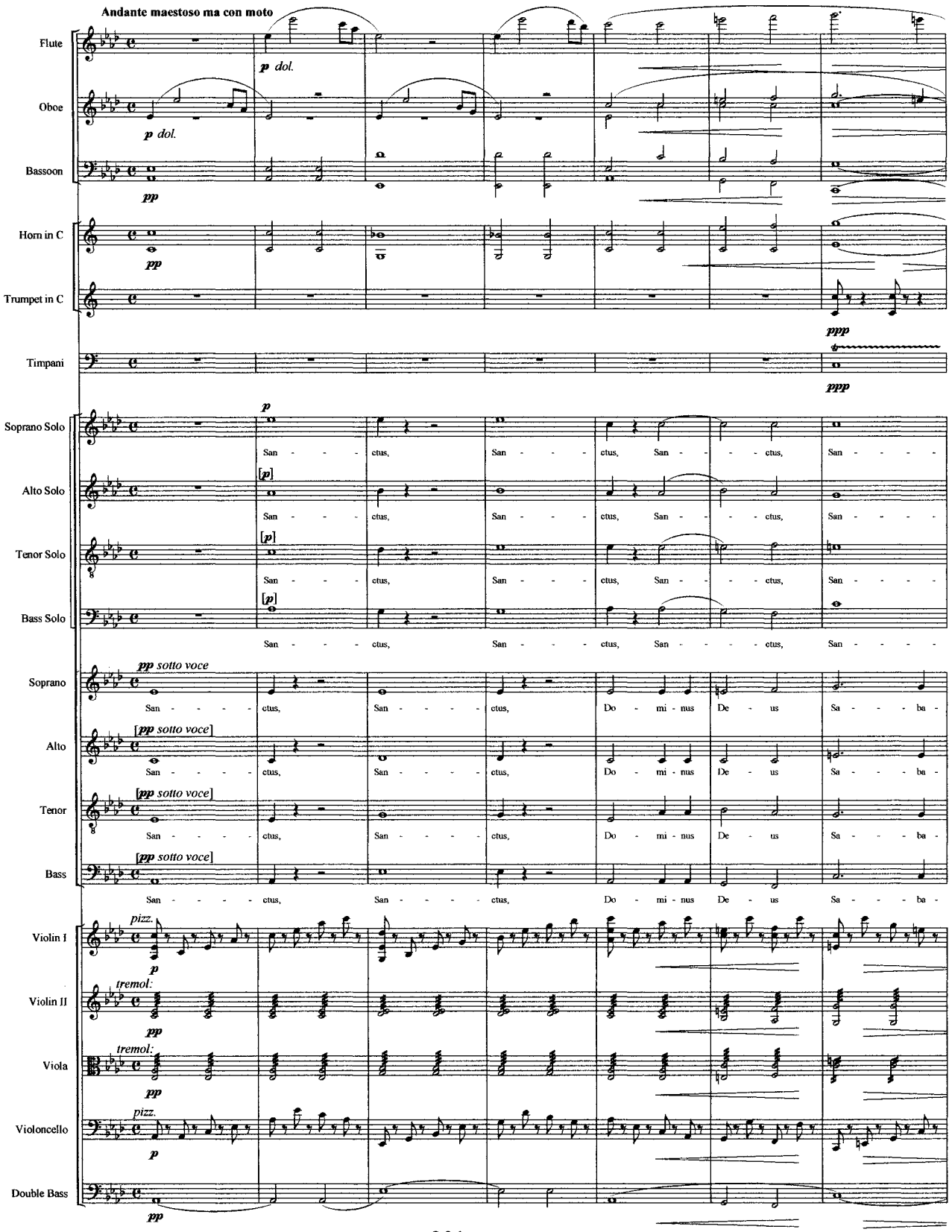


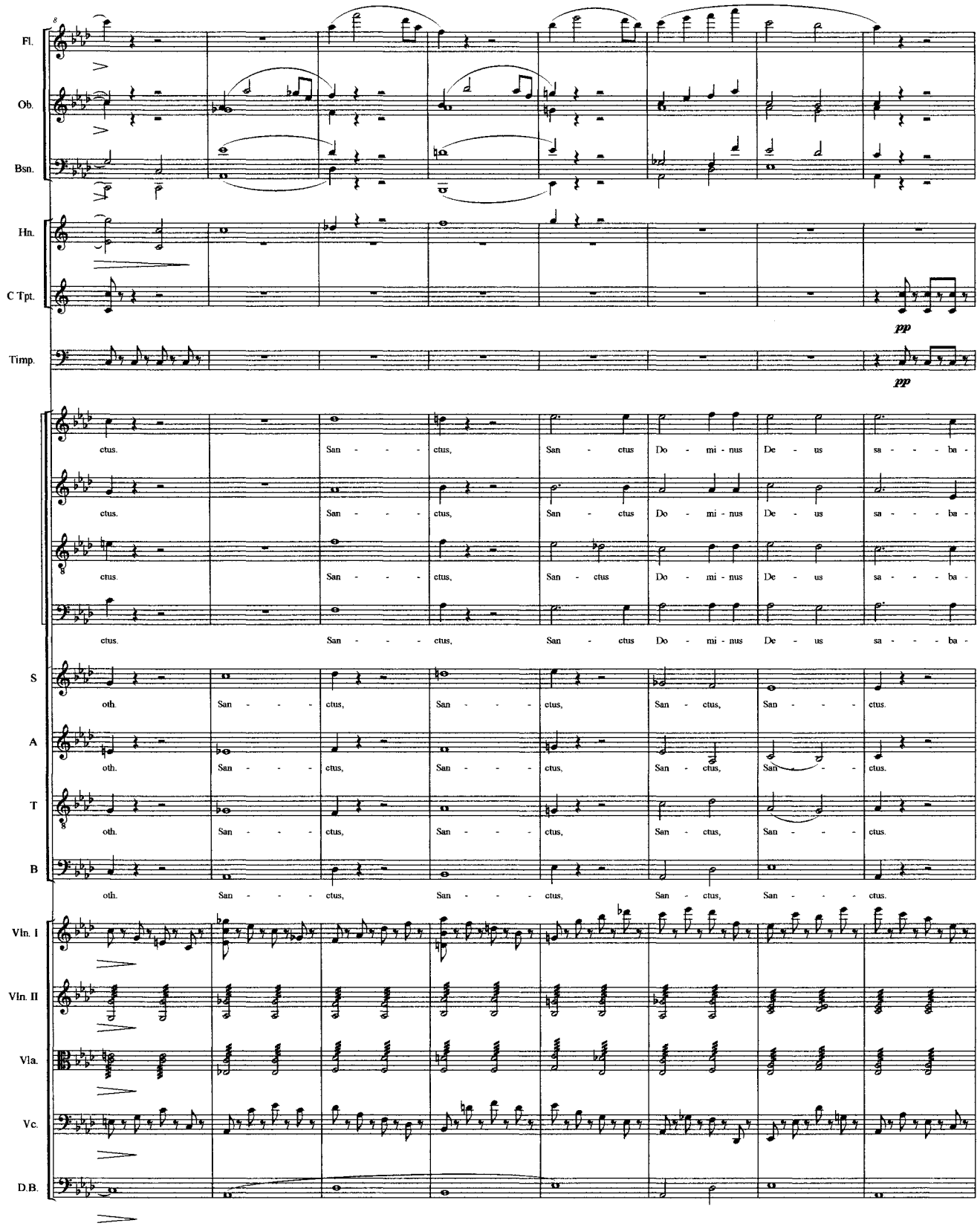


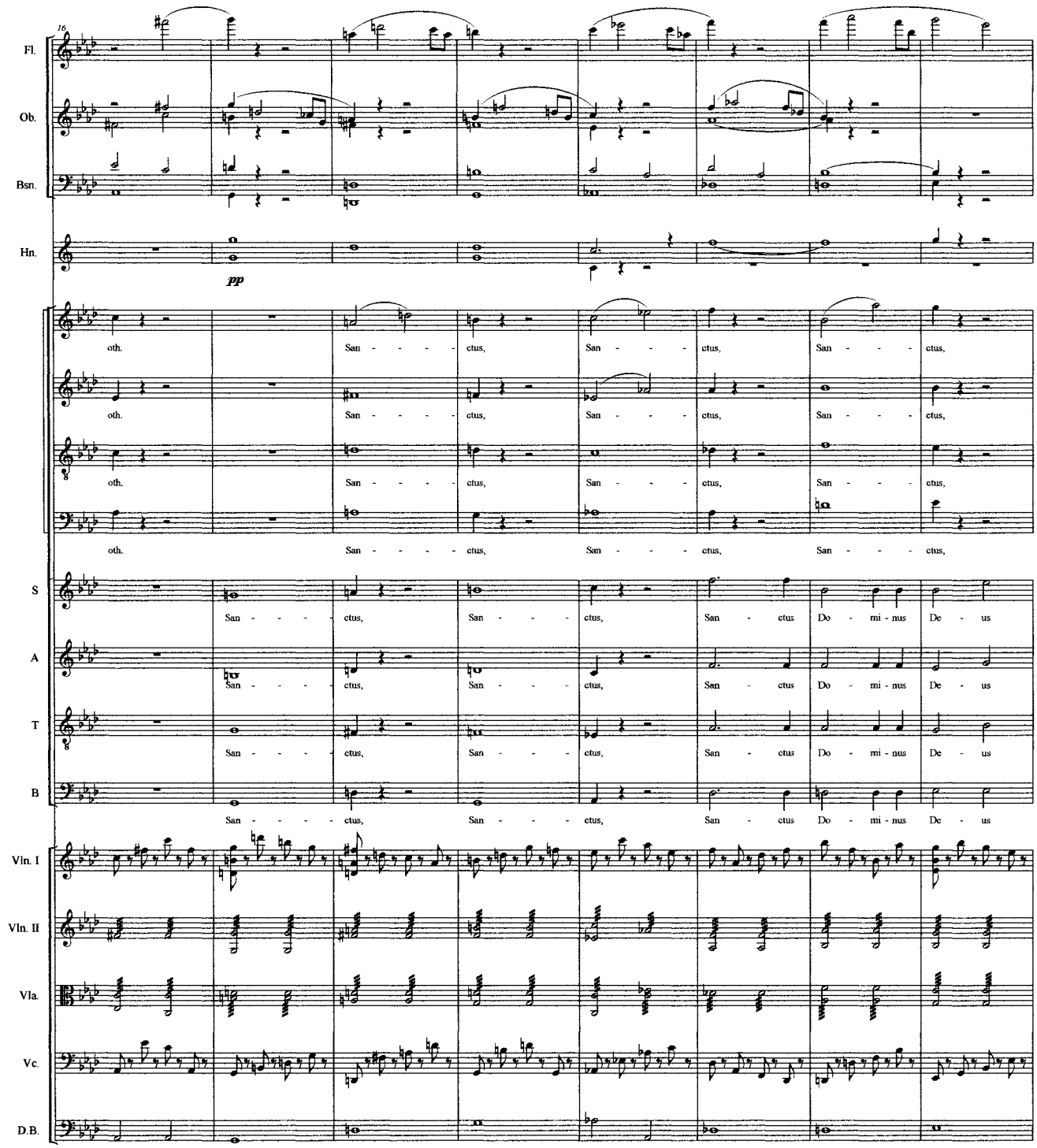


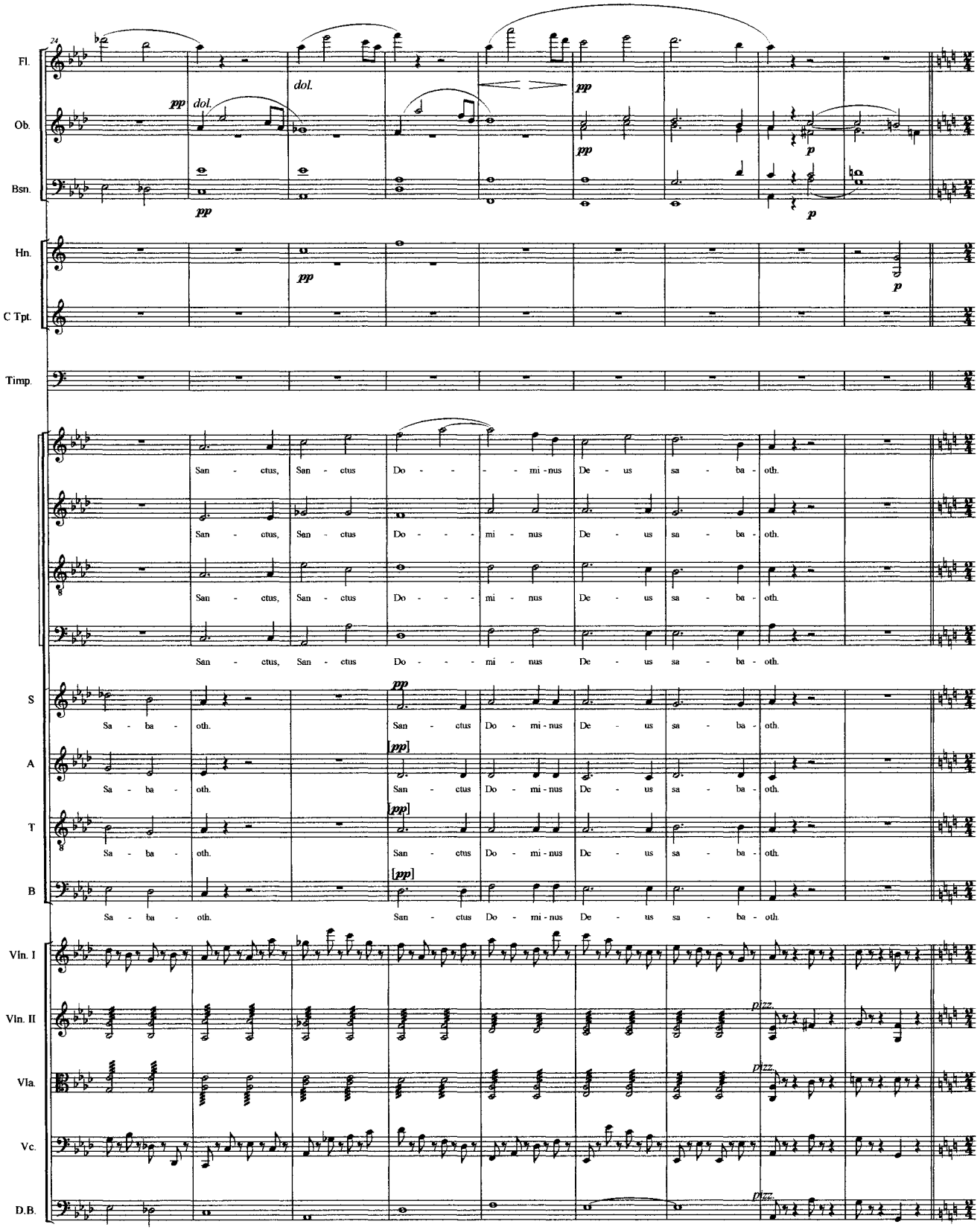


