

MISSA ECLECTICA: MASS SETTINGS OF THE WORLD CHURCH

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B.M., University of North Texas, 2006

A REPORT

submitted in partial fulfillment of the requirements for the degree

MASTER OF MUSIC

Department of Music
College of Arts and Sciences

KANSAS STATE UNIVERSITY
Manhattan, Kansas

2013

Approved by:

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2013

Abstract

Matthew and Mark both conclude their Gospel accounts of the first Mass, the last supper, the same way: “while singing a hymn they went out to the Mount of Olives.” Since the beginning of the Christian tradition the Mass has been accompanied by religious song.

The structure of the Roman Mass grew, changed, and took its present form over the course of many years from the *Ordo romanus I* of ad 700 to the modern rite. The movements of the Mass Ordinary were all present in the Roman Mass as early as the 8th century, while the sections of the Mass Proper took longer to develop.

Though early settings of the Ordinary were sung to modal chants, the introduction of organum and polyphony in the 14th century gave rise to inventions in compositions that continue to influence music history. Numerous composers have composed Mass settings for liturgical use. Through their work, these composers shaped compositional techniques and paved the way for additional settings of the Mass.

Many other composers' works have outgrown their liturgical use. Composers have used every form from a cappella *missa brevis*, large-scale *cori spezzati* compositions, to orchestral works rarely intended for liturgical use.

Following the Second Vatican Council (1962-1965) the liturgy could be spoken and set musically in the vernacular creating a new collection of compositions in a variety of languages.

Movements from five compositions are the subject of this paper. Each piece was selected to for its compositional techniques from its respective time period and region of the world. The composers represent England, Brazil, Germany, France, and the United States.

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Acknowledgements

The mentorship of the following people was crucial to the success of both this paper and my music education. I am forever grateful.

At Kansas State University:

Dr. Julie Yu

Dr. Joshua Oppenheim

Dr. Craig Parker

Mr. Thomas Bell

Dr. David Pickering

At the University of North Texas:

Dr. Alan McClung

Dr. Jerry McCoy

Mr. Henry Gibbons

Dedication

For my daughter, Hannah Beth, and to my wife, Diana, my strongest confidant and support.

Preface

“From the time of St. Gregory (died 604 A.D.), we have the text of the Mass, its order and arrangement, as a sacred tradition that no one has ventured to touch except in unimportant details. “ -- Fr. Adrian Fortescue, *The Mass: A Study of the Roman Liturgy* [1912], p. 173

Neither conductor nor scholar could begin to study all of the Mass compositions throughout music history. This document does not propose to be an exhaustive examination of Mass compositions but rather to provide insight into studying musical settings of the Mass Ordinary from a variety of time periods and regions.

A detailed analysis of the five compositions is included along with conducting and rehearsal consideration for conductors who might desire to program these particular pieces.

CHAPTER 1 - History of the Mass Ordinary and Musical Composition

History and Development of the Roman Mass Ordinary Texts

Since the institution of the Eucharistic meal, Christians have used music as a part of this ritual celebration.¹ The liturgy, the texts and order of this celebration developed over time, and while some biblical guidance governed this order, many geographic and political variations existed.² The earliest non-biblical liturgy is believed to be the *Ordo romanus I* dating to 700 A.D.³ The Council of Trent (1545-1563) led to Pope Pius V's Missal which fixed the texts and rites of the Mass in the order most commonly associated with the Roman Mass.⁴

The earliest Christians were Jews, and their worship bore strong resemblance to the Jewish tradition with rituals such as scripture reading, study and reflection, and finally, the sacramental meal instituted by Christ.⁵ Though no musical material from this time period exists, biblical accounts provide little doubt that music was a part of these celebrations.⁶

Many scholars separate the early musical texts that accompanied these sacred rituals into two categories: those with psalmodic influence and the New Testament canticles.⁷ Those with psalmodic influence borrowed the rhythm and texts of the book of Psalms, while the New Testament Canticles used the songs of Zechariah and Mary among others. However, the texts that came to comprise the Roman Mass Ordinary do not fit into either category.

¹ Fortesque, A. (1955). *The mass: a study of the roman liturgy*. London: Longmans, Green, and Company. 213.

² Davies, M. (1971). *The roman mass*. Retrieved from <http://www.catholictradition.org/Eucharist/mass-history.htm>

³ Grout, D.J. (1960). *A History of Western Music*. New York, NY: W.W. Norton & Company. 25.

⁴ Dinges, W. D. (1987). Ritual conflict as social conflict: liturgical reform in the roman catholic church. *Sociological Analysis*, 48(2), 138-157. Retrieved from <http://www.jstor.org/stable/3711198>

⁵ Byars, R.P. (2000). *Christian worship: glorifying and enjoying God*. Louisville, Kentucky: Geneva Press. 22-25.

⁶ Matthew 26:30, Mark 14:26

⁷ Westermeyer, P. (1998). *Te deum: the church and music*. Minneapolis: Fortress Press. 104-105.

The Mass Ordinary Texts

The texts of the Roman Mass Ordinary are comprised of scriptural references along with writings of the early Christian church. The five movements of the Mass Ordinary, designated as such because they do not change from day to day, represent the many elements of Judaism, pagan, Greek and Roman traditions that were brought together into Christian worship.

Kyrie Eleison

The early history of the text *Kyrie Eleison* suggests that it functioned as a congregational response associated with various litanies that were used throughout the worship gathering, not only at the now-assigned place after the introit.⁸ This Greek text was likely used as an invocation throughout the worship which was translated and preserved in early Christian litanies.⁹ Numerous scripture references provide the basis for the pleading text of the *Kyrie* including Psalm 6:3 and Luke 18:9-14 among others. The second portion, *christe eleison*, is believed to have been added by Pope Gregory I.¹⁰

The practice of the nine-fold *Kyrie*, with each line of text repeated three times, represents the petitions to the three persons of the Trinity- Father, Son, and Holy Ghost.¹¹ This practice is first seen in the *Ordo of St. Amand* in the 8th century.¹²

Gloria

The *Gloria*, or *Gloria in excelsis*, is a composed expansion of the celestial song sung to the shepherds at the announcement of Christ's birth recounted in Luke's Gospel.¹³ The earliest

⁸ Crocker, R.L. (n.d.). *Kyrie Eleison*. *Grove music online*. Retrieved September 4, 2011 from http://www.oxfordmusiconline.com.er.lib.k-state.edu/subscriber/article_citations/grove/music/15736?q=kyrie+eleison&search=quick&pos=1&_start=1

⁹ Jones, C., G. Wainwright, E. Yarnold. (1978). *The Study of Liturgy*. New York: Oxford University Press. 182-183.

¹⁰ Jeffers, R. (1988). *Translations and Annotations of Choral Repertoire Volume 1: Sacred Latin Texts*. Corvallis, Oregon: Earthsongs. 48.

¹¹ Jungmann, J. A. (1950). *The mass of the roman rite : its origins and development*. New York: Benzinger Brothers. 1:341.

¹² Jeffers, R. (1988). *Translations and Annotations of Choral Repertoire Volume 1: Sacred Latin Texts*. Corvallis, Oregon: Earthsongs. 48.

appearance of the *Gloria* dates to the Apostolic Constitution circa a.d. 380.¹⁴ The subsequent text consists of invocations, acclamations, and finally the closing doxology.¹⁵

Considered one of the great hymns of the church, the *Gloria* became an important text in the world of musical composition.¹⁶ Frequently, the text of the *Gloria* is removed from the Mass Ordinary during the penitential seasons of advent and lent.¹⁷

Credo

The *Credo*, the longest text of the Mass Ordinary, is a direct quotation of the Nicene Creed.¹⁸ An ecumenical statement affirmed by the Roman Catholic Church, the Eastern Orthodox Church and most protestant churches, the creed was developed by the Council of Nicaea held in a.d. 325 and edited in a.d. 381.¹⁹ The purpose of the council was to make a definitive statement on the divinity of Jesus Christ.²⁰

The *Credo* was the final text added to the Mass Ordinary when it was included by Pope Benedict VIII at the insistence of the German emperor, Henry II, in a.d. 1014.²¹

Sanctus

The text of the *Sanctus* is based off of the scripture passage from Isaiah 6:3.²² The acclamation most closely associated with the Eucharistic meal, the *Sanctus* is the oldest

¹³ Luke 2:14

¹⁴ Jeffers, R. (1988). *Translations and Annotations of Choral Repertoire Volume 1: Sacred Latin Texts*. Corvallis, Oregon: Earthsongs. 50.

¹⁵ Crocker, R.L. (n.d.) Gloria in Excelsis. *Grove music online*. Retrived October 15, 2011, from <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11289>

¹⁶ Ibid.

¹⁷ Kelly, T. F. (1984). Introducing the "gloria in excelsis". *Journal of the American Musicological Society*, 37(3), 479-506. Retrieved from <http://www.jstor.org/stable/831336>

¹⁸ Crocker, R.L. (n.d.) Credo. *Grove Music Online. Oxford Music Online*. Retrieved October 15, 2011, from <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/06803>>.

¹⁹ (1999). *Book of confessions*. Louisville, KY: The Office of the General Assembly. 2-3.

²⁰ Christie, F. A. (1910). The significance of the nicene creed: a reply to professor faulkner. *The American Journal of Theology*, 14(2), 266-271.

²¹ Jeffers, R. (1988). *Translations and Annotations of Choral Repertoire Volume 1: Sacred Latin Texts*. Corvallis, Oregon: Earthsongs. 53.

