

Vesna Venišnik

Oddelek za muzikologijo, Filozofska fakulteta, Univerza v Ljubljani  
Department of Musicology, Faculty of Arts, University of Ljubljana

# Instrumental Music and Franciscan Liturgy

## Instrumentalna glasba in frančiškanska liturgija

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### IZVLEČEK

Knjižnica Frančiškanskega reda v Novem mestu hrani bogato zbirko cerkvene in posvetne glasbe iz 18. stoletja. Med ohranjenimi muzikalijami so tudi simfonije. V pričujočem članku bodo predstavljene njihove značilnosti in izvedbene možnosti v okviru cerkvene liturgije.

### ABSTRACT

The Franciscan Library in Novo mesto holds a rather large collection of 18<sup>th</sup> century sacred and secular music. Among the preserved music there are also several symphonies. The article deals with their characteristics and the possibilities of their performance during the church liturgy.

Various religious communities all over Europe shelter rich musical legacies that have been gathered over the course of time for use in the liturgy and devotional services. The Franciscan order in Novo mesto has preserved a rather rich collection itself, most of which was intended for performance during their services in the church of St Leonard. However, the musical heritage preserved in the monastery's library is not made up exclusively of church music, it also consists of numerous secular genres, from solo keyboard pieces and string quartets, to overtures and symphonies. This instrumental music was also probably intended for performance, whether as *Tafelmusik* at special occasions or as part of the church liturgy.

In the course of the 17<sup>th</sup> and 18<sup>th</sup> centuries, instrumental works were incorporated in the liturgy. They were, for instance, performed in specific parts of the Mass, some-

times even replacing particular vocal settings.<sup>1</sup> When the organ, the basis of the musical accompaniment of the service, was supplemented with additional instruments in the mid 17<sup>th</sup> century, the range of instrumental pieces that could be performed widened (sonata da chiesa, concerto grosso, and trumpet concerts), thus enabling the inclusion of genres now regarded as emblems of secular music. Records show that even symphonies were performed in churches during masses. Ten Haydn symphonies from the Benedictine monastery of Göttweig were, for instance, performed liturgically.<sup>2</sup> Moreover, accounts of contemporaries, as well as numerous symphonic repertoires preserved by various religious institutions, attest to the fact that the symphony had a place in church.<sup>3</sup>

While some symphonies were even written for liturgical purposes in *da chiesa* style (one-movement works), such as most of the symphonies by Franciscan priest Stanislao Mattei, others were merely entitled *Sinfonia sollemnis, sollene* (literally: solemn symphony)<sup>4</sup> and did not fundamentally differ from their concert counterparts.<sup>5</sup> Consequently, there are contrary opinions as to whether a specific subgenre, the so-called *sinfonia da chiesa*, actually existed, especially with so few extant examples matching its description.<sup>6</sup> It is more likely that any symphony that could be acquired was performed in churches.<sup>7</sup> The fact that archives of different religious orders collected concert symphonies from numerous composers supports this view.

Many monasteries in the Habsburg Monarchy cultivated the symphony and obtained rather large symphonic repertoires, and the monastic archive in Novo mesto apparently followed their example. The small number of symphonies, preserved in the archive derive from composers of roughly the same generation, including some of the favourites of the era: Joseph Haydn, Carl Ditters von Dittersdorf and Johan Baptist Vanhal.

1 Stephen Bonta, "The Uses of the "Sonata da Chiesa"", *Journal of the American Musicological Society* 22 (1969): 64.

2 Mary Sue Morrow, "Eighteenth-Century Viewpoints", in *The Symphonic Repertoire*, vol. 1, *The Eighteenth-Century Symphony*, ed. Mary Sue Morrow and Bathia Cherugin (Indiana: Indiana University Press, 2012), 51.

3 Musical historian Charles Burney heard symphonies on his journeys through Vienna, and Carl Ditters von Dittersdorf stated that he heard symphonies played in churches in his autobiography.

4 Robert N. Freeman, "The Austrian Cloister Symphony", in *The Symphony 1720-1840*, series B, vol. 6, *Austrian Cloister Symphonists*, ed. Robert N. Freeman (New York: Garland, 1982), Xiii.