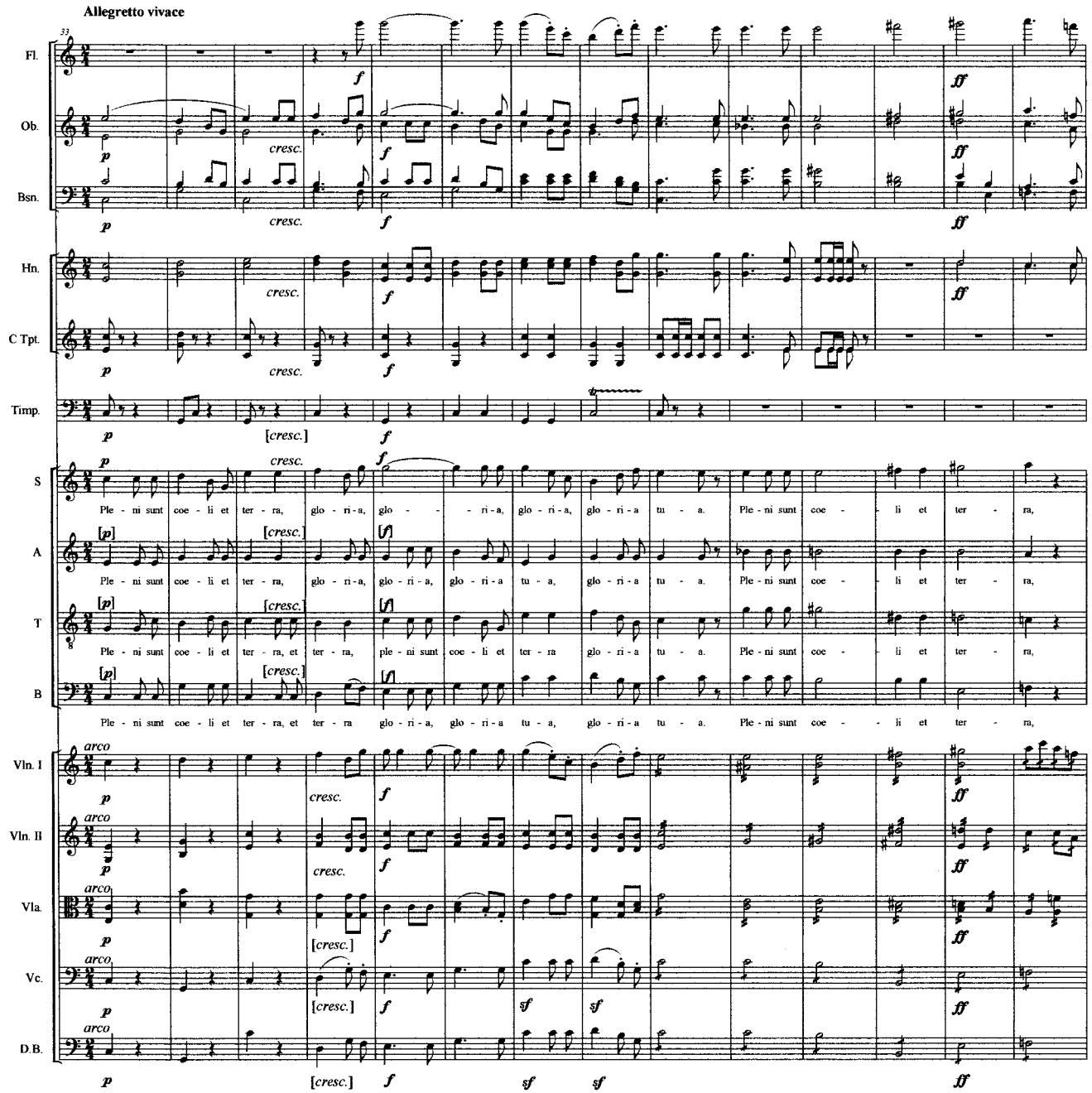
Sanctus

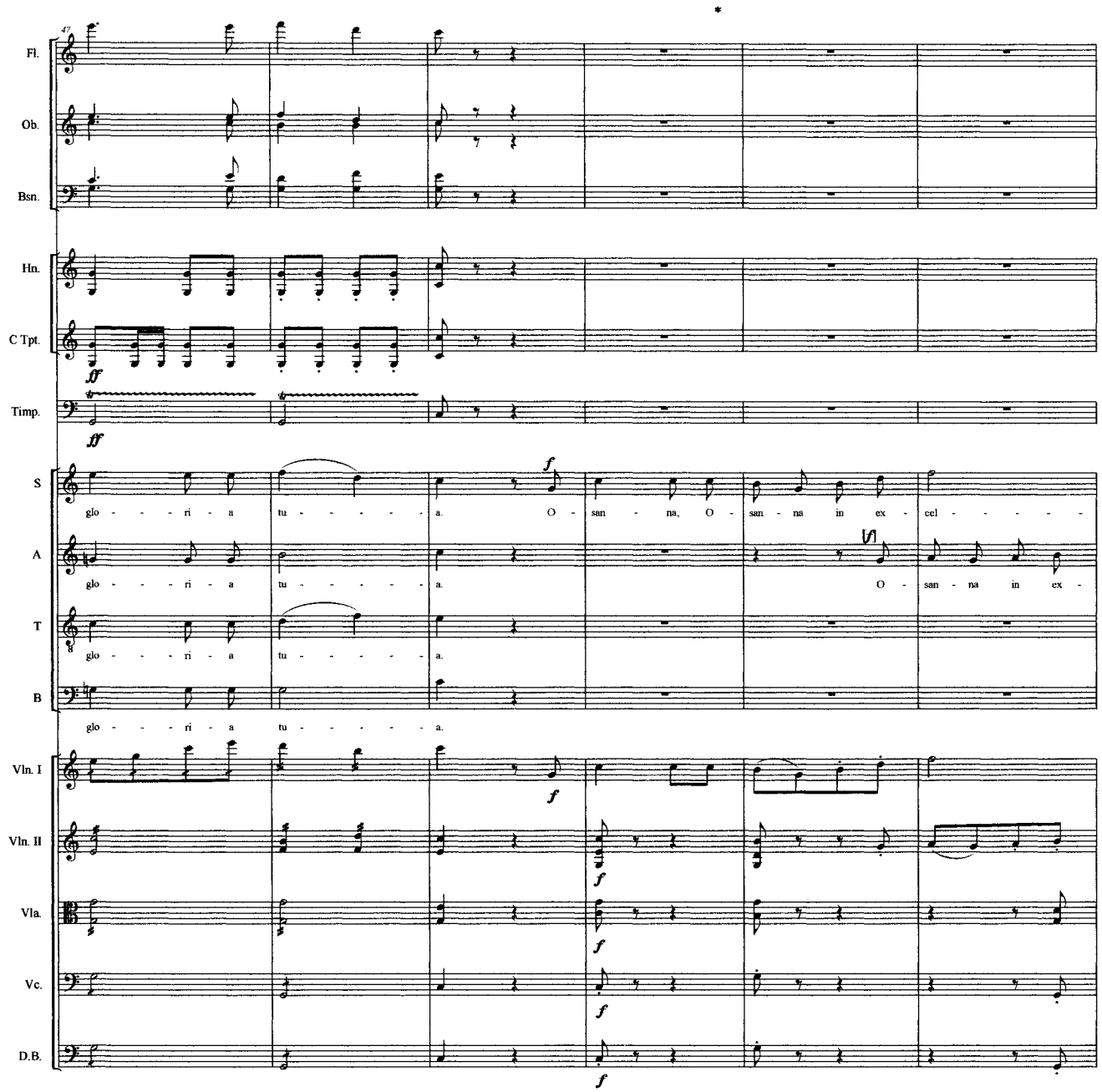




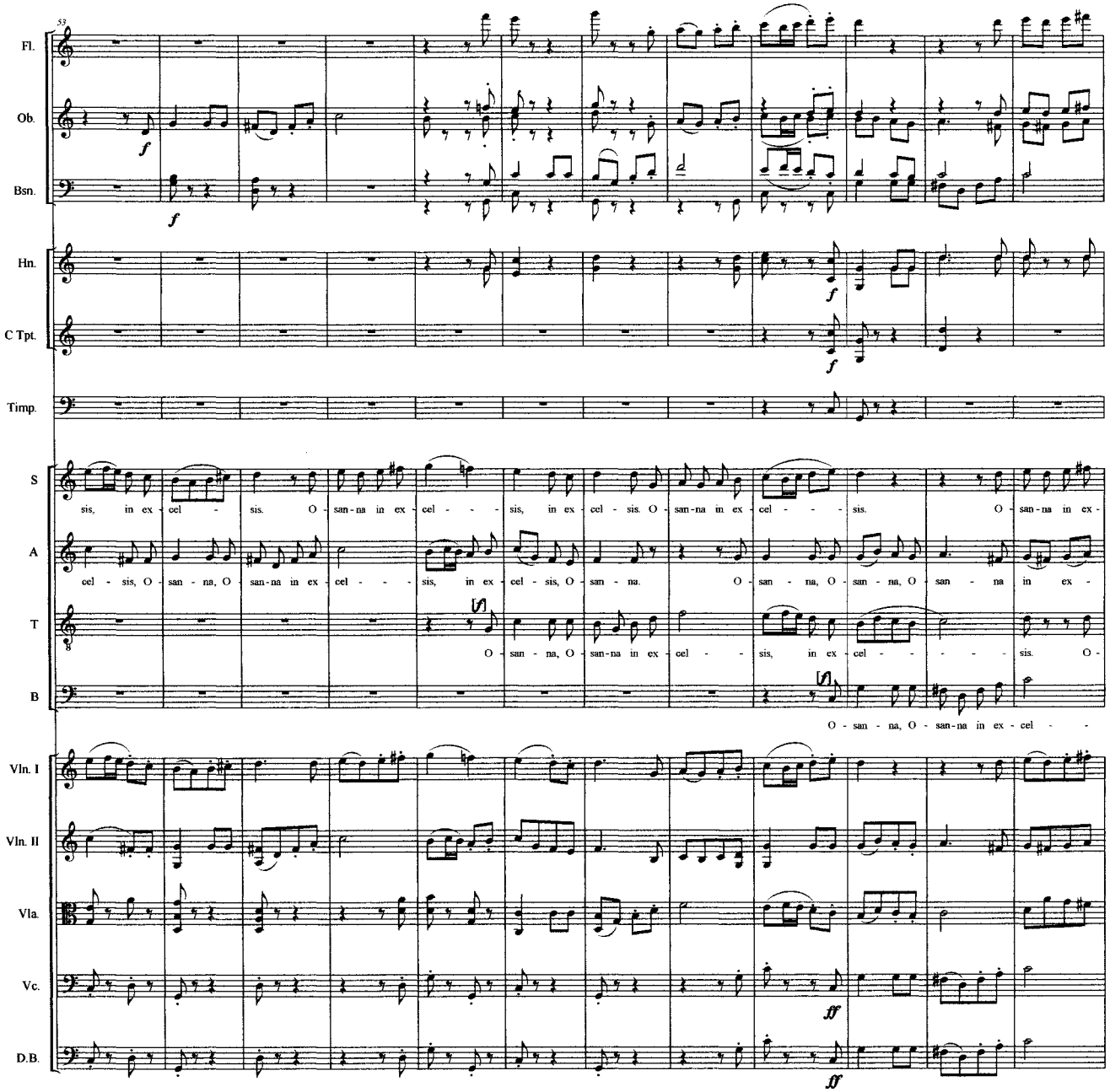


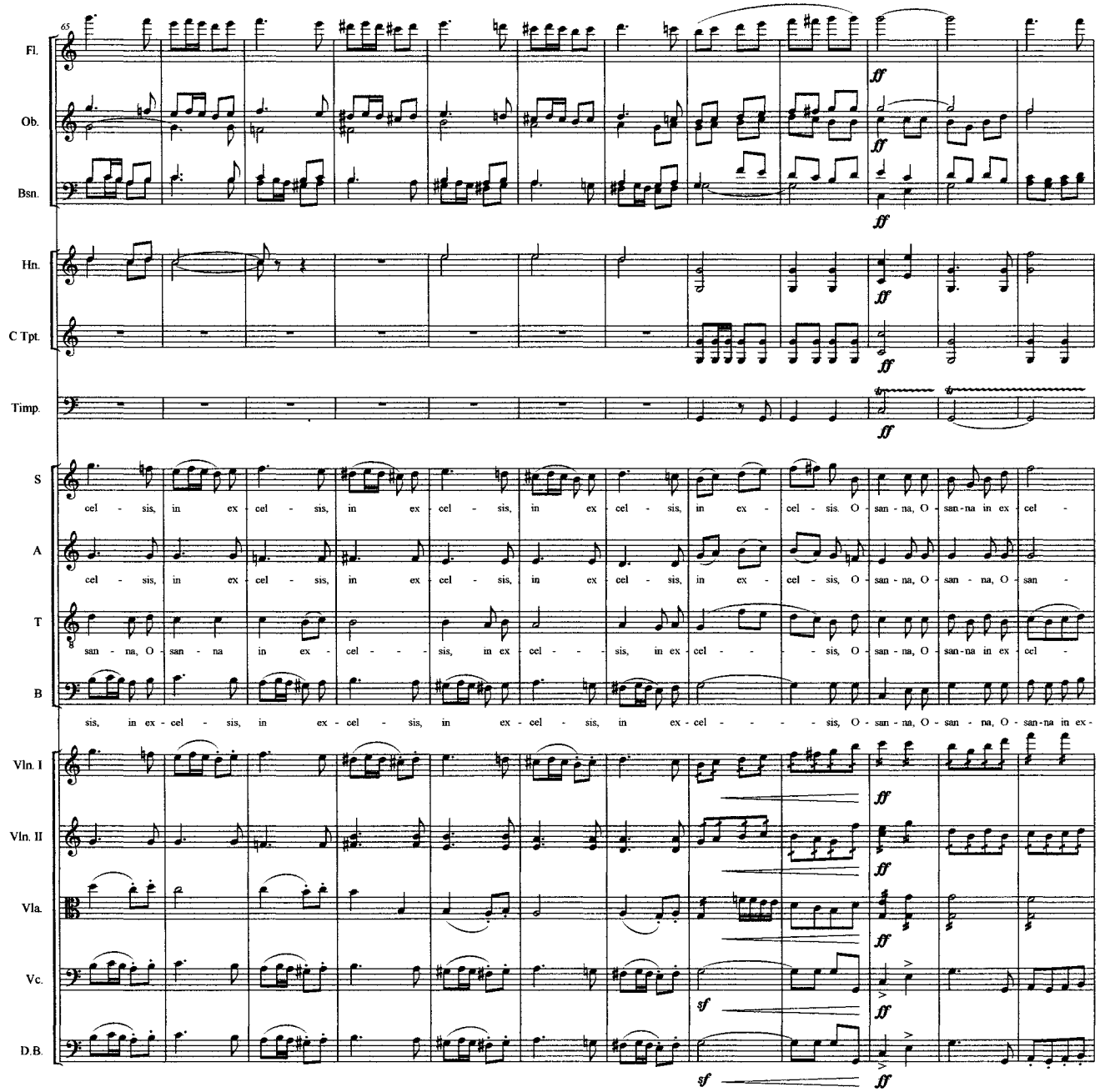