²² Isaiah 6:3

acclamation included in the Mass though it was likely added between the first and fifth centuries A.D.²³ The text of the *Sanctus* is also included in the prose hymn, *Te Deum*.²⁴

Agnus Dei

The final movement of the Mass Ordinary, the *Agnus Dei*, is derived from John 1:29 and also recounts portions of the text embedded in the *Gloria in excelsis*.²⁵ The *Agnus Dei* is associated with the actual distribution of communion.²⁶

See Table 1.1 for the complete text and translation of the movements of the Mass Ordinary.

Historical Perspectives of Compositions of the Mass Ordinary

The texts of the Mass Ordinary have provided inspiration for composers throughout music history and provided for the development of numerous compositional techniques. The earliest forms of these compositions are plainchant melodies developed in the Middle Ages²⁷ Over time, the compositional elements of the Mass adapted to changing trends leading to the concert Mass.

The Middle Ages and Organum

One collection, the *Liber Usualis*, contains the plainchant source material for many later compositions. (See figure 1.1) Compiled by the monks at Solesmes, *Liber Usualis*, meaning roughly the “usual” book, contained all the choral services throughout the church year as well as chant material for all of the divine offices.²⁸ While popular throughout the Middle Ages, the

²³ Crocker, R.L. (n.d.) Sanctus. *Grove music online*. Retrieved October 15, 2011, from

<http://www.oxfordmusiconline.com/subscribe/article/grove/music/24492>

²⁴ Jeffers, R. (1988). *Translations and Annotations of Choral Repertoire Volume 1: Sacred Latin Texts*. Corvallis, Oregon: Earthsongs. 215-220.

²⁵ Crocker, R.L. (n.d.) Agnus Dei. *Grove music online*. Retrieved October 15, 2011 from

<http://www.oxfordmusiconline.com/suscribe/article/grove/music/00293>

²⁶ Jeffers, R. (1988). *Translations and Annotations of Choral Repertoire Volume 1: Sacred Latin Texts*. Corvallis, Oregon: Earthsongs. 57.

²⁷ Grout, D.J. (1960). *A History of Western Music*. New York, NY: W.W. Norton & Company. 31.

²⁸ No author. (1914). Review: Liber usualis. *The Musical Times*, 55(854), 245-246. Retrieved from <http://www.jstor.org/stable/907090> .

Liber Usualis gradually lost its place in liturgical leadership until the renewal period of the early twentieth century. During this time, Pope Pius X issued his *motu proprio* which deemed the chant material again the most holy appropriate and “highest model of church music.”²⁹

During the 13th century the plainchant melodies set to the text of the Mass Ordinary began to undergo compositional transformations. Composers such as Leónin and Perotin, employed a technique called *organum* for “the enhancement of the Divine Service.”³⁰ (See Figure 1.2) Using this technique, composers of the Notre Dame School of polyphony used existing plainchant material harmonized by an additional one or two parts moving in parallel motion.³¹ The *ars antique* period refers to the development of these compositional techniques which perpetuated the progress of the Mass to its more radical settings.

Machaut, the Introduction of Polyphony, and the 15th Century

Leónin and Perotin and the Notre Dame School seceded to the compositional devices of new composers by the middle of the 14th century, most notably those of Guillaume de Machaut (c. 1300-1377). In his *Messe de Notre Dame*, Machaut is the first known composer to write an integrated Mass Ordinary with each movement being thematically connected to the next while still using pre-existing chant material.³² (See Figure 1.3)

Machaut’s composition is the first example of polyphonic Mass composition in music history. Writing for all four voices, Machaut uses isorhythm, a rhythmic phrase repeated throughout the piece, as well as syllabic note-against-note textures throughout each of the movements.³³

Following Machaut’s innovations, the fifteenth century techniques, *fauxbourdon* and *cantus firmus*, further developed compositions of the Mass Ordinary. *Fauxbourdon*, which

²⁹ Westermeyer, P. (1998). *Te deum: the church and music*. Minneapolis: Fortress Press. 270-271.

³⁰ Roesner, E. (1979). The Performance of Persian Organum. *Early Music*, 7(2), 174-189. Retrieved from <http://www.jstor.org/stable/3126336>

³¹ Kennedy, M. (n.d.) Organum. *The Oxford Dictionary of Music*, 2nd ed. rev., Retrieved from: <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e7524>

³² Grout, D.J. (1960). *A History of Western Music*. New York, NY: W.W. Norton & Company. 104.

³³ Blackburn, B.J. (1987). On Compositional Process in the Fifteenth Century. *Journal of the American Musicological Society* 40(2), 210-284. Retrieved from: <http://www.jstor.org/stable/831517>

means “false bass,” was a device by which the chant was accompanied by a lower voice usually singing a sixth below.³⁴ Additionally, a third voice was added, most frequently improvising a new melody at the fourth below.³⁵

The development of *fauxbourdon* and *cantus firmus* led to new unified settings of the Mass Ordinary as evidenced in the works of Dufay, Johannes Ockeghem and John Dunstable.³⁶

The Height of Liturgical Mass Composition: The Renaissance

No other time period contributed more to the development of Mass composition than the Renaissance. The Renaissance was first established in Italy and later spread to England. A wide variety of works were composed during this time including compositions by Josquin Desprez, Palestrina, the Venetian composers, and William Byrd in England.

Writing toward the beginning of the Renaissance, Josquin Desprez’s focus on the text of the Mass Ordinary was unprecedented in music history.³⁷ For the first time, the rhythmic and melodic inflections imitated the spoken phrase. Likewise, Josquin introduced a new concept of imitation using only pieces of pre-existing cantus firmus material (drawing from both chant and secular melodies) rather than full melodies.³⁸

In Venice, the composer Adrian Willaert (and subsequently the composers Giovanni Gabrieli, Andrea Gabrieli, and Claudio Monteverdi) was developing very different techniques in Mass composition. Adrian Willaert’s Mass settings begin to see the use of counterpoint as well as the introduction of a uniquely Venetian technique of composition called the *cori spezzati*, or

³⁴ Grout, D.J. (1960). *A History of Western Music*. New York, NY: W.W. Norton & Company. 104.

³⁵ Trowell, B. (1959). Faburden and Fauxbourdon. *Musica Disciplina* 13, 43-78. Retrieved from:
<http://www.jstor.org/stable/20531911>

³⁶ Westermeyer, P. (1998). *Te deum: the church and music*. Minneapolis: Fortress Press. 238.

³⁷ Seaton, D. (1991). *Ideas and Styles in the Western Musical Tradition*. Mountain View, California: Mayfield Publishing Company. 110.

³⁸ Ibid.

“separate choir,” using two separate ensembles.³⁹ With each of these composers, the influence of chant material was lessened, and the compositions began to introduce more chromaticism.⁴⁰

The development of Mass settings using secular material and expanding grandeur (as in the examples of *cori spezzati*) and the new ideals of the Protestant Reformation concerned the church. As a result, the Council of Trent (1545-1563) was held to reform the Roman Catholic Church. Its influence would impact the composition of and use of Mass music until the Second Vatican Council in 1963.⁴¹ Giovanni Pierluigi da Palestrina’s *stile antico* style became the model of counter-reformation composition.⁴² Composing more than one hundred settings of the Mass Ordinary, Palestrina represented the conservative side of the counter-reformation using few dissonances and staying true to the wishes of the Council of Trent for clear presentation of the text.⁴³ (Figure 1.4)

Other notable composers of the Renaissance era include those who were less conservative and contributed to the push toward the Baroque era: Tomas Luis da Victoria, a student of Palestrina; Orlando di Lasso, the final composer in the Venetian style; and the English-Catholic, William Byrd, who composed for both the Anglican Church and the Catholic Church.⁴⁴

The Baroque: Giving Rise to New Things

The events of the Protestant Reformation had a dramatic effect on the development, or lack thereof, of the Mass during the 17th and 18th centuries. Palestrina’s model of Mass composition remained the dominant idea in the Catholic Church throughout the Baroque era as the strict guidelines of the Council of Trent ruled the day.⁴⁵

³⁹ Landon, H.C.R. & Norwich, J.J. (1991). *Five Centuries of Music in Venice*. New York: Schirmer Books. 44.

⁴⁰ Grout, D.J. (1960). *A History of Western Music*. New York, NY: W.W. Norton & Company. 104.

⁴¹ Dinges, W. D. (1987). Ritual Conflict as Social Conflict: Liturgical Reform in the Roman Catholic Church. *Sociological Analysis* 48(2). 138-157. Retrieved from: <http://www.jstor.org/stable/3711198>

⁴² Seaton, D. (1991). *Ideas and Styles in the Western Musical Tradition*. Mountain View, California: Mayfield Publishing Company. 138.

⁴³ Ibid. 139.

⁴⁴ Westermeyer, P. (1998). *Te deum: the church and music*. Minneapolis: Fortress Press. 238.

⁴⁵ Grout, D.J. (1960). *A History of Western Music*. New York, NY: W.W. Norton & Company. 287.

While restricted in their settings of the Mass, composers such as Dietrich Buxtehude and Heinrich Schütz turned to new genres: the concerto, oratorio and the passion, with texts in their native tongue.⁴⁶ One notable exception is the *B-Minor Mass* composed by Johann Sebastian Bach between 1747-1749.⁴⁷ Bach's work, along with the new genres, made use of a new compositional technique, *basso continuo*, in which the work was accompanied by a consort of chordal instruments reading figured bass.⁴⁸

The Enlightenment & the Concert Mass

With new emphasis placed on the individual experience of faith, the Enlightenment brought an end to the *stile antico* model of Palestrina. Church music (including Mass compositions) slowly conformed to the secular styles of the time period.⁴⁹ The Mass continued to be a secondary genre for many composers, as oratorio provided the opportunity to use *da capo arias* and accompanied recitatives in sacred compositions.⁵⁰ Coinciding with the decline of Lutheran church music, the Enlightenment set the stage for the works of Haydn and Mozart throughout the Classical period.