5 Ibid..

6 Neal Zaslaw, for instance, considers *sinfonia da chiesa* an autonomous genre. In his article "Mozart, Haydn and the Sinfonia da chiesa", he bases this conclusion on statements by 18<sup>th</sup> century music theorists Johann Mattheson, Johan Adolf Scheibe and J. A. P. Schulz, who claim that symphonies were part of church music and had special characteristics (compositions mostly in one movement, with a serious "air" and fugal forms). However, Stefan Kunze and Otto Biba disagree, rejecting the idea of it being a distinct genre. (Adapted from: Morrow, "Eighteenth-Century Viewpoints", 51).

7 Morrow, "Eighteenth-Century Viewpoints", 51.

List of symphonies and overtures held in the Franciscan Library:

<b>Composer</b>	<b>Composition/Edition</b>	<b>Thematic catalogue number</b>	<b>Date of composition</b>	<b>Date of publication</b>	<b>Signature</b>
Anonymous	<i>Overture</i>		?		Ms. Mus. 409
Anonymous	<i>Symphony?</i>		1751-1800		Ms. Mus. 445
Carl Ditters von Dittersdorf (1739-1799)	<i>Symphony in A major</i>	Margaret Grupp Grave A4	By 1763		Ms. mus. 277
Joseph Haydn (1732-1809)	<i>Sei sinfonie a grande orchestra</i> (collection of 6 overtures)	Anthony Van Hoboken		1782	343
		Ia:13			
		Ia:6			
		Ia:10			
		Ia:15			
		Ia:1			
	<i>Il ritorno di Tobia</i>	Ia:2			
Antonín Kammel (1730-1784)	<i>Symphony in E-flat major</i>		By 1770		Ms. mus. 278 c
Kraus Lambert (1728 - 1790)	<i>Canora Orphei dulce severi nemora</i> (collection of 12 symphonies & 2 serenades)			1762	334
Leopold Mozart (1719-1787)	<i>Pastoral Symphony in G major</i>	Cliff Eisen G3	By 1753		Ms. mus. 282
Niccolo Piccinni (1728-1800)	<i>Sinfonia</i> (Overture to <i>La buona figliuola</i> )		1760		Ms. Mus. 284
Johann Baptist Vanhal (1739-1813)	<i>Symphony in C major</i>	Paul Bryan C1	1763-1765		Ms. mus. 504

Carl Ditters von Dittersdorf was one of the most prolific composers of the symphonic genre in the 18<sup>th</sup> century, and his manuscript copies and prints were widely distributed, so it is not surprising that the Franciscans obtained one of his symphonies. The *Symphony in A major* was written no later than 1766 and has three movements in fast-slow-fast form, which was characteristic of the composer's early symphonies prior to the numerous changes in style in 1773 (from 1773 onwards, he employed exclusively a four-movement model, in which sonata forms and rondos replace the simple binary forms, movement length is extended and the orchestra enlarged).<sup>8</sup> The first and last movements are in the early binary sonata form, although a few measures of modulation in the second part hint at a development section. The slow movement is very short and in a simple binary form. It is interesting that the manuscript version retained by the Franciscans is scored for strings only – two violins, viola and bass – with the original two oboes and two horns omitted.

A number of works by Dittersdorf's contemporary, Johann Baptist Vanhal, were obtained by the Franciscans. As well as six string quartets, six violin duets and divertimentos for string trio, there is also the *Symphony in C major*. Paul Bryan concluded that "it must have been one of Vanhal's best known symphonies because it is listed in six contemporary catalogues or references and eighteen [nineteen including the one in *Novo mesto*] manuscript copies of it have been found".<sup>9</sup> It is the only symphony in the Franciscan Library with four movements, each of which demonstrate an interesting formal design. Although composed in Vanhal's early period, it is the most mature symphony of the collection. While the first movement follows the standard model and is in sonata form, the entire second movement is modelled as a canon. Bryan also noted that the Trio has "a rather long chorale-like melody with irregular phrases that looks as though it might be a chant melody rather like those occasionally employed by Haydn".<sup>10</sup> In his symphonies, Haydn incorporated Gregorian chants, lamentations and chorale melodies; for instance, the melody of the first movement of the *Symphony in C major; No. 30*, is based on an Alleluia. Landon suggests that this symphony was intended for performance during the Easter festivities.<sup>11</sup> Vanhal's symphony ends with an effective rapid Finale. Although his Symphony is scored for strings, oboes, horns, and trumpets-timpani (except for the second movement), only the parts for one violin and timpani have been preserved here.