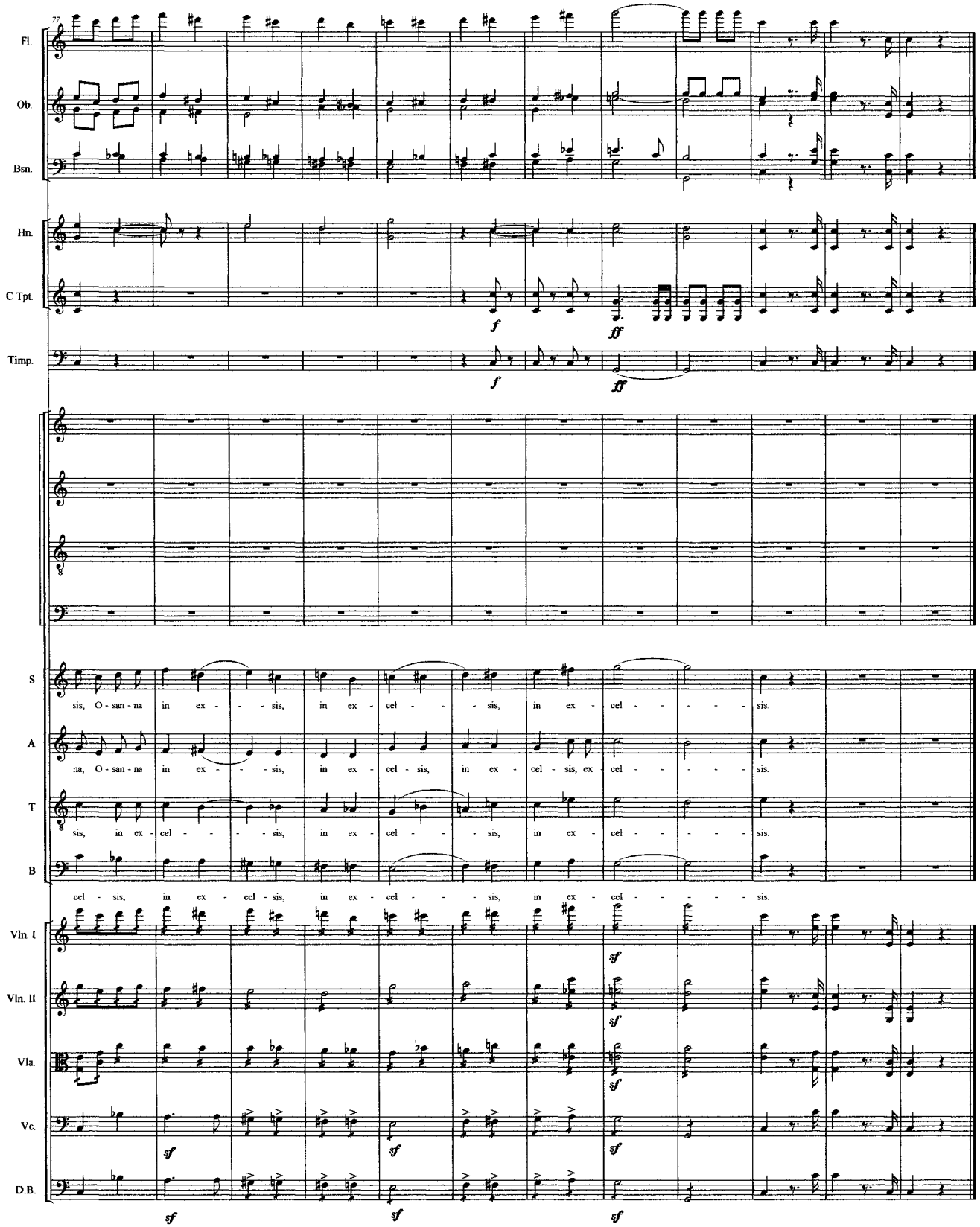




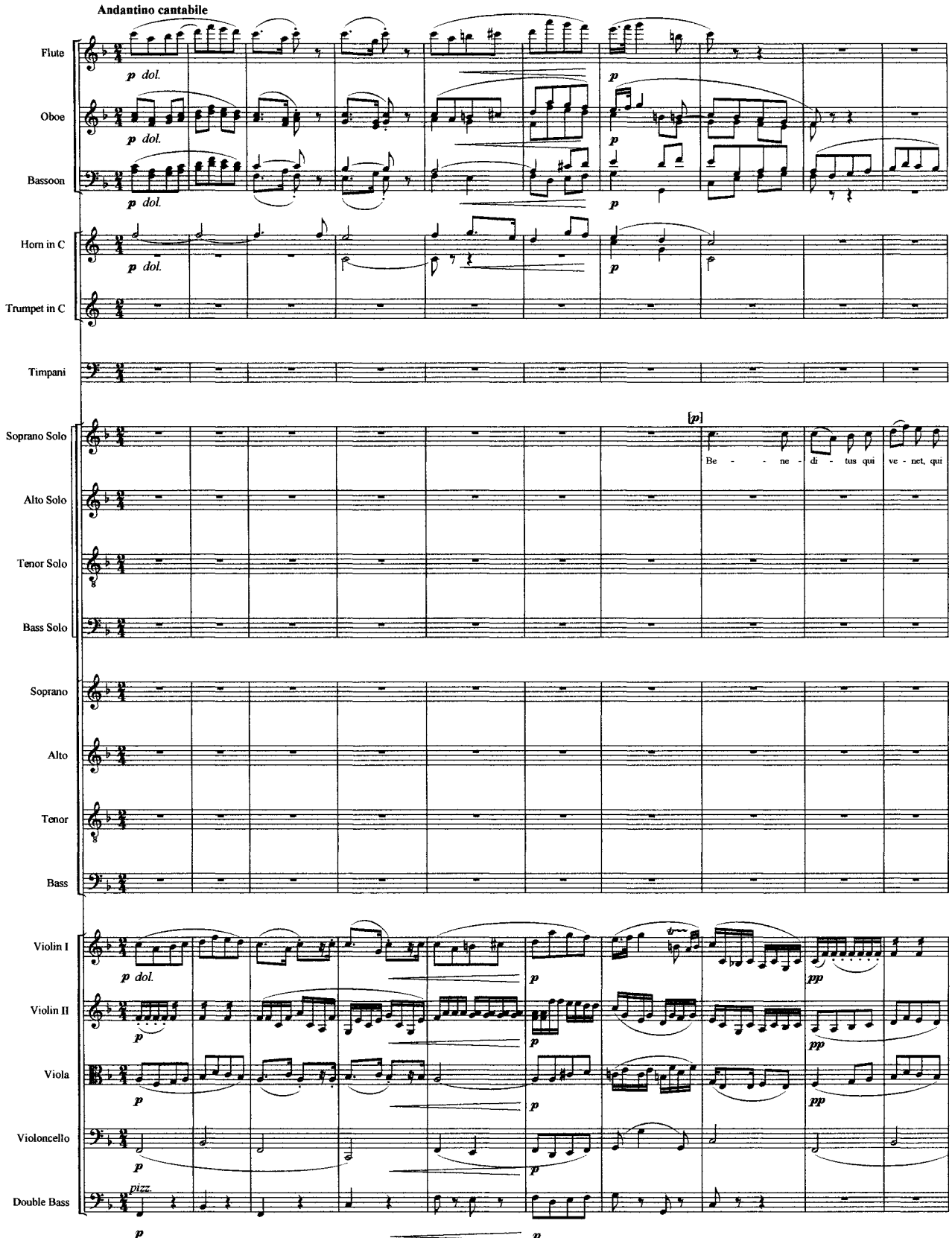
*- in the manuscript 𝄋 indicates the point of reprise for the Benedictus.