Franz Joseph Haydn (1732-1809) made significant contributions in Mass composition though mostly outside of the church. Haydn, working at Esterházy under the patronage of Prince Nicholas II, composed during a time period in which instrumental music was banned from the church.⁵¹ However, his six most significant Mass settings, composed between 1796-1802, are premiered following the imperial decree and introduce oratorio components (solo singers, large orchestra, and chorus) to Mass composition. These works, while premiered in Austrian churches,

⁴⁶ Rifkin, J. (1985). Towards a New Image of Henrich Schütz. *The Musical Times*.126(1713). 651-658.

Retrieved from: <http://www.jstor.org/stable/965034>

⁴⁷ Grout, D.J. (1960). *A History of Western Music*. New York, NY: W.W. Norton & Company. 403.

⁴⁸ Williams, P. and David Ledbetter. "Continuo." In *Grove Music Online*. *Oxford Music Online*, Retrieved March 11, 2012 from: <http://www.oxfordmusiconline.com/subscriber/article/grove/music/06353>

⁴⁹ Seaton, D. (1991). *Ideas and Styles in the Western Musical Tradition*. Mountain View, California: Mayfield Publishing Company. 233.

⁵⁰ Grout, D.J. (1960). *A History of Western Music*. New York, NY: W.W. Norton & Company. 449.

⁵¹ Pauly, R.G. (1957). The Reforms of Church Music under Joseph II. *The Musical Quarterly*. 43(3). 372-382. Retrieved from: <http://www.jstor.org/stable/740280>

had little liturgical use and gave rise to the concert Mass settings that would become the standard in the modern and post-modern eras.⁵²

Like Haydn, Wolfgang Amadeus Mozart (1756-1791) composed Mass settings that utilized symphonic and operatic idioms.⁵³ However, Mozart's Mass compositions are not listed among his great works. Typically composed as audition material, Mozart's Masses did serve a liturgical function while still pushing the boundaries of orchestration, solo singing, and counterpoint.⁵⁴ Notable among these compositions, Mozart's final work was a Requiem Mass completed by his students (and possibly his wife, Constanze) following his death.⁵⁵

Beethoven, the Romantic Era, and Today

Like the ideals of the Classical era, the Romantic era embraced individualism as well as a heroic style demonstrated in the life and works of Ludwig van Beethoven (1770-1827).⁵⁶ These ideas continued the dramatic transformation of Mass compositions and directly connected to the later works of Franz Schubert, Hector Berlioz, Giuseppe Verdi, Johannes Brahms, and others in both the 20th and 21st centuries.

Beethoven regarded his *Missa Solemnis*, or Mass in D, as his finest work.⁵⁷ Like the *B-minor Mass*, Beethoven's work had outgrown the confines of ordinary liturgical use. By the 19th century, composers were regularly setting the Mass texts with no intent for the music to be used in the church.⁵⁸ This departure from liturgical function can be traced back to the rules, regulations, and constraints of the Council of Trent.⁵⁹ From this point, composers used the texts

⁵² Grout, D.J. (1960). *A History of Western Music*. New York, NY: W.W. Norton & Company. 486.

⁵³ Ibid. (508).

⁵⁴ Schonberg, H.C. (1997). *The Lives of the Great Composers*. New York, NY: W.W. Norton & Company. 107.

⁵⁵ Kavanaugh, P. (1992). *The Spiritual Lives of Great Composers*. Nashville, TN: Sparrow Press. 31.

⁵⁶ Seaton, D. (1991). *Ideas and Styles in the Western Musical Tradition*. Mountain View, California: Mayfield Publishing Company. 283.

⁵⁷ Grout, D.J. (1960). *A History of Western Music*. New York, NY: W.W. Norton & Company. 536.

⁵⁸ McKinnon, J.W. "Mass." In *Grove Music Online*. *Oxford Music Online*, Retrieved March 10, 2012 from: <http://www.oxfordmusiconline.com/subscriber/article/grove/music/45872>

⁵⁹ Dinges, W. D. (1987). Ritual conflict as social conflict: liturgical reform in the roman catholic church. *Sociological Analysis*, 48(2), 138-157. Retrieved from <http://www.jstor.org/stable/3711198>.

of the Mass Ordinary to accomplish their own musical agendas as demonstrated in the music of Schubert, Berlioz, Fauré and Verdi. Likewise, the texts no longer remained the property of the Catholic Church but received musical treatments from composers of other faith backgrounds including the works of Brahms (Lutheran), Ralph Vaughan Williams (Agnostic), Benjamin Britten (Anglican), and Igor Stravinsky (Russian Orthodox).⁶⁰

Vernacular Mass Settings in the Post Vatican II Church

The Second Vatican Council (1962-1965) acknowledged the modernization and advancements in music composition as well as the changing trends in the ways in which people worship.⁶¹ For the first time, Catholic composers were allowed to compose settings of the Mass Ordinary in their native tongues. This concession led to Mass compositions based on gospel styles as in the Robert Ray *Gospel Mass*,⁶² polka mass settings,⁶³ and compositions in regional languages and dialects, such as C.P.A. Fonseca's *Missa Afro-Brazileira*.

These new realities within the Catholic Church have given birth to a new generation of Mass compositions. With the continued development of these compositions, the Mass Ordinary remains an important source of texts for composers writing in the 21st century.

⁶⁰ Kavanaugh, P. (1992). *The Spiritual Lives of Great Composers*. Nashville, TN: Sparrow Press. 31.

⁶¹ McGann, M.E. and Eva Marie Lummus. (2001). The Emergence of African American Catholic Worship. *U.S. Catholic Historian* 19(2). 27-65. Retrieved from: <http://www.jstor.org/stable/25154767>

⁶² *ibid.*

⁶³ Walser, R. (1992). The Polka Mass: Music of Postmodern Ethnicity. *American Music* 10(2). 183-202. Retrieved from: <http://www.jstor.org/stable/3051724> .

Figures and Tables

Figure 1.1 *Kyrie Eleison* from the *Liber Usualis*

KYRIE XVII.

VI. XIV. s.

K Y-ri- e * e- lé- i-son. *ij.*

Chris-te e- lé- i-son. *ij.*

Ký-ri- e * e- lé- i-son. *ij.*

Ký- ri- e * e- lé- i-son.

Figure 1.2 Example of Organum Compositional Style

Organun doubled

Original voice

Tu pa-tris sem-pi- ter-nus es fi- li-us.
You of the father are the everlasting son (from the Te Deum)

Organum

Original voice doubled

Organum Example by Robert Scheafer. Retrieved from <http://www.edwardschaefer.net>

Figure 1.3 Kyrie from Original Partbook of Machaut's *Messe de Notre Dame*



Public Domain Image

Figure 1.4 Example from Palestrina's *Mass for Pope Marcellus* in modern notation

Table 1.1 Texts and Translations of the Mass Ordinary

Movement	Text	English Translation
Kyrie Eleison	Kyrie eleison. Christe eleison. Kyrie eleison.	Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.
Gloria in Excelsis	Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus sanctus. Tu solus Dominus. Tu solus Altissimus, Jesu Christe. Cum Sancto Spiritu, in gloria Dei Patris. Amen.	Glory be to God on high. And on earth peace, good will towards men. We praise Thee. We bless Thee. We worship Thee. We glorify Thee. We give thanks to Thee for Thy great glory. O Lord God, heavenly King, God the Father Almighty. O Lord, the only-begotten Son, Jesus Christ. O Lord God, Lamb of God, Son of the Father. Thou that takest away the sins of the world, have mercy upon us. Thou that takest away the sins of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us. For Thou only art holy. Thou only art the Lord. Thou only, O Christ, with the Holy Ghost, art most high in the glory of God the Father. Amen.
Credo	Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium, et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de coelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine; et homo factus est. Crucifixus etiam pro nobis; sub Pontio Pilato passus, et sepultus est. Et resurrexit tertia die,	I believe in one God, the Father Almighty, maker of heaven and earth, and of all things visible and invisible. And in one Lord Jesus Christ, the only-begotten Son of God. Begotten of his Father before all worlds. God of God, light of light, very God of very God. Begotten, not made, being of one substance with the Father: by whom all things were made. Who for us men, and for our salvation came down from heaven. And was incarnate by the Holy Ghost of the Virgin Mary; and was made man. And was crucified also for us; under Pontius Pilate, he suffered and was buried. On the third day He rose again,

	<p>secundum Scripturas. Et ascendit in coelum; sedet ad dexteram Patris.</p> <p>Et iterum venturus est cum gloria, judicare vivos et mortuos: cujus regni non erit finis.</p> <p>Et in Spiritum Sanctum, Dominum et vivificantem: qui ex Patre Filioque procedit.</p> <p>Qui cum Patre et Filio simul adoratur, et conglorificatur;</p> <p>qui locutus est per prophetas. Et unam sanctam catholicam et apostolicam Ecclesiam.</p> <p>Confiteor unum baptisma in remissionem peccatorum.</p> <p>Et expecto resurrectionem mortuorum.</p> <p>Et vitam venturi saeculi. Amen.</p>	<p>according to the Scriptures. And ascended into heaven; and sitteth on the right hand of the Father.</p> <p>And He shall come again with glory, to judge the living and the dead: Whose Kingdom shall have no end.</p> <p>And in the Holy Ghost, the Lord and Giver of Life, who proceedeth from the Father and the Son.</p> <p>Who with the Father and the Son together is worshipped and glorified:</p> <p>who spake by the prophets. And in one holy, Catholic and Apostolic Church.</p> <p>I acknowledge one Baptism for the remission of sins.</p> <p>And I look for the Resurrection of the dead.</p> <p>And the Life of the world to come. Amen.</p>
Sanctus	<p>Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.</p> <p>Pleni sunt coeli et terra gloria tua.</p> <p>Osanna in excelsis.</p>	<p>Holy, Holy, Holy Lord God of Sabaoth.</p> <p>Heaven and earth are full of Thy glory.</p> <p>Hosanna in the highest.</p>
Agnus Dei	<p>Agnus Dei, qui tollis peccata mundi, miserere nobis.</p> <p>Agnus Dei, qui tollis peccata mundi, miserere nobis.</p> <p>Agnus Dei, qui tollis peccata mundi, dona nobis pacem.</p>	<p>O Lamb of God, that takest away the sins of the world, have mercy upon us.</p> <p>O Lamb of God, that takest away the sins of the world, have mercy upon us.</p> <p>O Lamb of God, that takest away the sins of the world, grant us Thy peace.</p>

CHAPTER 2 - *Mass in G-minor* by Ralph Vaughan Williams

Biographical Information on the Composer

Ralph Vaughan Williams (1872-1958) was an English composer whose works include nine symphonies, orchestral works, song cycles, operas and numerous choral pieces.⁶⁴ His contributions include significant work in the world of church music along with the revival of a distinct English school of composition.