Another symphony that stands out is Leopold Mozart's *Pastoral Symphony in G major*. Leopold's works are certainly rare in Slovenian archives, and even this work was mistakenly attributed to his son, Wolfgang Amadeus Mozart. This symphony is of a peculiar kind, being a "characteristic"<sup>12</sup> symphony, i.e., a symphony with a specified subject. Moreover, it is an instrumental pastorella, a church composition intended

8 Richard Will, "Carl Ditters von Dittersdorf", in *The Symphonic Repertoire*, Vol. 1, *The Eighteenth-Century Symphony*, ed. Marry Sue Morrow and Bathia Cherugin (Indiana: Indiana University Press, 2012), 483.

9 Paul Bryan, "AE287" (About Symphony in C), *Artaria Editions*, [http://www.artaria.com/SystemLink\\_ProductAboutThisWork\\_339](http://www.artaria.com/SystemLink_ProductAboutThisWork_339), Accessed May 1, 2013.

10 Ibid.

11 H. C. Robbins Landon, *The Symphonies of Joseph Haydn* (London: Universal edition & Rockliff, 1955), 260.

12 Characteristic symphonies were frequently composed in the second half of the 18<sup>th</sup> century. By far the most popular subject was the pastoral, followed by military, hunting and storm depictions. Some composers even tried to attribute national characteristics to their symphonies.

for performance during Christmas mass. Rather than relying on a particular text, the whole mood of the work is characterised by a generalised and favoured subject: the pastoral. One obvious reference to the chosen subject matter is the composer's use of a shepherd's horn (alphorn), but he also uses typical pastoral motifs: perky themes in the first and last movements, including a distinctive theme in 6/8 time, and symmetrical material for the second movement.

Antonín Kammel is represented by several chamber works and his *Symphony in E-flat major*. This symphony also belongs to the last stages of early classicism, being a three-movement work with standard scoring (two oboes, two horns and strings). Interestingly, continuo figures have been added to the bass part, a feature also evident in some of his other symphonies.<sup>13</sup> If these works really were acquired by F. Mathias Poehm,<sup>14</sup> who, like the composer himself, was of Czech decent, then this symphony must have been composed by 1870. Many of Kammel's works are preserved in copied manuscripts by monastery collections in Bohemia, where F. Poehm could have obtained the manuscript before he settled in Novo mesto in the 1870s.<sup>15</sup>

It has already been established that monastic communities fostered the performance of symphonies, with several monks even contributing such works. The Franciscan Library preserves a collection of symphonies by F. Kraus Lambert<sup>16</sup> of the San Benedict Order of the Bavarian monastery Metten. The composer was obviously well known in Slovenian lands,<sup>17</sup> as a printed collection of seven masses and a requiem are held in the library of the priest Peter Pavel Glavar in Komenda. The collection of twelve symphonies and two serenades entitled *Canora orphei dulce severi nemora* was printed in 1762. The symphonies all follow the basic pattern of the early symphony, a three-movement scheme with two fast movements enclosing a slow movement in which the wind instruments are generally omitted. The first movements examined are in the early binary-sonata form, in which the tonic returns with the secondary theme in the recapitulation.<sup>18</sup> Some, however, express the tendencies of full sonata form (the 9<sup>th</sup> symphony), with distinctive first and second material (both returning in the tonic in the recapitulation) and even incorporating a passage with modulation, albeit with no real development of the basic material. The second and third movements are in binary form or binary-sonata form. During the course of the movements, the same, mostly uninventive material is more or less repeated. The motives are very simple in terms of rhythm and melody and are not developed through the course of the music. We cannot speak of themes: the composer works with two-bar groupings repeated

13 Zdenka Pilikova, "Antonín Kammel. Introduction: Life and Works", in *The Symphony 1720–1840*, series B, vol. 13, (New York: Garland, 1982), Xx.