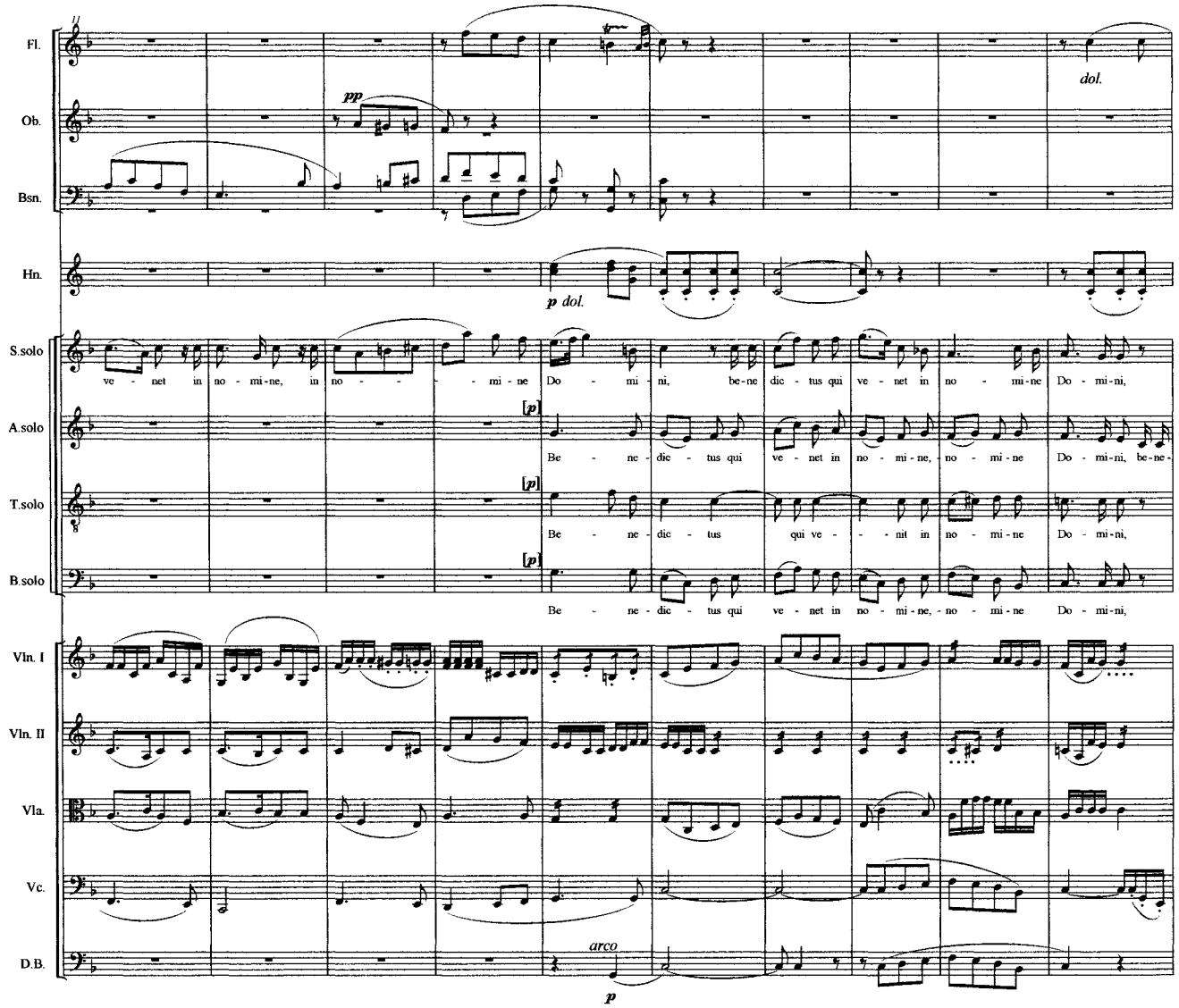


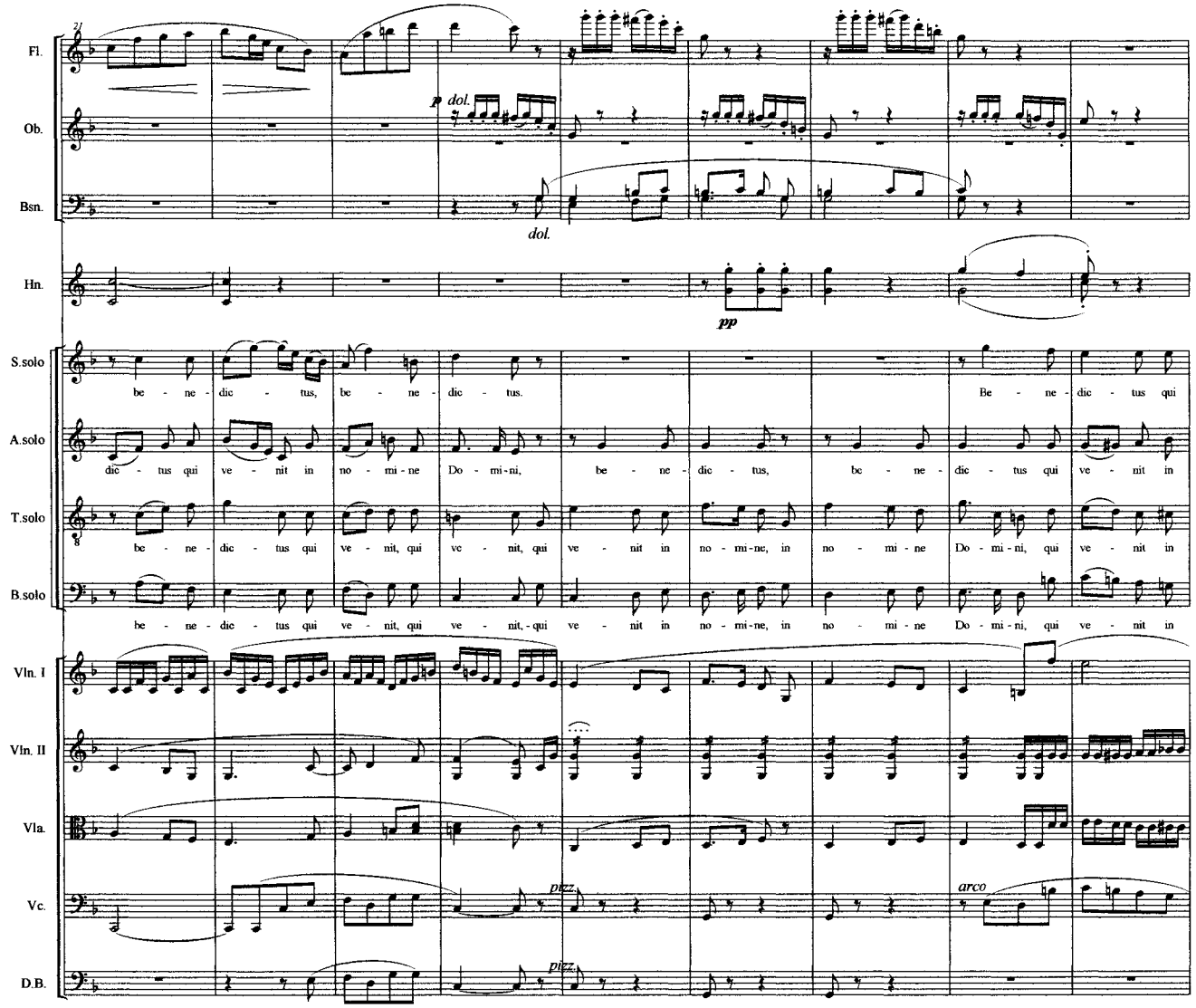


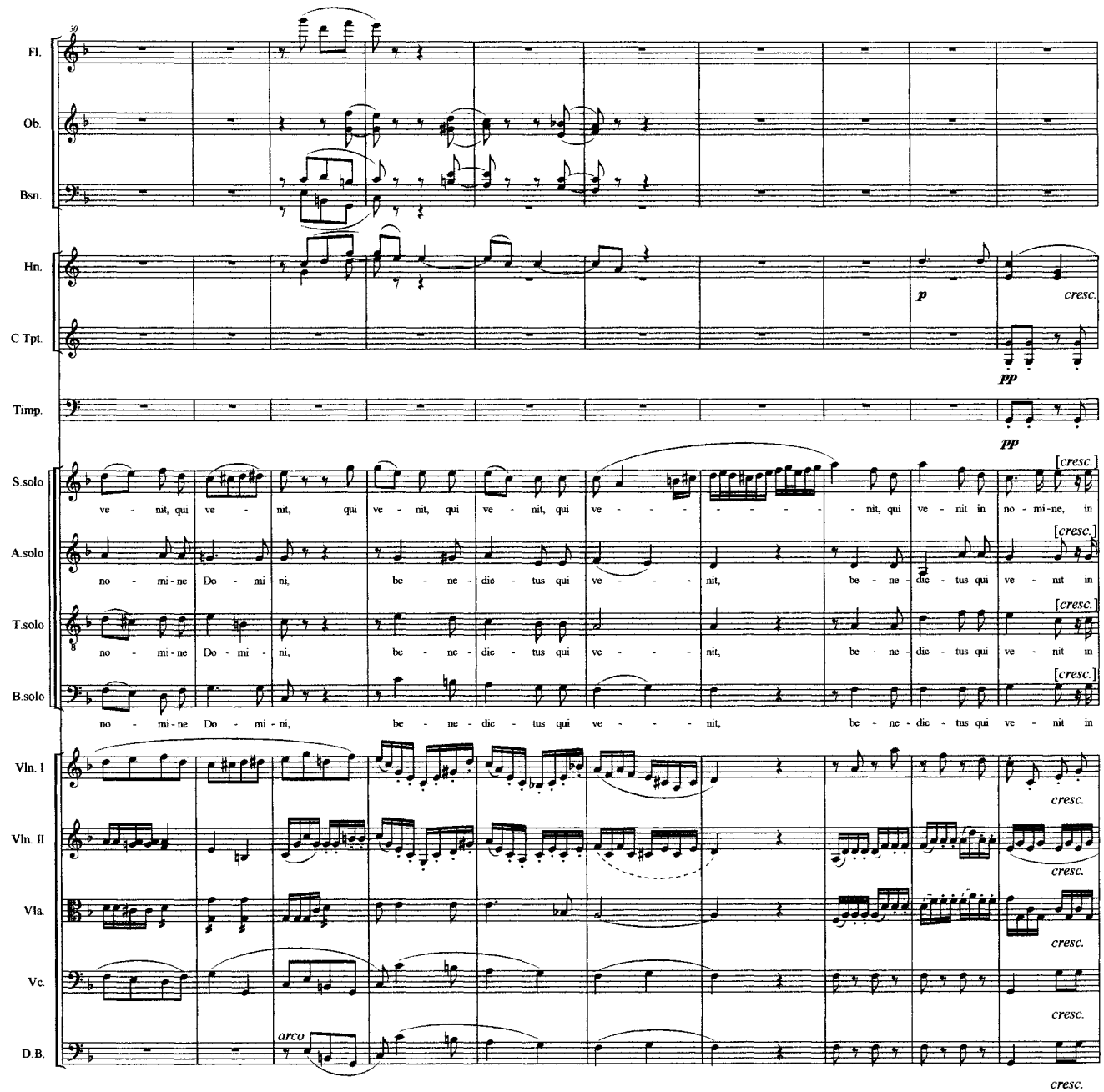


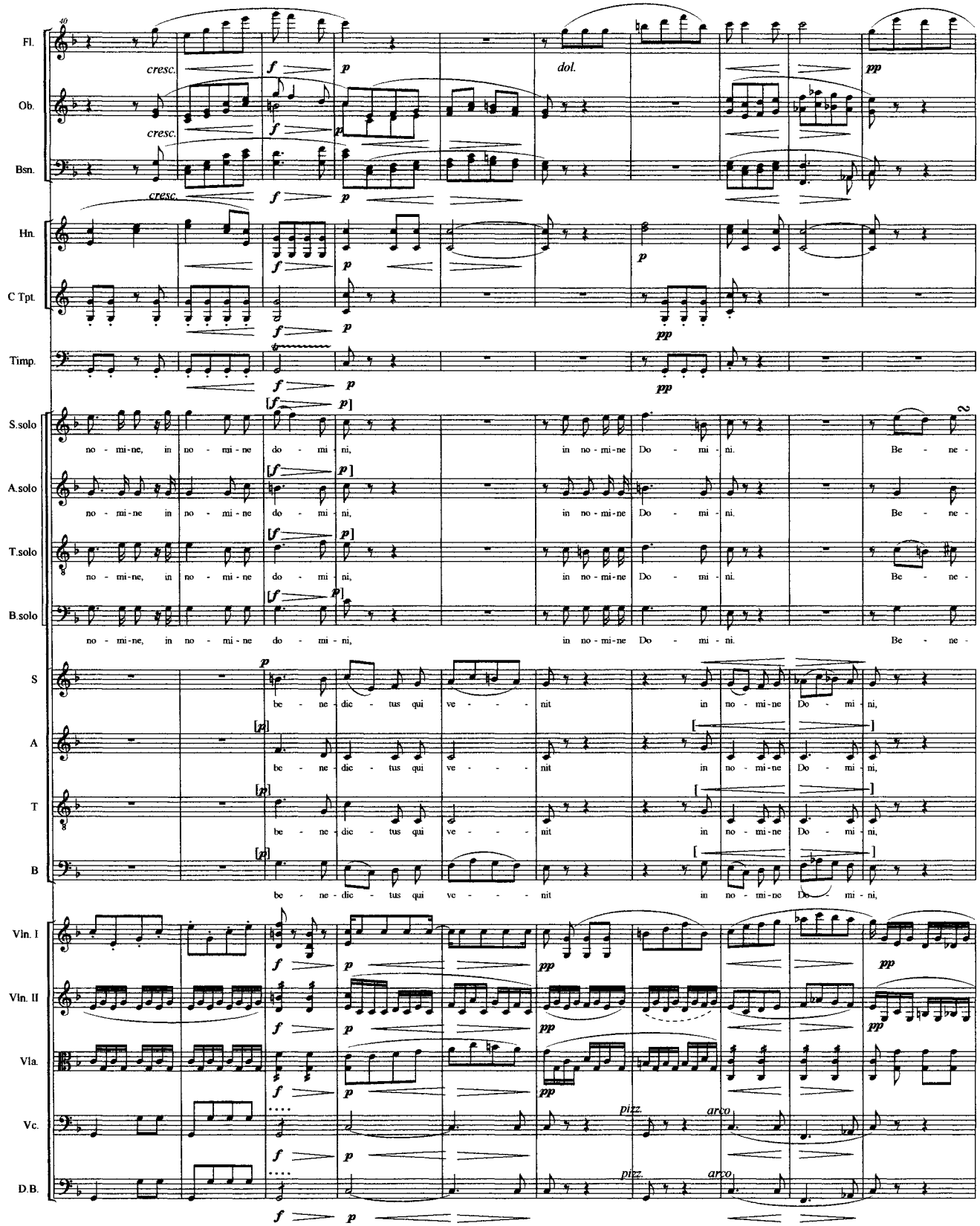