Vaughan Williams (Figure 2.1) found his voice as a composer through a unique English nationalistic style.⁶⁵ In his 1912 essay, “Who wants the English Composer?” Vaughan Williams speaks to the contributions made by composers of English descent.⁶⁶ While many dismissed the contributions of English composers at the beginning of the twentieth century, it was through the works of Thomas Tallis, Henry Purcell, and other English composers that Vaughan Williams was able to rediscover an English perspective in musical composition.⁶⁷ These influences would shape the source material, style, and texts of the composer’s works throughout his career.

Mass in G-minor in context

Vaughan Williams’ *Mass in G-minor* was the composer’s most lengthy work for unaccompanied vocal ensemble.⁶⁸ (Figure 2.2) Like many composers, the structure of Vaughan Williams’ work is based off (one of his earlier compositions) the instrumental work *Fantasia on a Theme by Thomas Tallis*.⁶⁹ This is not coincidental as the Mass was connected to the revival of

⁶⁴ Grout, D.J. (1960). *A History of Western Music*. New York, NY: W.W. Norton & Company. 689.

⁶⁵ Ottaway, H. and Alain Frogley. “Ralph Vaughan Williams.” In *Oxford Music Online*. Retrieved April 12, 2012 from: <http://www.oxfordmusiconline.com/subscriber/article/grove/music/42507>

⁶⁶ Vaughan Williams, R. (2008). *Vaughan Williams on Music*. New York, NY: Oxford University Press. 39.

⁶⁷ Pike, L. (1984). “Tallis: Vaughan Williams: Howells: Reflections on Mode Three” *Tempo*, New Series (149). 2-13.

⁶⁸ Conte, D. (2002). “Ralph Vaughan Williams’s “Three Shakespeare Songs”: An Analytical Guide for Conductors and Composers.” *Choral Journal*. 42(9). 9-23.

⁶⁹ Ibid.

English polyphony that dominated both Vaughan Williams' and Herbert Howells' compositional outputs.⁷⁰ The piece was dedicated to Gustav Holst and the Whitsuntide Singers and received its premiere in December 1922 at Birmingham Town Hall.⁷¹

A Conductor's Perspective to the *Kyrie* from *Mass in G-minor*

Unlike the subsequent movements of the work which are scored for double choir, the *Kyrie* movement of Vaughan Williams' *Mass in G-minor* uses only a four-voice choir along with four soloists. Drawing heavily on the techniques of earlier Renaissance composers (Thomas Tallis and Henry Purcell), Vaughan Williams' opening movement uses the idea of *cantus firmus* (though not based on any pre-composed material). The altos introduce the first theme beginning on the dominant which is then sung by the basses three measures later beginning on the tonic pitch. (Figure 2.3) Each entrance of the theme is changed slightly avoiding the repetition of earlier works.

The organ part, marked *ad libitum* in the score, plays a much more crucial role in the double choir movements that follow. One edition of the work suggests that the organ may be omitted entirely. If used, the organist should be careful not to distort the clarity of the chant-like vocal parts.

The soloists, who sing the "B" section in this A-B-A form, can more easily sing from the chorus in this movement than in the later sections of the Mass. The second "A" section begins prior to the cadence of the solo section making the chorus entrances a challenge. Conductors should strive for clarity in their gesture to aid singers in making precise entrances at this point as well as other independent moments throughout the piece.

The chant-like nature of this movement leaves many lines exposed. This is particularly true for the alto section which begins and ends the piece. Singers should work to sing with minimal vibrato so as to present the line as "one voice." Additionally, the tessitura may require that some tenors sing the alto lines at the beginning and the end of the piece to achieve the desired tone.

⁷⁰ Creasy, B. "Mass in G-minor- Ralph Vaughan Williams" *Program Notes*

<http://www.choirs.org.uk/prognotes/Vaughan%20Williams%20Mass%20in%20G%20Minor.htm>

(accessed September 10, 2012)

⁷¹ Ibid.

Theoretical Analysis of the *Kyrie* from *Mass in G-minor*

Form:	Introduction	A	B	A
	The introduction is for optional organ			
Phrase Structure:		Theme 1: 5 measures (mm.4-8) Theme 2: 6 measures (mm.8-13)	7 measures (mm 18-24)	Theme 1: 5 measures (mm. 33-38) Theme 2: 6 measures (mm. 38-43)
Tempo Marking:	Slow			
Dynamics:	p-mf	p	pp-ppp	pp-ppp
Meter:	4/2	3/2	4/2	4/2
Tonality:	g-minor (melodic)	d-minor	g-minor	g-minor
Accompaniment:	Optional organ			
General Character:		Sempre legato	Sempre legato	Sempre legato
Means for expression:		Dotted half-notes		

CHAPTER 3 - *Missa Afro-Brazileira* by Carlos A.P. Fonseca

Biographical Information on the Composer

Maestro Carlos Alberto Pinto Fonseca was a highly respected pianist, conductor and composer in Brazil. (Figure 3.1) Famous for his commitment to the folk music of Latin America, Fonseca's compositional output includes many works based on Brazilian folksongs and Latin American folk idioms.⁷²

Born in 1933, Fonseca is best known for his work with the *Ars Nova* Choral Ensemble based in his hometown of Belo Horizonte. He died in 2006 leaving behind a portfolio of choral compositions that advanced the Brazilian choral idea.⁷³

Missa Afro-Brazileira in context

Fonseca's masterpiece, the *Missa Afro-Brazileira*, was composed in 1971. Unlike many of his predecessors, Fonseca shows little interest in adapting his compositions to the Western-European idea using little counterpoint and incorporating numerous Latin influences.⁷⁴ As a result of the Second Vatican Council, composers were now allowed to write settings of the Mass in their own vernacular.⁷⁵ Fonseca not only uses the regional dialect of Belo Horizonte but also uses syncopated rhythms and a multi-voice texture characteristic of Brazilian folk music.⁷⁶

A Conductor's Perspective of the *Gloria* from *Missa Afro-Brazileira*

The *Gloria* from Fonseca's *Missa Afro-Brazileira* presents unique challenges for the conductor and chorus. For a Western choir, the largest challenge is in the rhythm. Fonseca's syncopated figures may result in imperfect entrances. (Figure 3.2) Choirs should spend a

⁷² Cultural Institute of Carlos Alberto Pinto Fonseca. <http://icapf.wordpress.com/>

⁷³ Ibid.

⁷⁴ de Lerma, D. (1979). *The Black Perspective in Music*. 7(2). 267.

⁷⁵ Milner, A. (1964). Music in a Vernacular Catholic Liturgy. *Proceedings of the Royal Music Association*. 91st session (1964-1965). 21-32.

⁷⁶ de Lerma, D. (1979). *The Black Perspective in Music*. 7(2). 267.

significant amount of time “count-singing” or chanting the rhythms prior to singing on pitch. Conductors should be confident in their rehearsal tempo versus performance tempo. Rehearsing at too fast a pace will undoubtedly lead to an unclear presentation.

The b-section of the movement presents a uniquely different idea mimicking the samba dance rhythm of Brazil. In the c-section, the tenors and basses imitate the rhythms of the claves and string bass. (Figure 3.3) Throughout the piece each section should be careful to understand its role in the overall texture of the piece.

Additionally, the pronunciation of the Portuguese diction will surely be a challenge for many Western choirs. The composer has included a pronunciation guide in the preface to the work that should be consulted thoroughly. To achieve proper diction, singers should recognize that the Latin vowels are much brighter in characteristic than is usually acceptable in Western music.