14 Tomaž Faganel, "Glasba klasicizma v novomeški arhivih", in *Dolenjski zbornik* (1997): 218.

15 Faganel, "Glasba klasicizma v ...", 215.

16 Lambert Kraus (Pfreimd (Oberppfalz), 27 September 1729; Metten, 27 November 1790), composer. He joined the Metten monastery in 1747, where he was engaged in multiple functions. Only a year after his admittance he became *regens chori*. He was teaching the choirboys as well as managing the monastery's seminars and in 1770 he was elected abbot. The twelve symphonies and the two serenades are his only instrumental works, his opus concentrates on vocal music for liturgical use as well as stage works.

17 Faganel, "Glasba klasicizma v ...", 216.

18 Jan Larue and Eugene K. Wolf, "Symphony: I. The 18th Century", in *Grove Music Online*, ed. Deane Root, <http://www.oxfordmusiconline.com.nukweb.nuk.uni-lj.si/subscriber/>. Accessed May 15, 2013.

sequentially. The movements examined are basically homophonic. There is little interaction between the instruments, with the second violin normally duplicating the first violin or playing accompanying figures. All twelve symphonies are in a major key, not going beyond three sharps or one flat. They are scored for strings, to which either two clarions with timpani (symphonies 2, 3, 4, 8, 9) or two horns (symphonies 5, 6, 7, 10, 11) or both (symphonies 1&2) are added *ad libitum*, with the wind instruments supporting the strings. In the 1740s, strings and a wind choir of oboes and horns became the standard instrumentation for symphonies, but clarions and timpani were often used in church music. This perhaps affected the composer's choice. On the other hand, the brevity of the movements suggests that these symphonies were actually modelled on overture symphonies, in which clarions and timpani were part of the standard scoring.

It is clear that the symphonies belong to the style of early classicism. Their features are conventional and do not surpass average creativity. The two serenades added in the collection have livelier orchestration, with one requiring two flutes and two horns in addition to strings, and the other requiring two clarinets and two horns. These works have seven movements, each with three minuets, and their compositional technique does not differ from that of the symphonies.

The Franciscan Library holds another printed collection entitled *Sei sinfonie a grand orchestra*, which Joseph Haydn published as Opus 35 with the well-known publisher Artaria. This was apparently a very popular publication, as the Philharmonic Society founded in Ljubljana in 1794 had the exact same collection. The edition is in fact an assembly of six overtures (compared to the symphonies, they are smaller in scope: some are single movement pieces or have three short movements). The fact that Haydn decided to give them the title of symphony demonstrates that the genre was not as determined then as it is now. Moreover, the terms overture and symphony were used interchangeably until the end of the 18<sup>th</sup> century, as is clearly illustrated by the piece entitled *Sinfonia* by Niccolò Piccinni, the prolific opera composer. The *Sinfonia* is in fact the overture to his successful opera *La Buona figliuola*, scored for a standard string ensemble, two oboes and two horns, which, in the symphony version, actually serve as substitutes for trumpets.

Among the manuscripts there is also a part of an instrumental piece of an anonymous composer. Its formal structure with four movements in the order of *Allegro*, *Andante*, *Menuet/Trio* and *Presto* leads to the conclusion that it is most likely a symphony. However, only the part for the second violin is preserved, therefore, it is very difficult to establish to which symphony and author it belongs. There is also an anonymous *Overture*, which contains parts for the violins and horns, but the parts are cut and half of the music is missing. Because of the incomplete and missing parts more substantial information about the pieces cannot be given.

After observing the features of the symphonies held in the Franciscan Library, it is clear that they were not collected randomly. Although not following the guidelines of the church symphony, as they are not single-movement works and do not have any fugal movements, some of them do incorporate sacred elements, such as Vanhal's chant-like melody from the Trio of the *Symphony in C major*, or its canonic slow movement, which would definitely be suitable for church use. As at concert performances of symphonies, during the liturgical movements were performed separately, or, even more likely, only one movement

was selected for performance. Another work very suitable for performance during the liturgy, would be the slow movement from Leopold Mozart's *Pastoral Symphony*, as pastoral elements in music and pastoral works were very common in religious services.