Benedictus

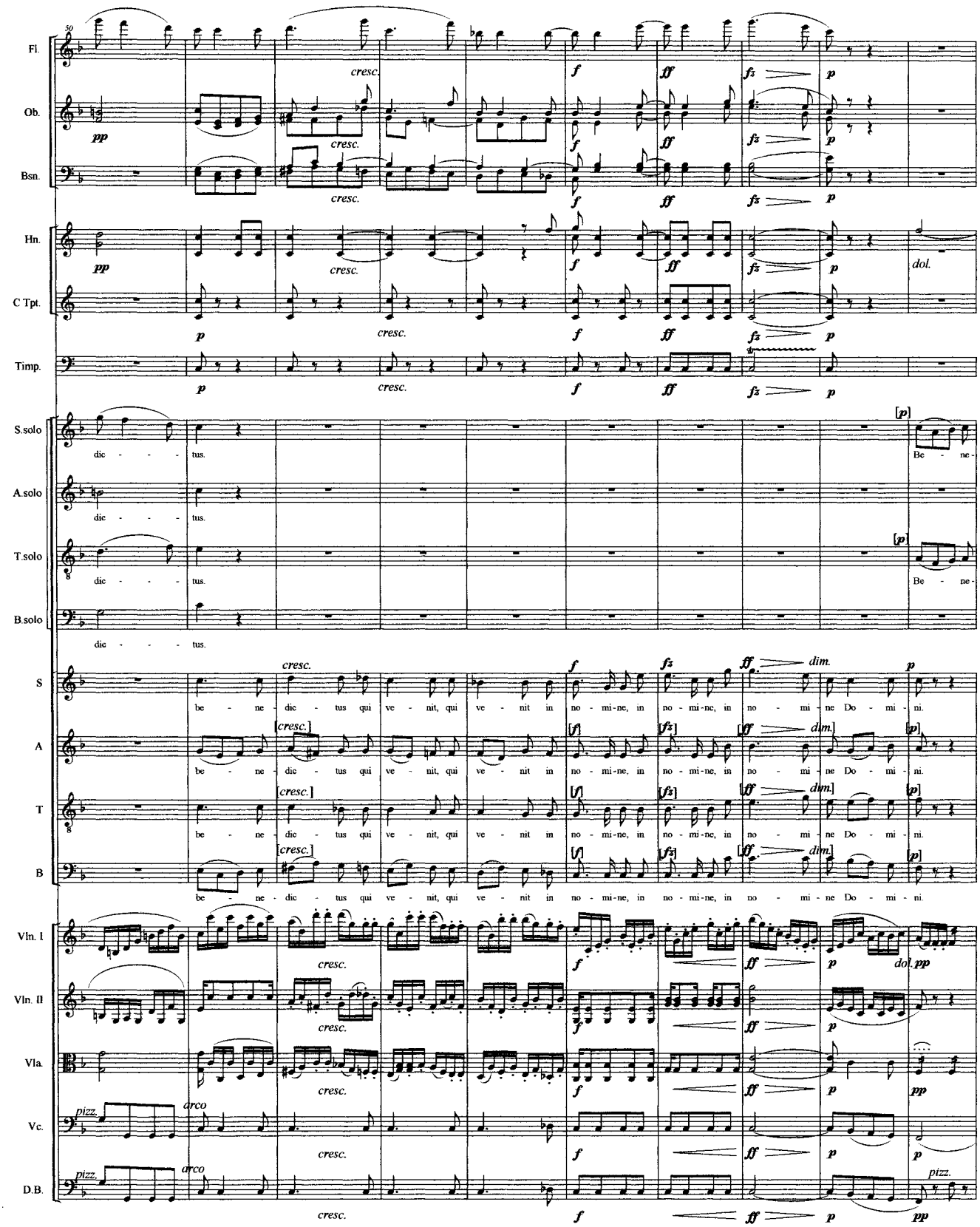


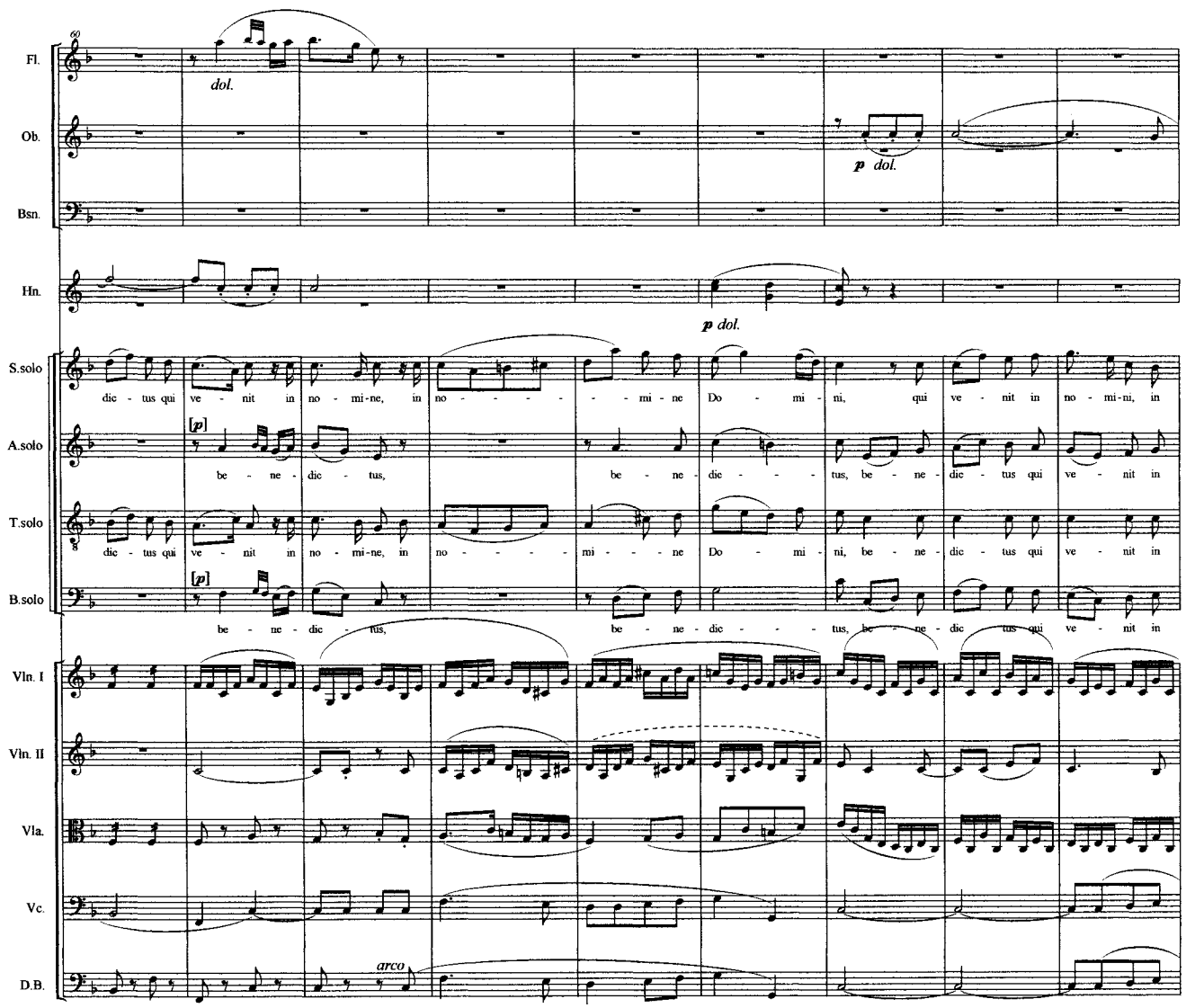


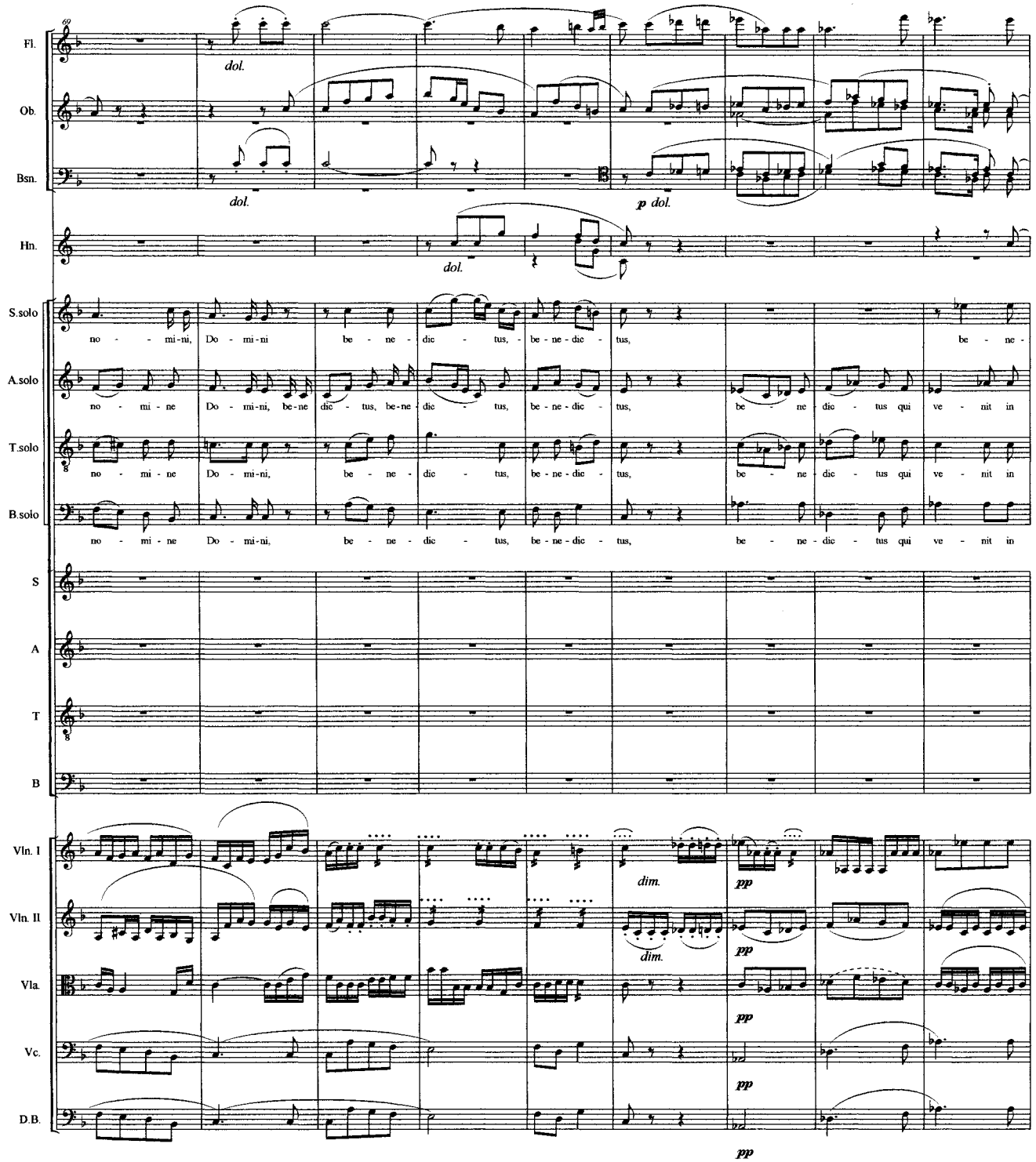