Theoretical Analysis of *Gloria* from *Missa Afro-Brazileira*

Form:	A	B	C	D	C
Phrase	2 measures	6 measures	1 measure	4 measures	1 measure
Structure:	(mm. 1-2)	(mm.8-13)	(m. 15)	(mm 20-24)	(m. 29)
Tempo:	Quarter=108-112	Quarter=50	Quarter=112	Quarter=92-104	Quarter=112
Dynamics:	F	p	mf	p	mf-f
Meter:	4/4				
Tonality:	b-minor	E-Major	E-Major	E-Major	E-Major/C# Major
Accompaniment:	A Cappella				
General Character:	Rhythmic like a dance	Calmo e dolce	Molto articolato	Samba/”Marcha Rancho”	Molto articolato

Figures

Figure 3.1 Carlos Alberto Pinto Fonseca



Figure 3.2 Opening Rhythms of *Gloria* from *Missa Afro Brasileira*

Figure 3.2 shows the opening rhythms of the *Gloria* from *Missa Afro Brasileira*. The score is written for Soprano, Alto, Tenor, Bass, and Piano (For rehearsal only). The tempo is marked $\text{♩} = 108-112$. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Glo-ri-a De - us", "Glo-ri-a in ex-cel-sis De - o et in ter-ra pax ho-", "nas al-tu - ras", "mi-ni-bus, Glo-ri-a in ex-cel-sis De - o et in -ter-ra pax ho-". The score includes dynamic markings such as *f* and *mf*, and includes rehearsal marks. The piano part features a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

Figure 3.3 Tenor/Bass at Measure 20

20 **NÓS VOS LOUVAMOS** 21

Tempo de "Marcha Rancho" ♩ = 92-104 *mp*

legato Nós vos lou - va - mos nós vos ben - di -

legato p Nós vos lou - va - mos nós vos ben - di -

p molto articolato e staccatiss (come tamburo)
Lau - da - mus__ te. Be - ne - di - ci - mus__ te. A - do - ra - mus__ te. Glo - ri - fi -

mp (come gran cassa)
Lau - da mus - te. Be - ne - di - ci - mus te. A - do - ra -

Tempo de "Marcha Rancho" ♩ = 92-104

CHAPTER 4 - Mass No. 10 “*Paukenmesse*”(Hob. XXII:9) by Franz Joseph Haydn

Biographical Information on the Composer

The composer Franz Joseph Haydn bridged the time between the classical period of Mozart and the new romantic ideas of Beethoven. (Figure 4.1) Beginning his career under the classical patronage system and ending as a “free artist,” Haydn became one of the leading composers of his time.⁷⁷ Although known as the “father of the symphony,” Haydn enjoyed success in every major genre of his generation including large scale choral works such as the Mass No. 10 “*Paukenmesse*.”(H. XXII:9)⁷⁸

The patronage of the Esterházy family provided the opportunities for which many of Haydn’s greatest works were conceived. During the rule of Nikolaus I, Haydn led one of the largest orchestras in Europe. In this role, he led music for official court functions, the opera, incidental music for the theater, and composed a number of works for his patron’s own use.⁷⁹ It was during his time at Esterházy (Figure 4.2) that the master composer met the young Mozart.⁸⁰ Haydn’s compositional output consisted of numerous large scale works including symphonies, oratorios (such as *The Creation*), string quartets and other chamber music, in addition to his 15 settings of the Mass for liturgical use.⁸¹

Following Nikolaus’ death, the orchestra at Esterházy was reduced in size leaving the famous composer much free time. During this period, Haydn traveled to London as an independent musician and composed many of his late symphonies, including the *London*

⁷⁷ Webster, J. and G. Feder. “Haydn, Joseph.” In Oxford Music Online.

⁷⁸ Ibid.

⁷⁹ Schonberg, H.C. (1997). *The Lives of the Great Composers*. New York, NY: W.W. Norton & Company. 88.

⁸⁰ Ibid.

⁸¹ Westermeyer, P. (1998). *Te deum: the church and music*. Minneapolis: Fortress Press. 237.

Symphony.⁸² With another new master, Nikolaus II, Haydn returned to Esterházy late in his career when the orchestra was restored primarily for church services. It was during this time that Haydn composed numerous settings of the Mass Ordinary including the “Paukenmesse.”⁸³

The Mass No. 10 “Paukenmesse” (Hob. XXII:9) in Context

In 1795, while in London, Haydn received word from his new prince, Nikolaus II, that he was to return to Esterházy to restore the former orchestra. Haydn’s new patron had little expectation for his famous Kappellmeister with one exception. Haydn was to compose a new setting of the Mass each year for the name day of Princess Josepha Maria with the ceremony taking place at Eisenstadt.⁸⁴ Most scholars believe the first performance of Mass No. 10 took place in September of 1796 during the time of the Napoleon’s conquests throughout Europe. This particular moment in time likely explains the work’s many titles: Mass in C, Missa in Tempore Belli (Mass in Time of War) or “Paukenmesse” (Kettle Drum Mass- referring to the sinister timpani part in the *agnus dei* movement).⁸⁵

While an imperial decree from 1783 to 1792 had prevented the use of orchestra in church, much of Haydn’s Mass output, including the “Paukenmesse,” took place from 1796 to 1802.⁸⁶ The six settings composed during this creative output include Haydn’s “Lord Nelson Mass,” *Theresienmesse*, and the *Harmoniemesse* in addition to the “*Paukenmesse*.” While sometimes criticized for writing overly-joyous music, Haydn responded that surely God would not rebuke him for celebrating the Lord “with a joyful heart.”⁸⁷

⁸² Hadden, J. Cuthbert. (1902) “Haydn.” *Master Musicians Series*. London: J.M. Dent & Co.

⁸³ Webster, J. and G. Feder. “Haydn, Joseph.” In Oxford Music Online. Retrived March 10, 2012 from: <http://www.oxfordmusiconline.com/subscriber/article/grove/music/44593>

⁸⁴ Landon, H.C.R. (1961) Preface to *Haydn: Missa in Tempore Belli*. London: Barenreiter. VI.

⁸⁵ Ibid.

⁸⁶ Grout, D.J. (1960). *A History of Western Music*. New York, NY: W.W. Norton & Company. 486-487.

⁸⁷ Ibid.

A Conductor's Perspective of the *Credo* from Mass No. 10 "*Paukenmesse*" (Hob. XXII:9)

The credo movement of Haydn's Mass No. 10 presents a number of challenges for the conductor and the singer. The first of the challenges is the sheer quantity of notes and texts. Each theme is presented by the subsequent section's entrances. The conductor should strive for clear, articulated entrances from his singers with each entrance being the most present sound at that moment. Singers should take care to understand when the texture changes from contrapuntal motion to homophony and adjust their dynamic levels accordingly.

In addition to the textual and note challenges, the conductor must maintain careful attention to the orchestra and insist on appropriate articulations from the string players. Haydn does not simply use the orchestra as accompaniment but provides passages where the orchestra plays an integral part in the forward motion of the piece. Choral conductors should work to shape these moments in the same character they want from their singers in each section of the piece.

As is typical for a classical piece of music, the dynamic contrasts between forte and piano are dramatic and happen quickly. These should be clearly marked in the score to ensure that the conducting gesture reflects the character of each phrase. Finally, great care should be taken to understand the guideposts of the text. This provides the motivation for Haydn's sections of unison singing versus contrapuntal lines. For example, the unison lines of "et ressurexit" ascend providing a direct illustration of the resurrection of the body. (Figure 4.3) Haydn's setting of this text is deliberate, and singers should strive for clarity of text over individual glory of tone. The conductor, as well as the singers, should strive to present the different sections of the Nicene Creed with different levels of inflection and sensitivity.

Theoretical Analysis of *Credo* from Mass No. 10 “*Paukenmesse*”

(Hob. XXII:9)

Form:	A	B	C	D
Phrase Structure:	5 measure phrases (mm.3-8)	Short, 2 measure phrases within longer motive (mm.40-41)	5 measure phrases alternating between soloists and choir (mm.96-101)	4 measure phrases (mm. 186-189)
Tempo:	Allegro	Adagio	Allegro	Vivace
Dynamics:	F	pp-F (alternating)	F-FF	F
Meter:	4/4	3/4	3/4	Alle breve
Tonality:	C-Major	c-minor	C-Major	C-Major (moving through several other keys)

Figures

Figure 4.1 Franz Joseph Haydn



Retrieved from www.classical.net

Figure 4.2 Esterhazy Palace



Figure 4.3 “Et resurrexit” from the Credo of *Missa in Tempore Belli*

Allegro
♩ = 144

Et re-sur - re-xit,
Et re-sur - re-xit,
Et re-sur - re-xit,
Et re-sur - re-xit,

Allegro

et re-sur - re - xit ter - ti - a di - e, se - eun - dum Scrip - tu-ras.
ter - ti - a di - e, se - eun - dum Scrip - tu-ras.
et re-sur - re - xit ter - ti - a di - e, se - eun - dum Scrip - tu-ras.
ter - ti - a di - e, se - eun - dum Scrip - tu-ras.

CHAPTER 5 - *Requiem* by Gabriel Fauré

Biographical Information on the Composer

Well known in his native France, Gabriel Fauré's (Figure 5.1) music was not highly regarded or well received outside of France for many years. Known for his lyrical melodies and a style fitting of French aristocratic society, Fauré (1845-1924) studied composition with Louis Niedermeyer as well as Camille Saint-Saëns.⁸⁸ He served as professor of composition and director of the Paris Conservatory until a hearing impairment forced his resignation in 1920.⁸⁹

Fauré's largest contribution was in the world of French song. Having composed over 100 songs, Fauré composed in the style of Charles Gounod and very rarely strayed from lyrical melodies and few displays of virtuosity.⁹⁰ Not known for his skills as an orchestral composer, Fauré often had students or other composers complete the orchestrations for his larger works.⁹¹ As a student, Fauré studied a modal form of Gregorian Chant that dramatically influenced the harmonic progressions of his works. By using fragments of melody, in an almost Wagnerian style, Fauré frequently obscured tonality in his compositions fading unresolved seventh and ninth chords into the next idea.⁹²

Fauré began suffering from hearing loss as early as 1904. By the time of his late work including the well received opera, *Penelope*, Fauré was no longer able to hear his own compositions.⁹³ In his obituary, the author Calvocoressi asks the question, "One vainly wonders why Fauré's music, with its perfect Atticism and far-reaching originality, should have remained

⁸⁸ Landormy, P. and M.D.H. Norton. Gabriel Fauré (1845-1924). *The Musical Quarterly*. 17(3). 293-301.

Retrieved March 11, 2012 from: <http://www.jstor.org/stable/739035>

⁸⁹ Calvocoressi, (N.D.) Obituary: Gabriel Fauré. *The Musical Times*. 65(982). 1134. Retrieved from:

<http://www.jstor.org/stable/911967>

⁹⁰ Grout, D.J. (1960). *A History of Western Music*. New York, NY: W.W. Norton & Company. 662-663.