A further interesting fact is that all of the symphonies were probably collected during the time when the church symphony was prospering in the Habsburg Monarchy: in the 1760s and 1770s, until the Josephinian reforms in the 1780s.<sup>19</sup> When the extent of the services had to be moderated, there was no need for the incorporation of symphonies. However, the question of performance possibilities still remains. As has been pointed out before,<sup>20</sup> it is doubtful that the richly scored pieces were ever performed, as it was definitely difficult to acquire the necessary wind instruments. The standard practice, however, was to simply omit instruments that could not be acquired. F. Kraus Lambert's scoring already anticipated this problem, with all of the wind instruments being added *ad libitum*. This may be why the Franciscan copy of Dittersdorf's symphony also omits the winds. These implicit facts indicate that these symphonies were performed during the liturgy; however, further research of the monastery's documents would perhaps reveal explicit evidence that is not offered by the manuscripts.

In conclusion, I would like to add that these symphonies, although few in number, also contribute to a wider and clearer idea of what the symphonic repertoire was like in the second half of the 18<sup>th</sup> century in the Slovenian territory. It is clear that by the end of the 18<sup>th</sup> century, with the establishment of the Philharmonic Society, the prevailing classical repertoire of the cultural capitals was well established in these lands. However, these few symphonies testify to the fact that the periphery of the Habsburg Monarchy was also acquainted with the early stage of classicism.

#### POVZETEK

Bogata zbirka muzikalij iz 18. stoletja knjižnice Frančiškanskega samostana v Novem mestu vsebuje tudi nekaj simfoničnih del. Slednje bi lahko bile namenjene za izvedbo med mašnimi obredi v cerkvi Sv. Lenarta, kjer so Frančiškani skrbeli za bogoslužje. V 17. in 18. stoletju so med cerkvenim bogoslužjem namreč izvajali tudi instrumentalne skladbe, ki jih danes dojemamo kot popolnoma posvetne. Med njimi so bile pogosto tudi simfonije. Simfonije in uverture iz frančiškanske zbirke so dela skladateljev druge polovice 18. stoletja (Johann Vanhal, Carl Ditters von Dittersdorf, Leopold Mozart, Antonín Kammel in Nicolo Piccini) in so predstavnice zgodnje klasicistične ustvarjalnosti. Ohranjena je tudi zbirka dvanajstih simfonij meniha Klause Lamberta iz Bavarske in zbirka uvertur Josepha Haydna.

Nobena izmed simfonij sicer ne sledi oblikovni shemi t. i. *sinfonie da chiesa*, žanru namenjenemu liturgični rabi, kljub temu pa nekatera dela izkazu-

jejo značilnosti, ki jih lahko povežemo s cerkvenim glasbenim bogoslužjem. Trio iz *Simfonije v C-duru* Johanna Vanhala temelji na melodiji, ki je podobna koralnemu spevu. Sorodne tehnike se je v simfonijah pogosto posluževal Haydn. Za bogoslužje bi bil primeren počasni stavek iste simfonije, ki je zgrajen kot kanon. *Pastoralna simfonija* Leopolda Mozarta je pravzaprav instrumentalna pastorella, cerkvena kompozicija, ki je vsebinsko povezana s praznovanjem božiča. Morda so bile prav za bogoslužje namenjene tudi simfonije meniha Klause Lamberta. Hipotezo, da so bile simfonije namenjene za izvedbo v bogoslužju podkrepi dejstvo, da so bile pridobljene v času pred Jožefinskimi reformami, ko so bili mašni obredi še obogateni z instrumentalno glasbo. Sicer drži, da je bilo težko pridobiti vsa predvidena pihala oz. trobila za izvedbo omenjenih del, vendar je treba opozoriti, da je stalna praksa poznega 18. stoletja omogočila, da so se simfonije izvajale v zasedbi, ki je bila v danem trenutku na voljo.

19 Neal Zaslaw, "Mozart, Haydn and the Sinfonia da chiesa", *The Journal of Musicology* 1 (1982): 117.

20 Faganel, "Glasba klasicizma v ...", 216.