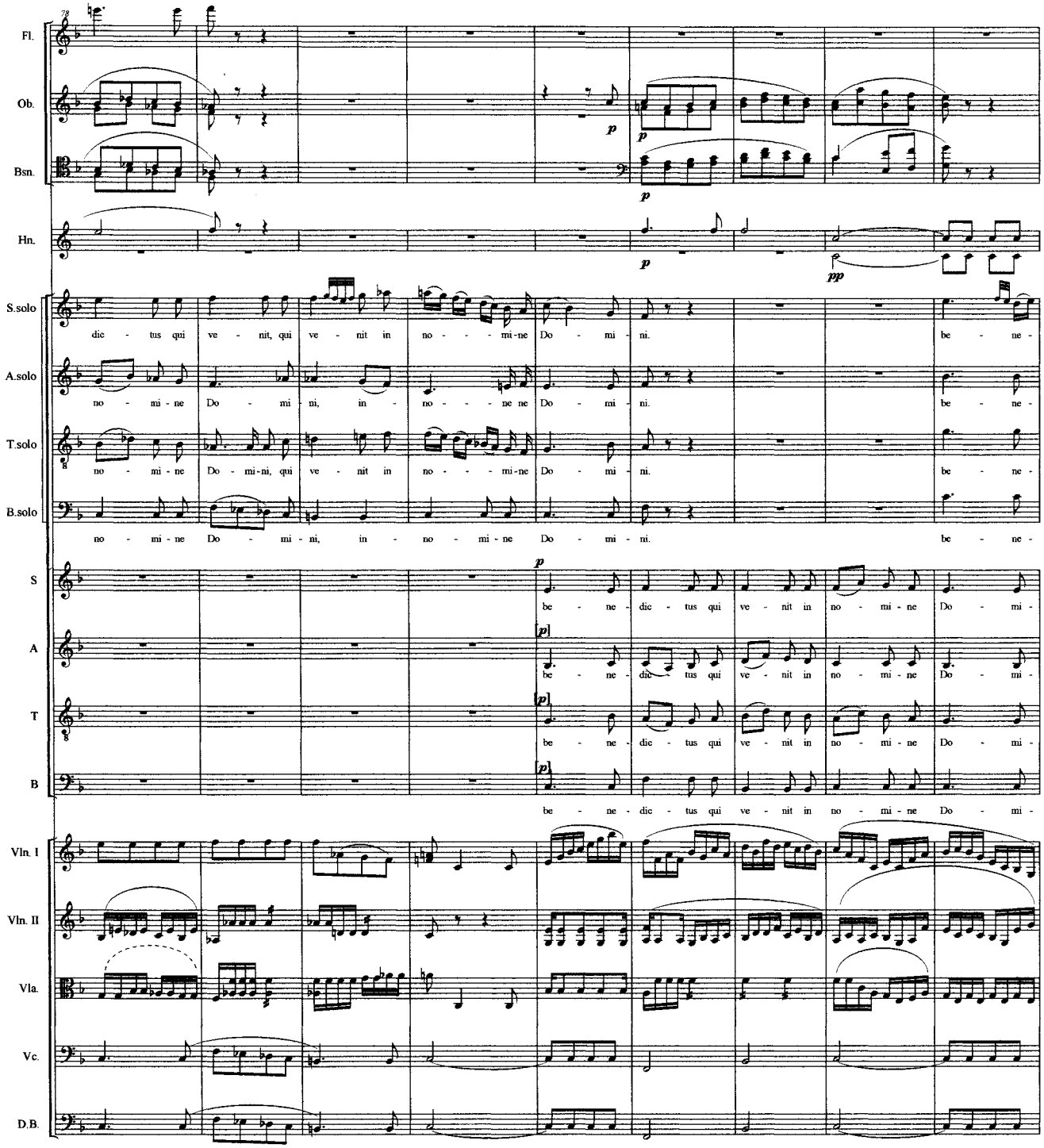


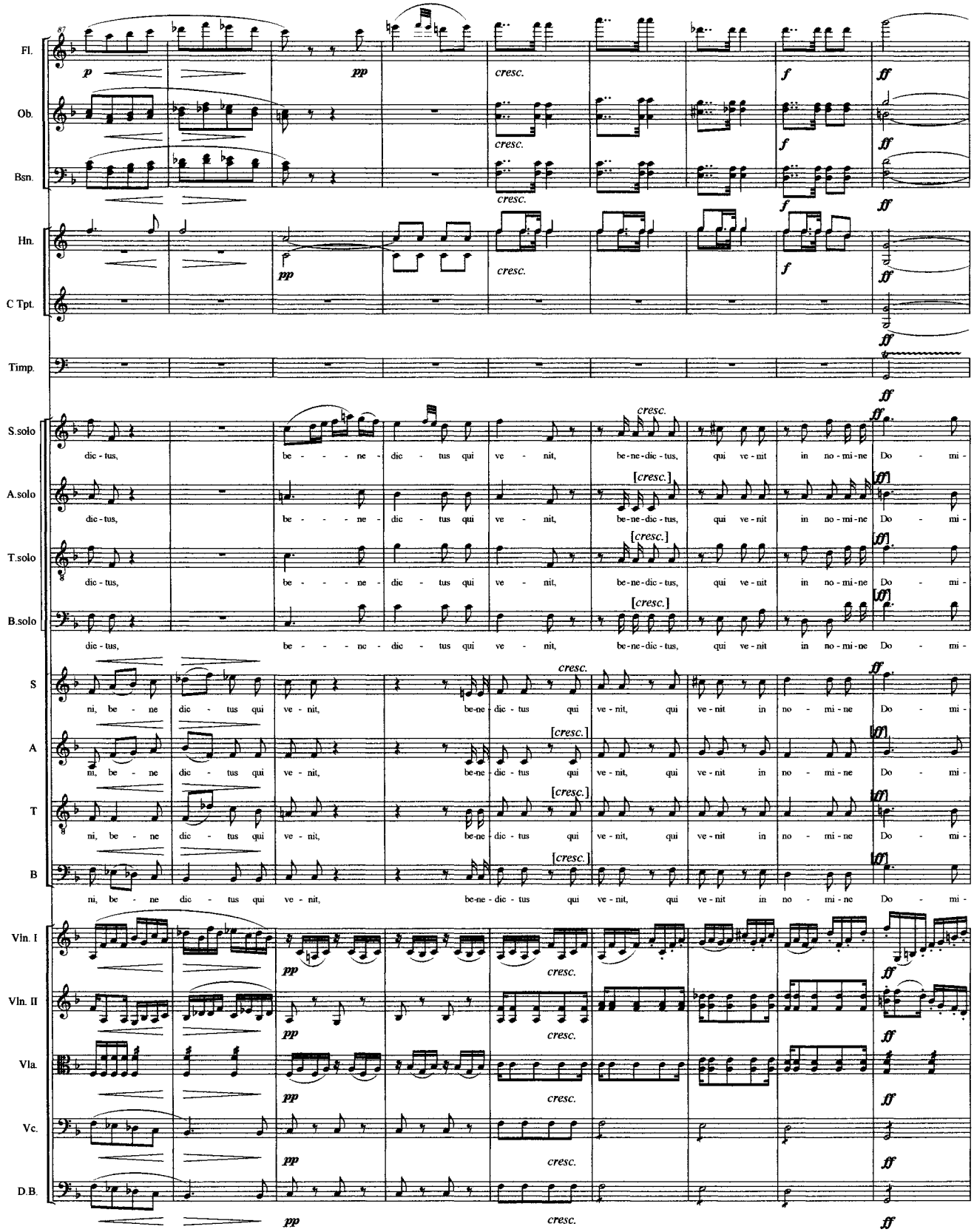


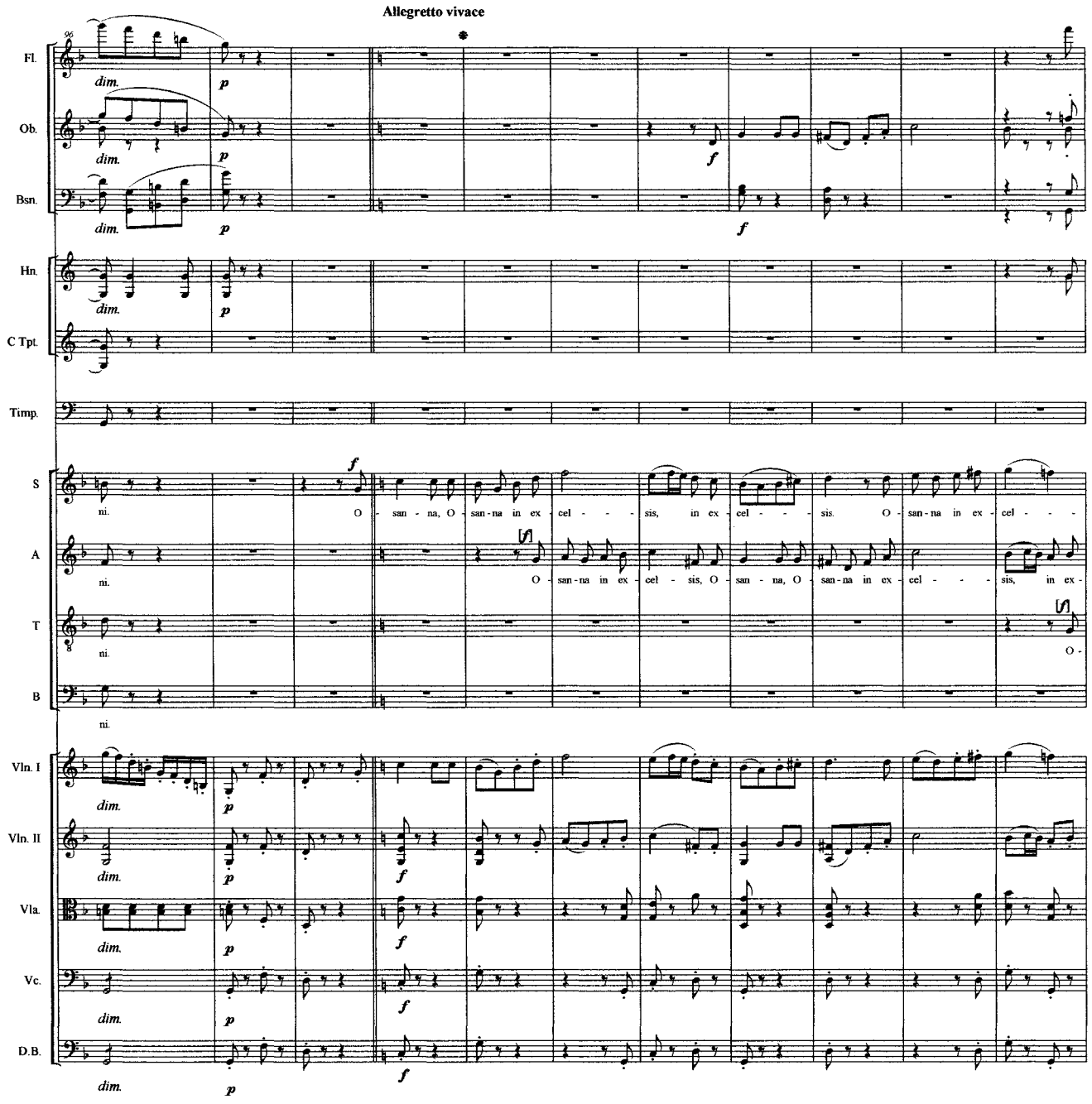




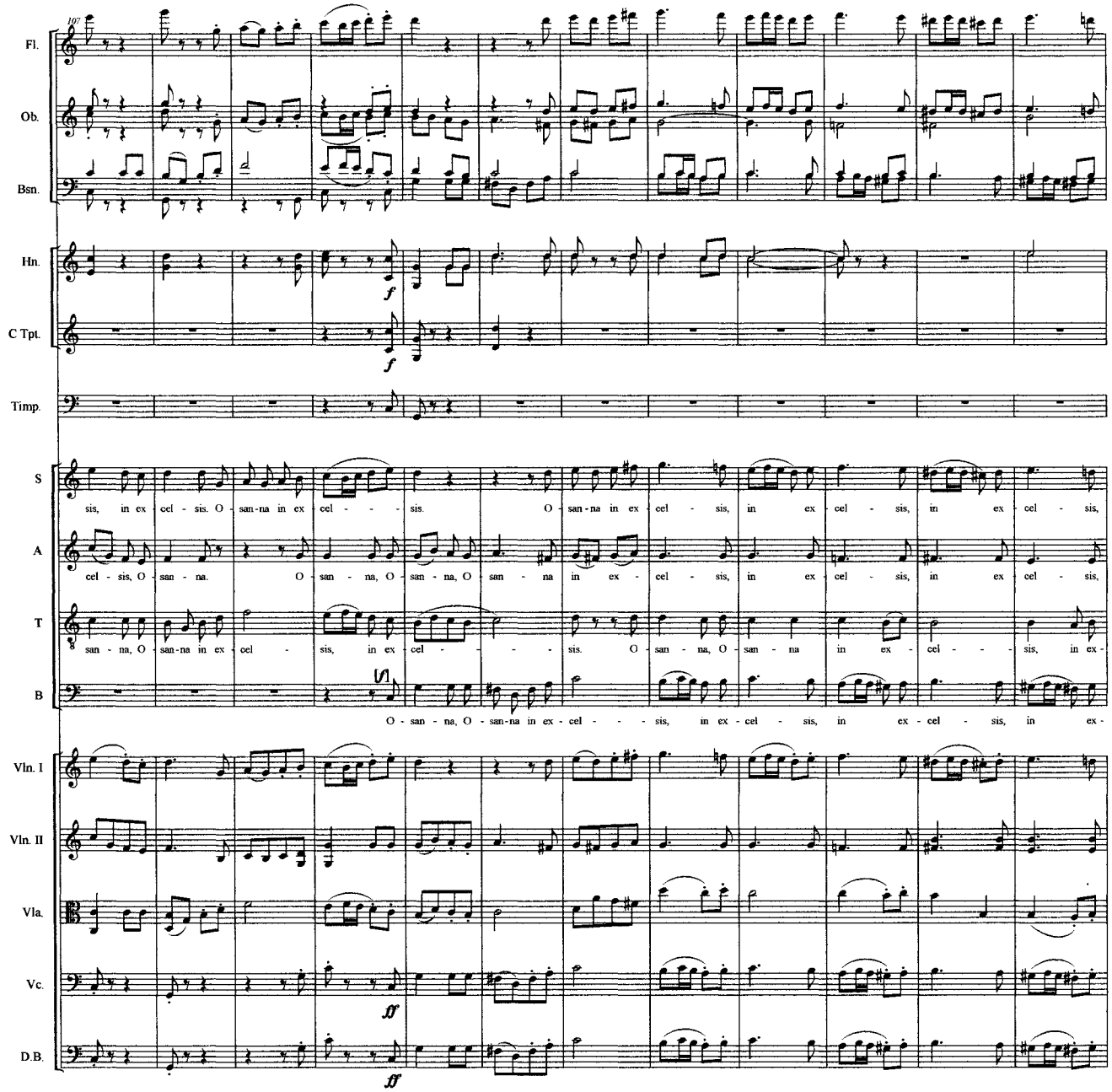