⁹¹ Boyd, M. (1963). Fauré's Requiem: a reappraisal. *The Musical Times*. 104(1444). 408-409. Retrieved from: <http://www.jstor.org/stable/950393>

⁹² Grout, D.J. (1960). *A History of Western Music*. New York, NY: W.W. Norton & Company. 662-663.

⁹³ Landormy, P. and M.D.H. Norton. Gabriel Fauré (1845-1924). *The Musical Quarterly*. 17(3). 293-301.

Retrieved from: <http://www.jstor.org/stable/739035>

neglected or under-rated outside France.”⁹⁴ In the modern repertoire, the composer remains known only for a few songs and his Requiem Mass.

The Requiem in Context

Gabriel Fauré’s *Requiem* was premiered in 1887 and was most likely written in response to the death of the composer’s father and was finished following the death of his mother.⁹⁵ The orchestration of the work has been scrutinized by many scholars, leading to multiple editions including one by English composer and scholar, John Rutter.⁹⁶ The many discrepancies in the instrumentation may be a result of Fauré’s reluctance to publish the work and the publisher’s desire to reproduce a work that would garner interest from the music community (bassoons, horns and optional trumpets were added for this purpose).⁹⁷

Fauré’s Mass differs from other settings of the Requiem Mass in that it makes slight alterations and additions to the usual order. The composer chooses to leave out the “tuba mirum” text and adds two new movements- the *Pie Jesu* and the transcendent *In Paradisum*. These liberties have led many to refer to Fauré’s work as a “peaceful Requiem without the last judgement.”⁹⁸ The original performance consisted of only five movements (Kyrie, Sanctus, Agnus Dei, Pie Jesu, and In Paradisum) with the Offertory and Libera Me being added for a later revision.

The influence of plainchant can be seen throughout the work with melodic motifs that link the different movements together (i.e. the soprano line “te decet...” in the Kyrie movement connected to the violin part of the Sanctus movement.)⁹⁹

⁹⁴ Calvocoressi, M.D. Obituary: Gabriel Fauré. *The Musical Times*. 65(982). 1134. Retrieved from:

<http://www.jstor.org/stable/911967>

⁹⁵ Bawden, J. Requiem: Gabriel Fauré. Program Notes. Retrieved from:

<http://www.choirs.org.uk/prognotes/faure%20requiem.htm>

⁹⁶ Ibid.

⁹⁷ Boyd, M. (1963). Fauré’s Requiem: a reappraisal. *The Musical Times*. 104(1444). 408-409. Retrieved from: <http://www.jstor.org/stable/950393>

⁹⁸ Bawden, J. Requiem: Gabriel Fauré. Program Notes. Retrieved from:

<http://www.choirs.org.uk/prognotes/faure%20requiem.htm>

⁹⁹ Boyd, M. (1963). Fauré’s Requiem: a reappraisal. *The Musical Times*. 104(1444). 408-409. Retrieved from: <http://www.jstor.org/stable/950393>

While a regular part of the choral/orchestral repertoire today, Fauré's *Requiem* did not receive favorable attention until the late 1950s.¹⁰⁰

A Conductor's Perspective of the *Sanctus* from *Requiem*

The lyrical quality of the *Sanctus* movement from Gabriel Fauré's *Requiem* calls for the utmost sensitivity in conducting gesture and smoothness of musical line from the singers. The work is primarily a duet between men's and women's voices with the solo violin becoming a third voice in the dialogue.

Fauré uses minimal orchestration of harp and viola to communicate the ethereal quality of this movement. Attention should be given to the call and response dialogue between the women and men at the entrance of the text. The composer writes the lines, as well as the dynamic markings, to indicate the natural rise and fall of the line.

The violin appears for the first and only time in the work during the *Sanctus*. The solo violin part is not functioning as accompaniment but, by repeating earlier material, is thematically connecting this movement to the earlier movements of the work. Conductors should apprise singers of this reality to ensure that the violin is an equal voice in the texture throughout the piece. Attention should also be given to the entrance of the horns announcing the b-section of the work.

Fauré's modern understanding of dynamics allow for more ebb and flow than that of Haydn. However, the work should never grow to a level that obscures the joyful entrance of the "hosanna" section sung by the unison men's voices.

Conductors must have an understanding of the tempo. While slow, the integrity of the sixteenth notes must be maintained from the beginning to avoid rushing as the choir sings long, sustained phrases.

¹⁰⁰ Bawden, J. *Requiem: Gabriel Fauré*. Program Notes. Retrieved from:

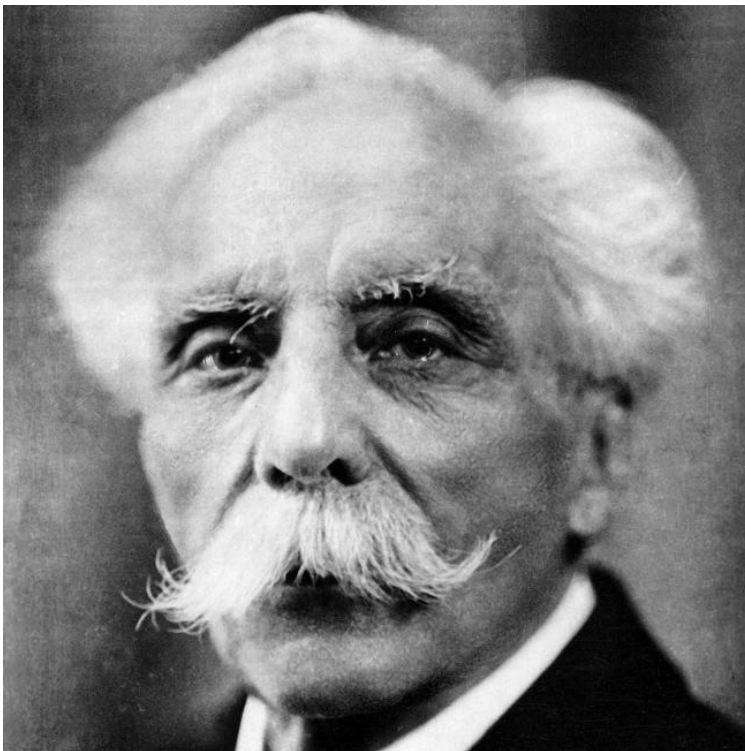
<http://www.choirs.org.uk/prognotes/faure%20requiem.htm>

Theoretical Analysis of *Sanctus* from *Requiem*

Form:	A	B	A'
Phrase Structure:	3 measure phrases (mm.3-5)	5 measures (mm.44-49)	3 measures (mm.53-55)
Tempo:	Andante Moderato Quarter=60	Quarter=60	Quarter=60
Dynamics:	pp-p	FF-f-pp	pp
Meter:	3/4	3/4	3/4
Tonality:	E♭ Major	E♭ Major	E♭ Major
Accompaniment	Harp/Viola/Solo Violin	Horn entrance	Harp/Viola/Solo Violin

Figures

Figure 5.1 Gabriel Fauré



CHAPTER 6 - *Gospel Mass* by Robert Ray

Biographical Information on the Composer

The almost simultaneous events of the U.S. Civil Rights movement, the Black Arts movement in America, and the Second Vatican Council, gave rise to the unprecedented inclusion of liturgical music from the African-American tradition and new African-American composers.¹⁰¹ In addition to the inclusion of spirituals and gospels in new hymnal collections, composers such as Robert Ray (b. 1946) began to develop new settings of the Mass Ordinary in the gospel style.¹⁰²

Robert Ray (Figure 6.1) is a Professor of Music and coordinator of keyboard studies at the University of Missouri St. Louis. He is well known for his compositions, the *Gospel Mass* and *He Never Failed Me Yet*. The *Gospel Mass* was published in 1981 following Ray's work as a liturgy leader in the National Office of Black Catholics. The work is Dr. Ray's interpretation of contemporary African-American liturgical music along with more than 2000 years of liturgical tradition.¹⁰³ The composer says the following about his work, "It is my desire to combine centuries of old traditions of Mass settings with sounds of the contemporary Black Church. The move from Latin to English created new opportunities for composers to express their feelings about the texts of the Ordinary of the Mass. I wanted everyone to experience the sense of joy and celebration that is generally felt in true African-American worship."¹⁰⁴

A Conductor's Perspective of the *Agnus Dei* from *Gospel Mass*

The *Agnus Dei* in Robert Ray's *Gospel Mass* is a lyrical ballad in the gospel style. The opening solo can be effectively sung by either a tenor or soprano able to negotiate the tessitura of the solo lines. Conductors should be incredibly mindful of the tempo and avoid the temptation of many gospel pieces to rush. The choir should sing with unified, round vowels as is characteristic of African-American music avoiding hard consonants.

¹⁰¹ Copeland, M.S. (2001). "The African American Catholic Hymnal" and the African American Spiritual" *U.S. Catholic Historian*. 19(2). Retrieved from: <http://www.jstor.org/stable/25154768> .

¹⁰² Ibid.

¹⁰³ Ray, Robert. <http://gospelmass.com> Accessed 10/25/2011

¹⁰⁴ Ibid.

Other Research

While little scholarly research has been conducted on Robert Ray's *Gospel Mass*, numerous articles have been prepared exploring the significant contributions of African-American Liturgical music as well as the influence of the Second Vatican Council on liturgical music written in the popular style.

This author consulted the sources listed in the table at the end of this chapter.

Theoretical Analysis of *Agnus Dei* from *Gospel Mass*

Form:	A (solo)	A' (with choir)	B
Phrase Structure:	4 measures/2 measures (mm. 2-9)	4 measures/2 measures (mm. 2-9)	4 measures (mm.30-33)
Tempo:	Slowly Quarter=72	Quarter= 72	Quarter= 72
Dynamics:	p (F in solo lines)	p (F in solo lines)	p-pp
Meter:	4/4	4/4	4/4
Tonality:	C-Major (extended phrases of a-minor)	C-Major (extended phrases of a-minor)	C-Major (extended phrases of a-minor)

Figures and Tables

Figure 6.1 Robert Ray

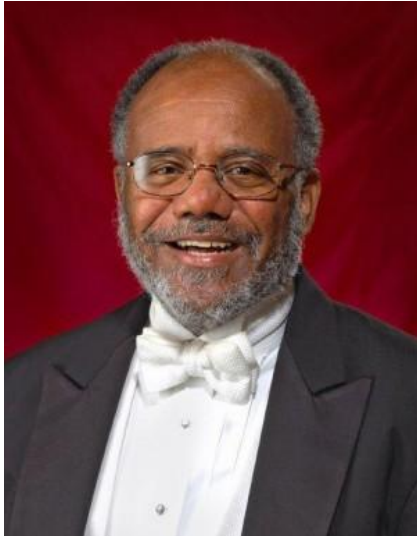


Table 6.1 Sources for the impact of African-American Liturgical Music and Popular Mass Settings

Sources	
1	Rivers, C.J. (1986). Thank God We Ain't What We Was: The State of the Liturgy in the Black Catholic Community. <i>U.S. Catholic Historian</i> . 5(1). 81-89. Retrieved from: http://www.jstor.org/stable/25153745
2	Sharps, R.L. (1997). Black Catholic Gifts of Faith. <i>U.S. Catholic Historian</i> . 15(4). 29-55. Retrieved from: http://www.jstor.org/stable/25154603
3	Dje Dje, J. C. (1986). Change and Differentiation: The Adoption of Black American Gospel Music in the Catholic Church. <i>Ethnomusicology</i> . 30(2). 223-252. Retrieved from: http://www.jstor.org/stable/851995
4	Walser, R. (1992). The Polka Mass: Music of Postmodern Ethnicity. <i>American Music</i> . 10(2). 183-202. Retrieved from: http://www.jstor.org/stable/3051724
5	Milner, A. (1964-1965). Music in a Vernacular Catholic Liturgy. <i>Proceedings of the Royal Musical Association</i> . 1964-1965. 21-32. Retrieved from: http://www.jstor.org/stable/765962
6	McGann, M.E. and E.M. Lumas. (2001). The Emergence of African

	American Catholic Worship. <i>U.S. Catholic Historian</i> . 19(2). 27-65. Retrieved from: http://www.jstor.org/stable/25154767
7	Archives of the National Office of Black Catholics. http://library.stu.edu/exhibitions/nobc/nobc.html Accessed 2/19/13

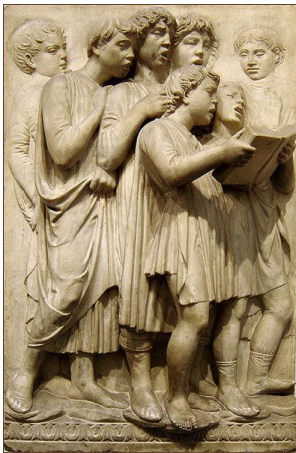
Appendix A - Program and Concert Information

A recital performance of *Missa Eclectica: Mass Settings of the World Church* was held Thursday, June 9, 2011 at 7:00 PM in the sanctuary of the First Christian Church in Manhattan, Kansas. The program is provided below.

Concert Program

*M*issa *E*lectica:

Mass Settings of the World Church



featuring the:
Manhattan Chamber Singers
Joshua Taylor, Conductor

with guests:
FCC Praise Band
Dr. Fred Burrack, Director
Blair Williams, Violin
Helen Rogers, Pianist

Thursday, June 9, 2011
First Christian Church, Manhattan, Kansas
7:00 PM

About the Program

“From the time of St. Gregory (died 604 A.D.), we have the text of the Mass, its order and arrangement, as a sacred tradition that no one has ventured to touch except in unimportant details. “ -- Fr. Adrian Fortescue, *The Mass: A Study of the Roman Liturgy* [1912], p. 173

Matthew and Mark both conclude their gospel accounts of the first Mass, the last supper, the same way: “while singing a hymn they went out to the Mount of Olives.” Since the beginning of the Christian tradition, the Mass has been accompanied by religious song.

The structure of the Roman Mass grew, changed, and took its present form over the course of many years from the *Ordo romanus I* of 700 AD to the modern rite of the Catholic liturgy, and more loosely the liturgy of Protestant churches. The Mass Ordinary, the sections of the Mass with the same text at each service (the Kyrie, Gloria, Credo, Sanctus, and Agnus Dei), were all present in the Roman Mass as early as the 8th Century while the different sections of the Mass proper, the sections of the Mass that change each day, took substantially more time to develop.

Though early settings of the Mass Ordinary were sung to modal chants, the introduction of organum and the polyphonic Mass of the 14th century gave rise to new inventions in Mass settings and continue to play an important role in music history. Numerous composers from Josquin and Ciconia to Palestrina and Byrd of the Medieval and Renaissance eras composed settings of the Mass for liturgical use. These works, among many others far too numerous to list, shaped compositional techniques and paved the way for most major composers (and many not so important ones) to compose at least one setting of the Mass.

Over time, these works have, in many cases, outgrown their liturgical use. Mass compositions have taken every form from a cappella *missa brevis*, the large-scale *cori spezzati* (double choir) compositions to large orchestral works rarely intended for liturgical use.

Following the work of the Second Vatican Council held from 1962-1965, the liturgy could now be both spoken, and set to music, in the vernacular giving

rise to a whole new collection of compositions in the modern and post-modern eras in a variety of languages.

Tonight's program looks at five different Mass compositions borrowing one movement from each work. Each piece was selected to look at different compositional techniques from different time periods and regions of the world and the liturgical texts that unite them all.

The composers represent the countries of England, Brazil, Germany, France, and the United States, respectively. Each movement offers a variety of textures from a cappella, chant-inspired in the Kyrie to large scale choral works in the Credo and Sanctus with a little Portuguese and Gospel along the way.

Neither scholar nor conductor could begin to study all of the major Mass compositions throughout the ages- this concert does not strive to do so but to offer a diverse program that offers a glimpse into the liturgy.

Thank you for joining us tonight!

-- Joshua Taylor, conductor

Personnel

Manhattan Chamber Singers

Sopranos:	Altos:	Tenors:	Basses:
Janie Brokenicky	Joo-Yeon Hwang*	Thomas Bell	Nik Bergstrom
Stephanie Dudley	Diana Taylor	Aaron Burke	Robert Clark
Vanessa Stiles	Patricia Thompson	Evan Dahlgren	Scott Schlender
Ariana Stavropoulos		Alex Spence	

*Rehearsal Accompanist

Joshua Taylor, Conductor is a choral conducting graduate student at Kansas State University where he is an aural skills instructor and choral area graduate assistant. Prior to coming to KSU, Mr. Taylor was the Director of Music at Trinity Presbyterian Church and the Director of Choirs at Navo Middle School both in Denton, Texas. He is a graduate of the University of North Texas where he was selected as the “outstanding music education” student for the 2005-2006 academic year. An active church musician, Taylor serves on the national board for the Presbyterian Association of Musicians and frequently serves as a clinician and judge for both church and public school events.

FCC Praise Band/Dr. Fred Burrack, Director The First Christian Church praise band provides leadership in worship each Sunday playing a variety of contemporary Christian selections along with accompanying hymns and leading congregational song. In addition to serving as the organist and director of the praise band at First Christian, Dr. Burrack is on the music faculty of Kansas State University where he is the Director of Graduate Studies in Music and the Director of the Office of Assessment.

Blair Williams, Violinist is an orchestral conducting and education graduate student at Kansas State University where she teaches string techniques, assists with the KSU Symphony Orchestra and Gold Orchestra and maintains a large private studio of violin and viola students. Prior to coming to KSU, Ms. Williams was the Director of Orchestras in the Midway, Texas Independent School District. She is a graduate of Baylor University in Waco, Texas.

Helen Rogers, Pianist is the director of choirs at Summer Creek Middle School and Crowley Middle School in Ft. Worth, Texas. During her career as both an elementary music teacher and choir director, Mrs. Rogers’ choirs have received top awards at numerous state and regional competitions. She is in frequent demand as an accompanist and serves as the pianist at Western Hills Baptist Church also in Ft. Worth. She holds a degree in music education from the University of Texas at Arlington.

Program

Missa Eclectica: Mass Settings of the World Church

- I. *Kyrie* from Mass in G-Minor (1921).....Ralph Vaughan Williams (1872-1958)
Lord have mercy, Christ have mercy, Lord have mercy.

Janie Brokenicky, Soprano; Patricia Thompson, Alto; Aaron Burke, Tenor; Scott Schlender, Bass

- II. *Gloria* from Missa Afro-Brasileira (1976).. C.A. Pinto Fonseca (1933-2006)

Glory to God in the highest, and on earth peace to people of good will.

We praise you, we bless you, we adore you, we glorify you,

we give you thanks for your great glory,

Lord God, heavenly King, O God, almighty Father.

Lord Jesus Christ, Only Begotten Son,

Lord God, Lamb of God, Son of the Father,

you take away the sins of the world, have mercy on us;

you take away the sins of the world, receive our prayer.

you are seated at the right hand of the Father, have mercy on us.

For you alone are the Holy One, you alone are the Lord, you alone are the Most High,

Jesus Christ, with the Holy Spirit, in the glory of God the Father. Amen.