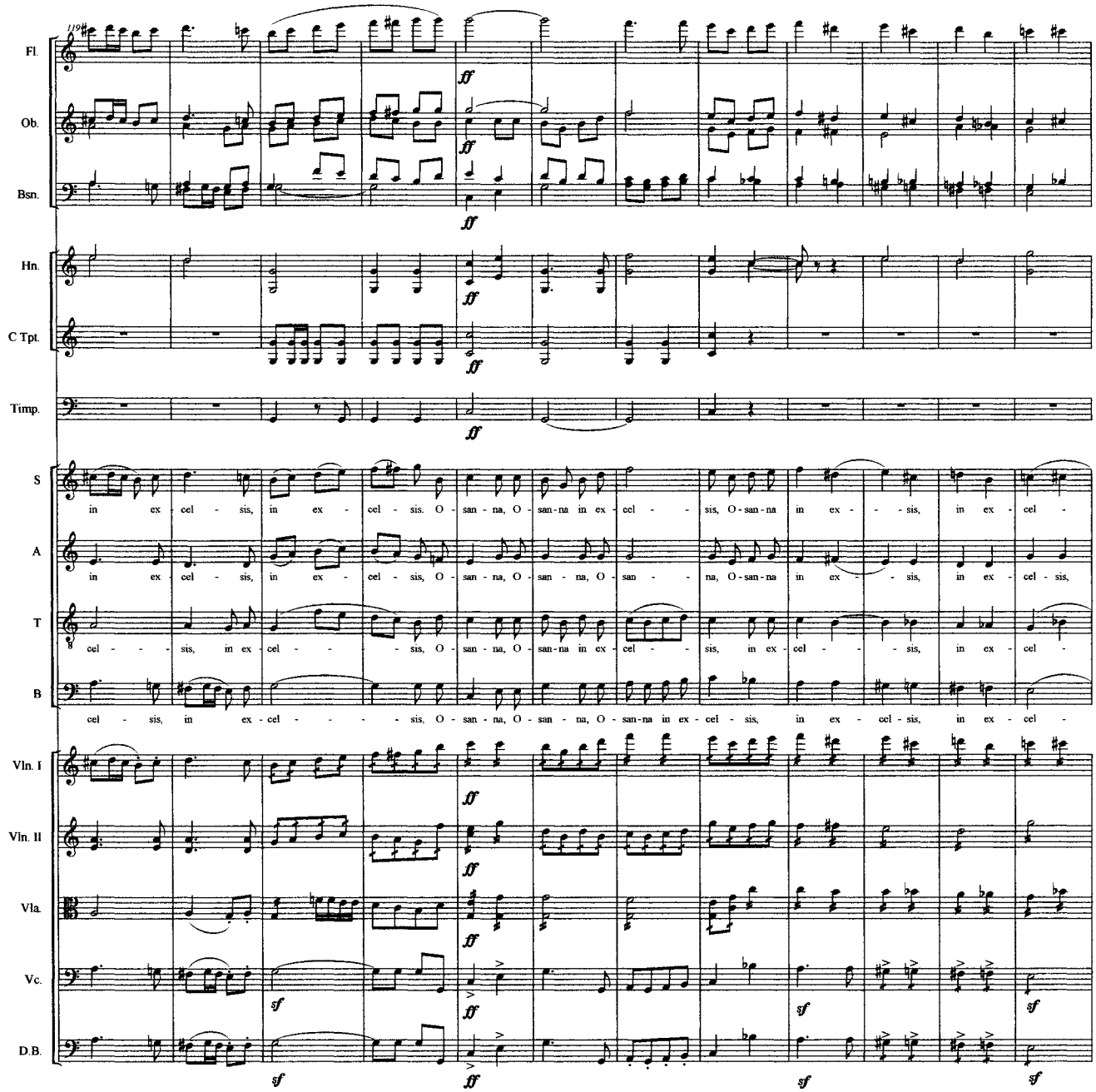


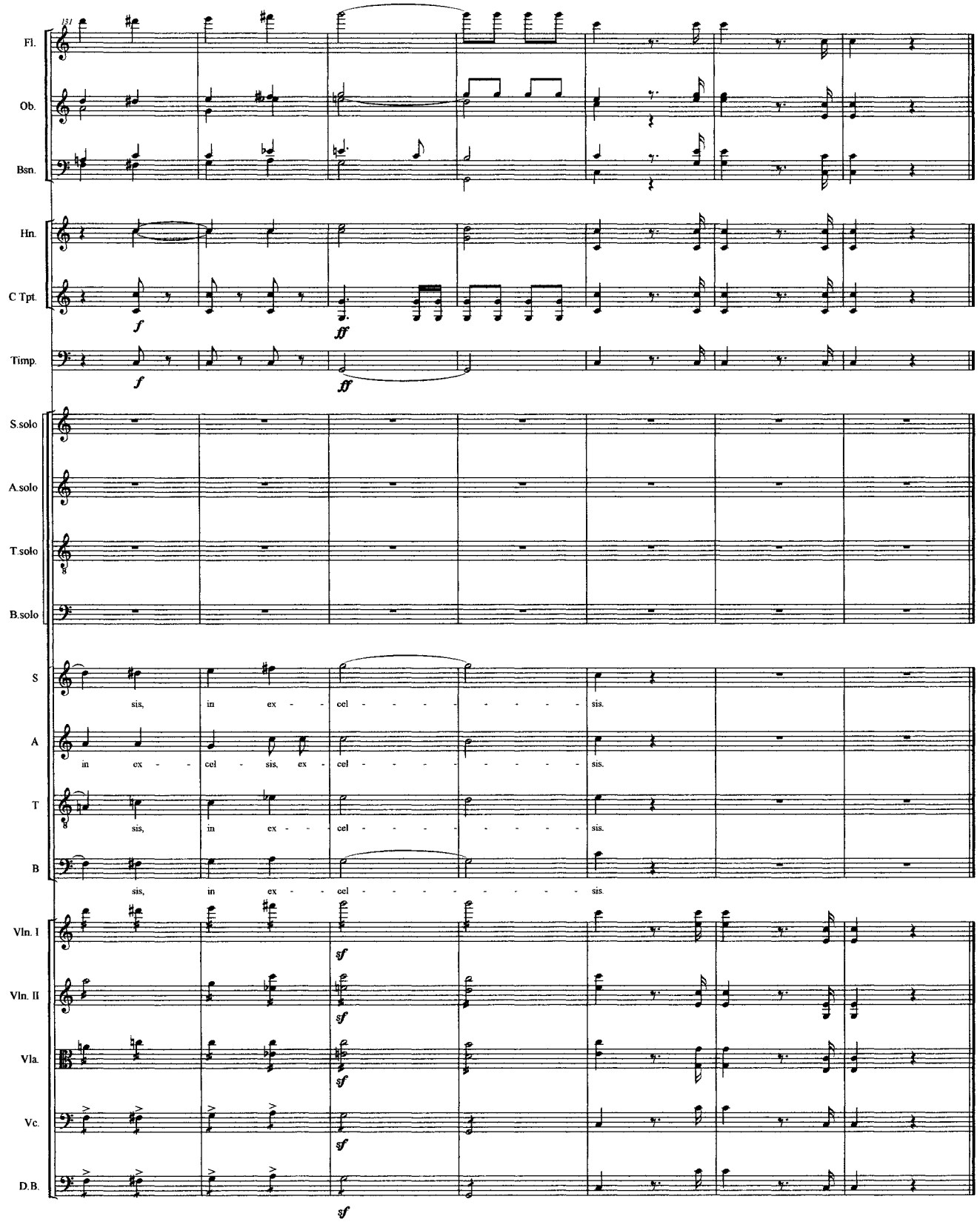




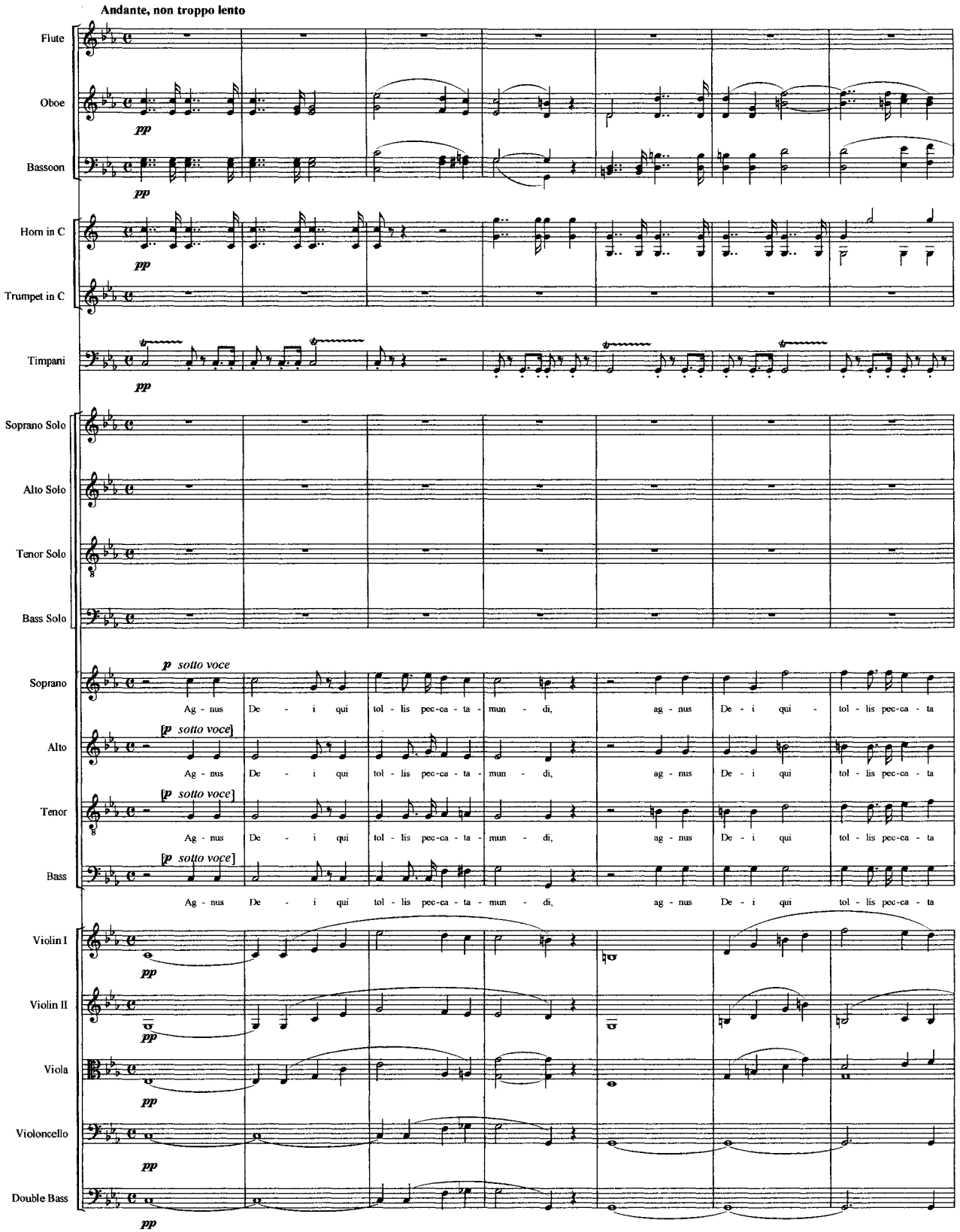
*In the manuscript: "Osanna da Capo dal Segno: 𝄋"

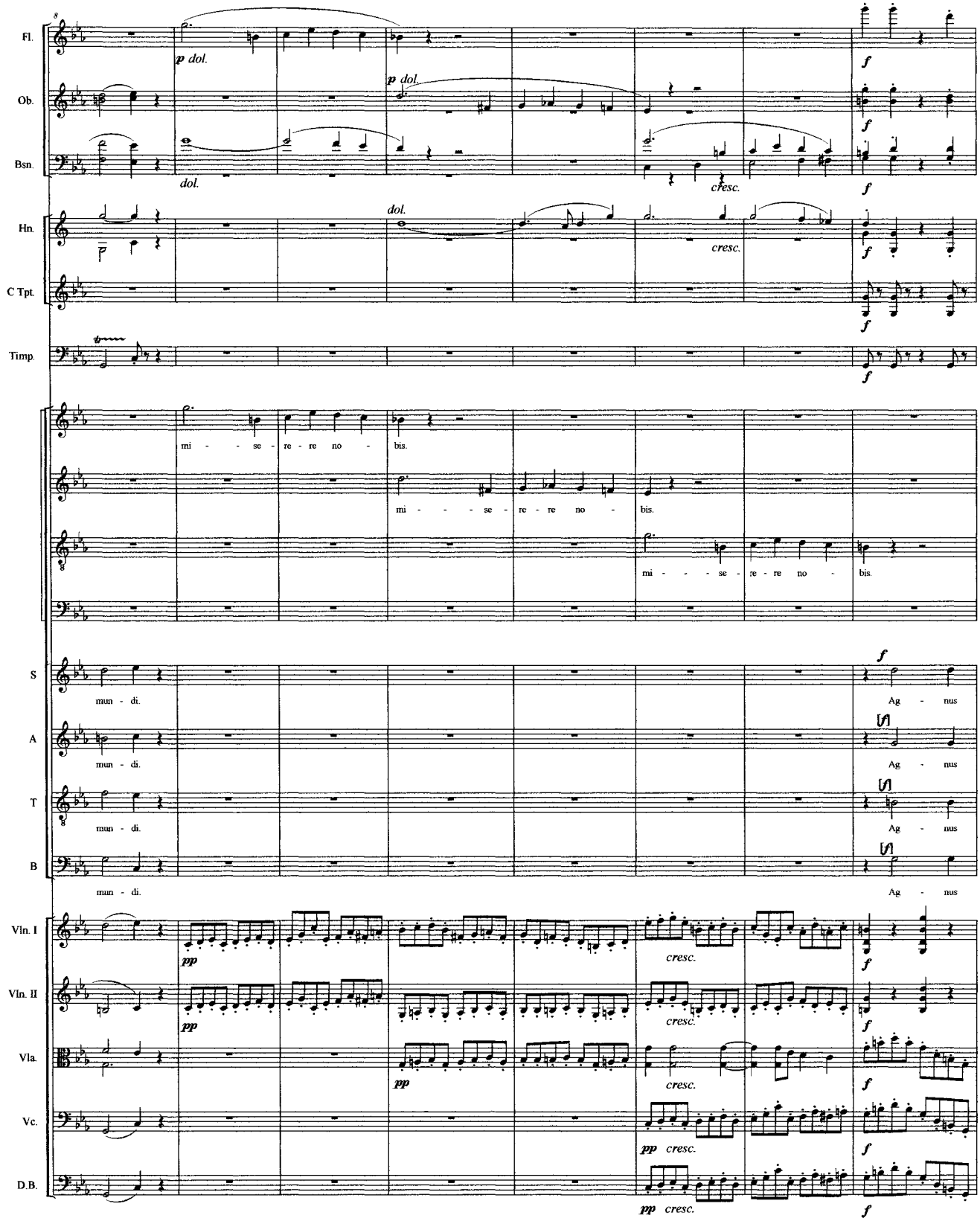


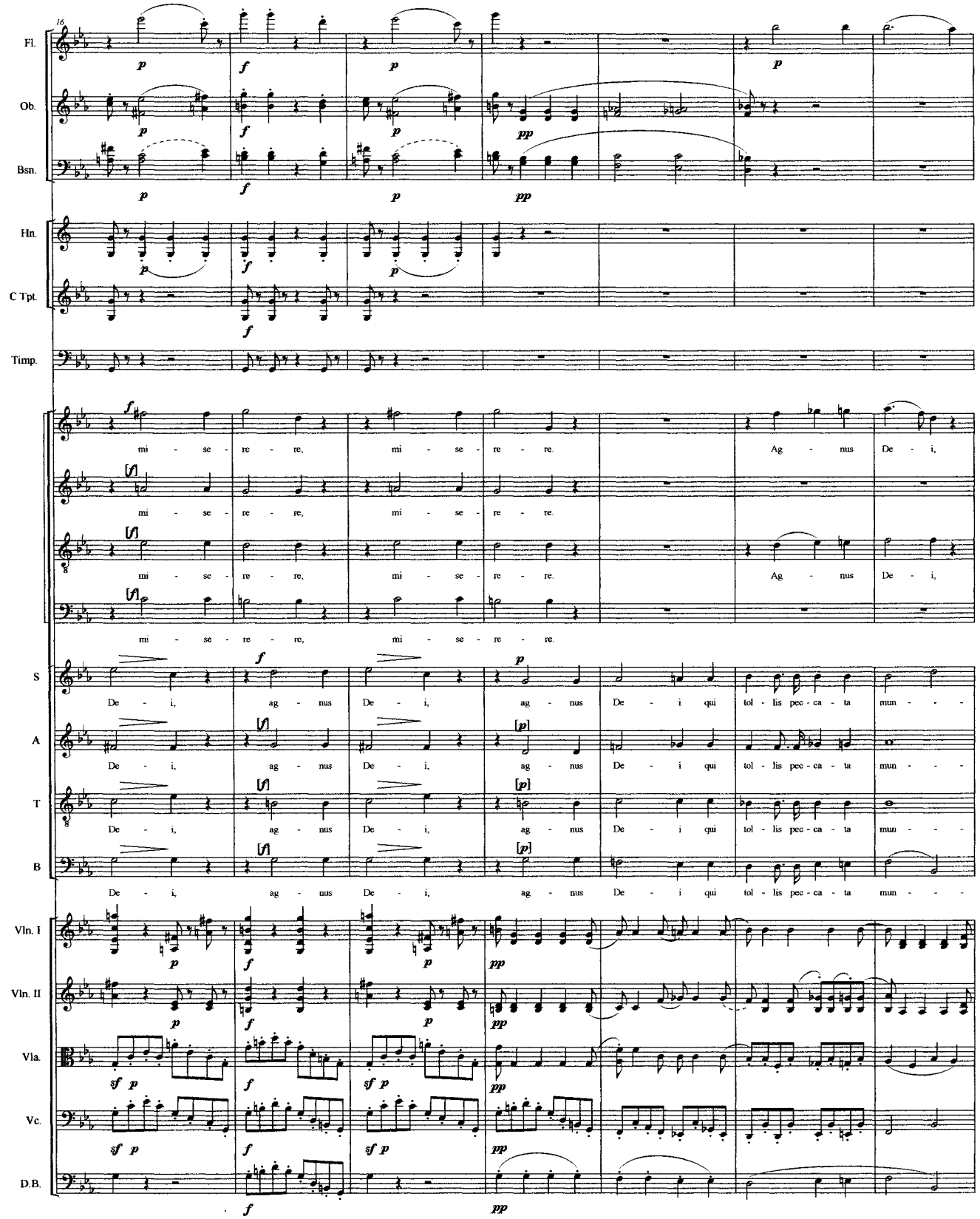


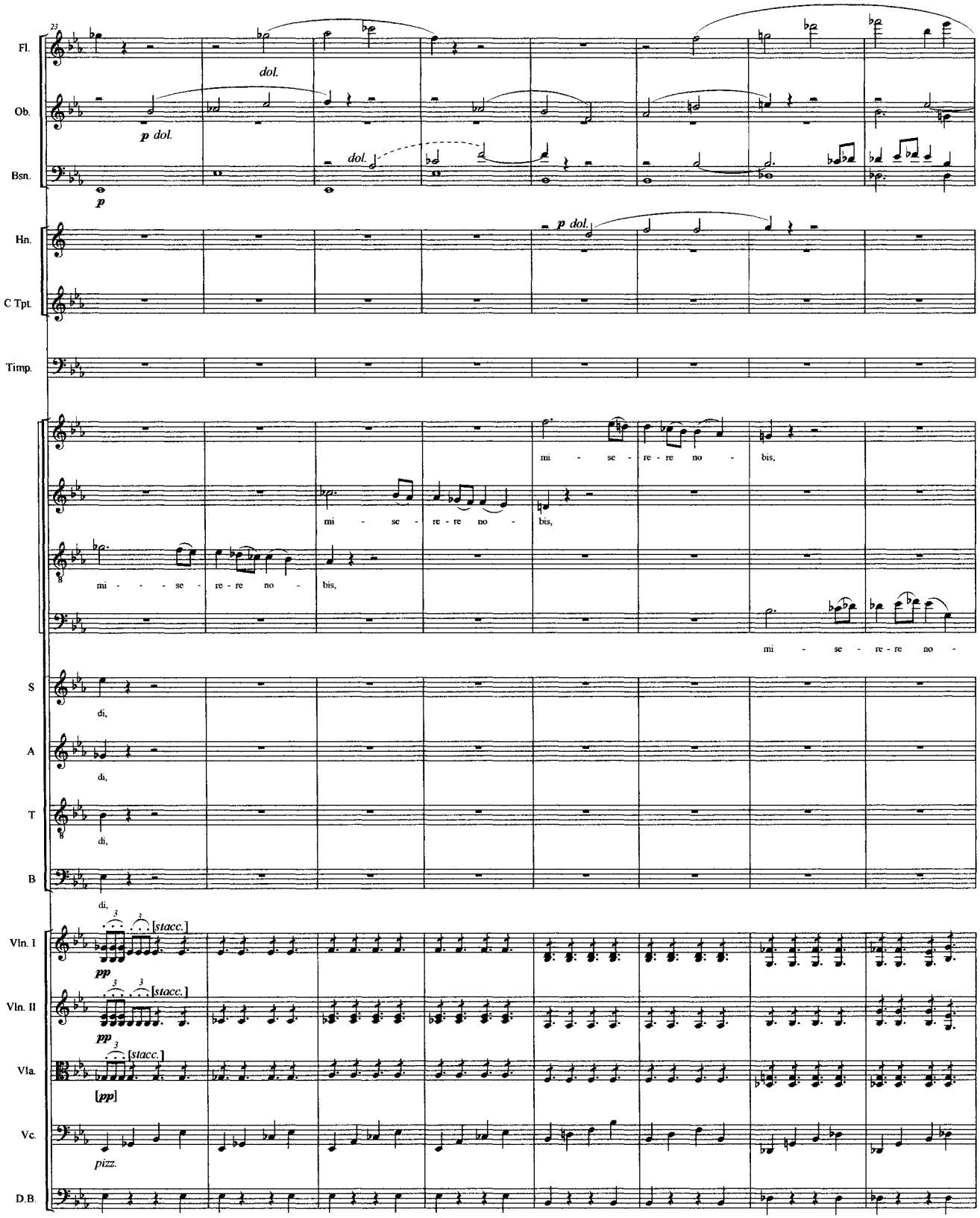


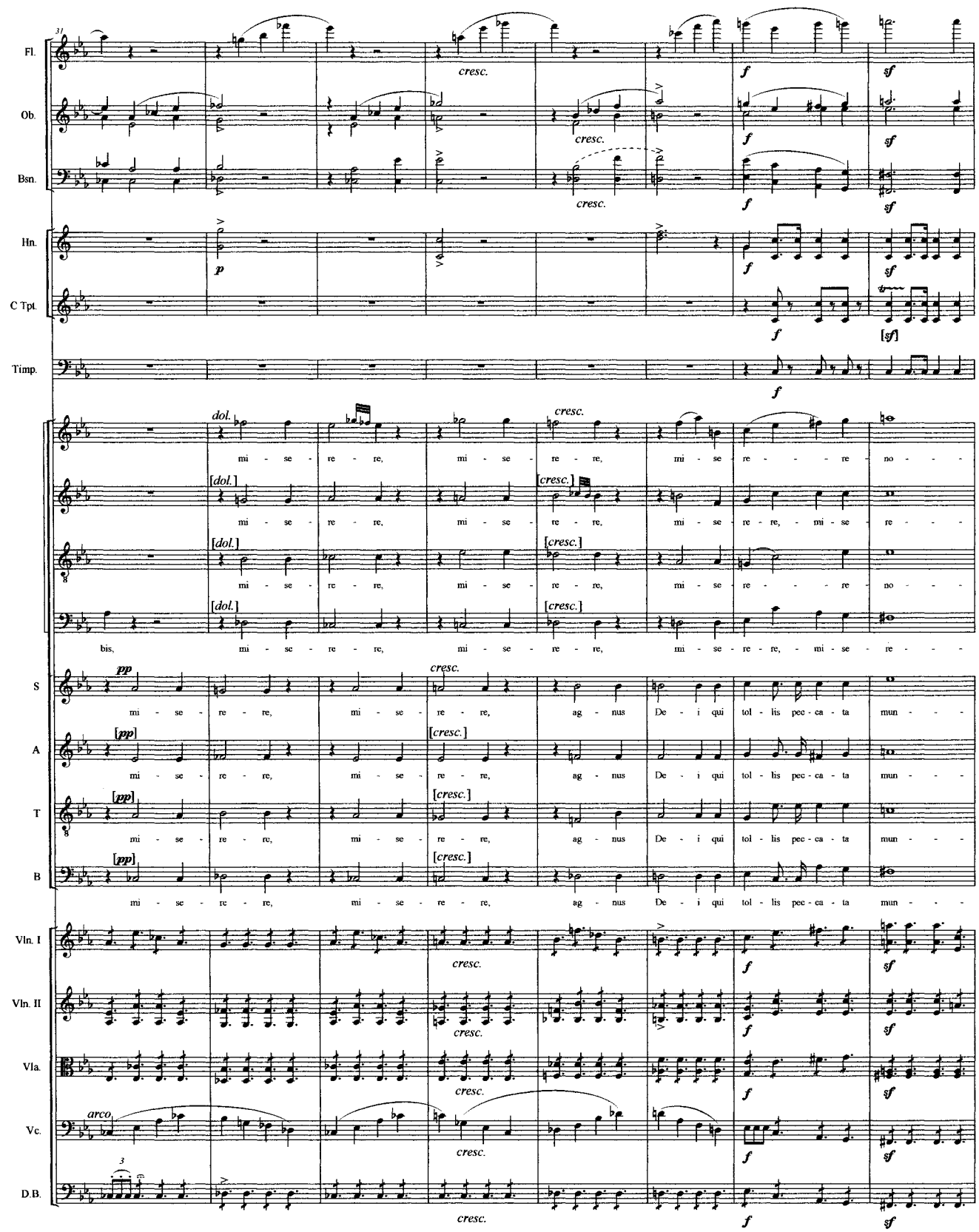
Agnus Dei

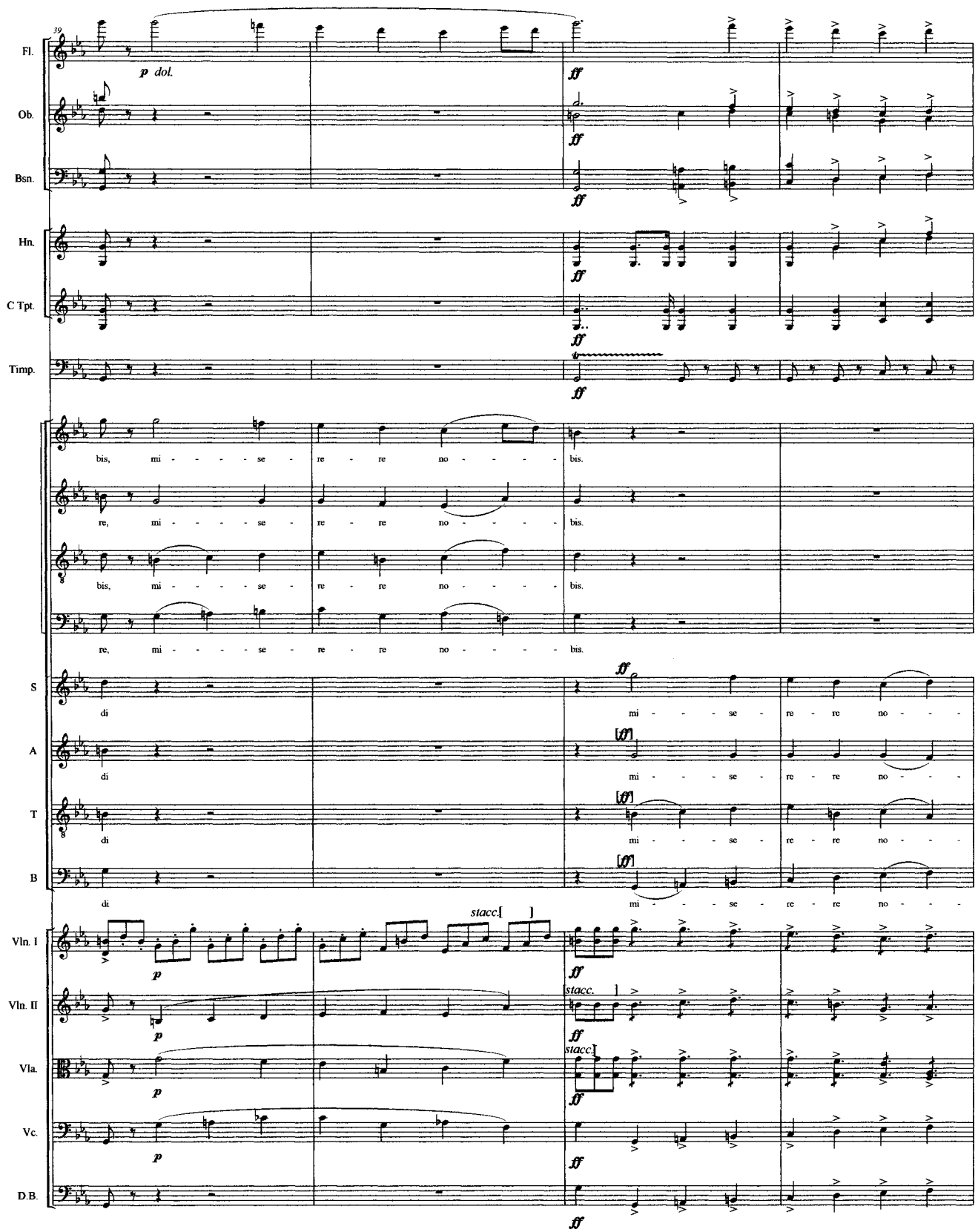












Dona nobis