- III. *Credo* from Mass No. 9 in C Major “Paukenmesse” or “Missa in tempore belli”
(1796).....Franz Joseph Haydn (1732-1809)

*I believe in one God, the Father almighty, maker of heaven and earth,
of all things visible and invisible.*

I believe in one Lord Jesus Christ, the Only Begotten Son of God, born of the Father before all ages.

*God from God, Light from Light, true God from true God, begotten, not made, consubstantial with the Father; through
him all things were made.*

For us men and for our salvation he came down from heaven,

and by the Holy Spirit was incarnate of the Virgin Mary,

and became man.

*For our sake he was crucified under Pontius Pilate, he suffered death and was buried, and rose again on the third day in
accordance with the Scriptures.*

He ascended into heaven and is seated at the right hand of the Father.

He will come again in glory to judge the living and the dead and his kingdom will have no end.

*I believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son, who with the Father and
the Son is adored and glorified, who has spoken through the prophets.*

I believe in one, holy, catholic and apostolic Church.

*I confess one baptism for the forgiveness of sins and I look forward to the resurrection of the dead and the life of the world to
come. Amen.*

Janie Brokenicky, Soprano; Patricia Thompson, Alto; Aaron Burke, Tenor; Scott Schlender, Bass
Helen Rogers, Piano

- IV. *Sanctus* from *Requiem* (1890).....Gabriel Fauré (1845-1924)
Holy, Holy, Holy, Lord God of Hosts; Heaven and earth are full of Your glory. Hosanna in the highest.

Blair Williams, Violin
Helen Rogers, Piano

V. *Agnus Dei* from Gospel Mass (1978).....Robert Ray (b. 1946)

Lamb of God, who takes away the sins of the world, have mercy upon us.

Lamb of God, who takes away the sins of the world, grant us peace.

Alex Spence, Tenor

First Christian Church Praise Band

Helen Rogers, piano; Fred Burrack, synthesizer; Dale Lackey, guitar; Steve Dyer, bass; Robert Russell, drums

Please hold your applause until the end of the program.

Acknowledgements

Tonight's recital would not have been possible without the generosity of so many people who volunteered their time, talent, and resources.

Thanks are especially due to the following kind hearts:

First Christian Church- Rev. Paul Allen and Rev. Christy Dew

First Christian Praise Band and Dr. Fred Burrack

Diana Taylor

Helen Rogers

My amazing graduate student colleagues: Danielle Cornaccio, Ryan Bogner, Janie Brokenicky, Joo-

Yeon Hwang

Blair Williams

Dr. Julie Yu and Dr. Joshua Oppenheim, K-State Choirs

My most heartfelt thanks go to all of the singers whose selfless volunteering of time, energy and musicianship are every conductor's dream.

Finally, to all who listen, enjoy, and support our music making by their presence in the audience.

Appendix B - Mass Settings By Notable Composers

MASS SETTINGS BY NOTABLE COMPOSERS (composers listed chronologically)

Dates	Composer Name	Title of Work	Date of Work	# of Voices	Notes
c. 1135-1201	Léonin	<i>magnus liber</i> (collection)	unknown	2 solo voices	beginning of organum
c. 1160-1225	Pérotin	<i>magnus liber</i> (revision)	unknown	as many as 4	discant style
1300-1377	Machaut, Guillaume de	Messe de Nostre Dame	c. 1360	4 voices	earliest polyphonic setting
c. 1390-1453	Dunstable, John	<i>Gloria/Credo</i> pair	unknown	3 voices	
		<i>Gloria/Credo</i> pair on "Jesu Christe Fili Dei"	unknown	4 voices	
		"Da gaudiorum premia" Mass	unknown	3 voices	no setting of Agnus Dei
		Cyclic mass on "Rex seculorum"	unknown	3 voices	also attributed to Leonel Power
c. 1397-1474	Du Fay, Guillaume	Missa sine nomine	prior to 1440	4 voices	
		Missa S Jacobi	prior to 1440	4 voices	plenary mass
		Missa 'Se la face ay pale'	c. 1450	4 voices	mass cycle
		Missa 'L'homme armé'	c. 1450	4 voices	
		Missa 'Ave regina'	c. 1465	4 voices	
c. 1410-1497	Ockeghem, Johannes	Missa 'Caput'	c. 1440	4 voices	
		Missa 'L'homme armé'	unknown	4 voices	
		Missa 'De plus en plus'	unknown	4 voices	
		Missa 'Ecce ancilla Domini'	unknown	4 voices	
		Missa 'Au travail suis'	unknown	4 voices	
		Missa 'Ma maistresse'	unknown	4 voices	incomplete
		Missa 'Fors seulement'	unknown	4 voices	incomplete
		Requiem Mass	unknown	4 voices	
		Missa <i>culivusvis toni</i>	unknown	4 voices	
		Missa 'Mi-mi'	unknown	4 voices	
		Missa sine nomine	unknown	ATTBB	
c.1450-1521	des Prez, Josquin	L'ami Baudichon	c. 1490	4 voices	
		Missa 'Une musique de Biscaye'	c. 1490	4 voices	
		Missa di dadi	c. 1490	4 voices	
c. 1490-1562	Willaert, Adrian	Missa 'Mente tota'	c. 1512-1517	6 voices	Based on Josquin's motet <i>Vultum tuum</i>
		5 Settings in <i>Liber quinque missarum</i>	1536	Various	Based on other composer's work
		Missa [mi ut mi so]	1536	5 voices	
		Missa 'Benedicta es'	1536	5 voices	
		Missa 'Mittit ad virginem'	1559	6 voices	
c. 1490-1545	Taverner, John	Missa 'Gloria tibi Trinitas'	unknown	6 voices	
		Missa 'Corona spinea'	unknown	6 voices	
c.1495-c. 1560	Gombert, Nicolas	Missa 'Beati omnes'	unknown	4 voices	
		Missa 'Da pacem'	unknown	4 voices	uses plainchant
		Missa 'Dulcis amica'	1556	4 voices	
		Missa 'Je suis desheritée'	unknown	4 voices	On chanson by Lupus
c. 1505-1573	Tye, Christopher	Missa 'Western Wind'	1530's	6 voices	Based on popular tune
c. 1505-1585	Tallis, Thomas	Missa 'Puer natus est nobis'	1554	7 voices	
		Missa 'Salve intermerata'	unknown	5 voices	
c. 1510-1555/6	Clemens non Papa, Jacobus	Missa 'A la fontaine du prez'	1559	6 voices	On Willaert's Chanson
		Missa 'Caro mea'	1557	5 voices	
		Missa defunctorum	1570	4 voices	
		Missa 'Ecce quam bonum'	1557	5 voices	On his own motet
		Missa 'En espoir'	1557	4 voices	On Gombert's motet
		Missa 'Gaudet lux Donatiane'	1557	5 voices	
		Missa 'Joy veu le cerf'	1570	5 voices	
		Missa 'Misericorde'	1556	4 voices	
		Missa 'Panis quem ego dabo'	1570	4 voices	
		Missa 'Pastores quidnam vidistis'	1559	5 voices	
		Missa 'Quam pulchra es'	1559	4 voices	
		Missa 'Spes salutis'	1570	4 voices	
		Missa 'Virtute magna'	1557	4 voices	
1515-1565	de Rore, Cipriano	Missa <i>Vivat felix Hercules</i>	c. 1546	5 voices	
		Missa <i>Praeter rerum seriem</i>	c. 1546	7 voices	
		Missa a note negra	c. 1550	5 voices	
1525-1594	Palestrina, Giovanni Pierluigi da	Missa <i>Doulce memoire</i>	1554	4-6 voices	Collection (7 Masses)
		Missarum <i>liber primus</i>	1567	4-6 voices	Collection (7 Masses)
		Missarum <i>liber secundus</i>	1570	4-6 voices	Collection (8 Masses)
		Missarum <i>liber tertius</i>	1582	4-5 voices	Collection (7 Masses)
		Missarum <i>liber quartus</i>	1590	4-6 voices	Collection (7 Masses)
		Missarum <i>liber quintus</i>	1591	4-6 voices	Collection (7 Masses)
		Missa <i>quinque, liber sextus</i>	1594	5 voices	Collection (6 Masses)
		Missa <i>quinque, liber septimus</i>	1594	5 voices	Collection (5 Masses)
		Missarum <i>liber sextus</i>	1596	4-6 voices	Collection (6 Masses)
		Missarum <i>liber octavus</i>	1599	4-6 voices	Collection (6 Masses)
		Missarum <i>liber nonus</i>	1599	4-6 voices	Collection (5 Masses)
		Missarum <i>liber decimus</i>	1600	4-6 voices	Collection (6 Masses)
		Missarum <i>liber undecimus</i>	1600	4-6 voices	Collection (5 Masses)
		Missarum <i>liber duodecimus</i>	1601	4-6 voices	Collection (6 Masses)
		Missa <i>quatuar</i>	1601	8 voices	
		<i>Ad coenam Agni</i>	1554	5 voices	
		<i>Ad fugam</i>	1567	4 voices	
		<i>Aeterna Christi munera</i>	1590	4 voices	
		<i>Alma Redemptoris mater</i>	1600	6 voices	
		<i>Ascendo ad Patrem</i>	1601	5 voices	on his own motet (1572)
		<i>Aspice Domine</i>	1567	5 voices	on Jacquet's Motet (1532)
		<i>Assumpta est Maria</i>	unknown	6 voices	on his own motet
		<i>Ave Maria</i>	1594	4 voices	
		<i>Ave Maria</i>	1596	6 voices	
		<i>Ave regina caelorum</i>	1599	4 voices	
		<i>Beatus Laurentius</i>	unknown	5 voices	
		<i>Benedicta es</i>	unknown	6 voices	on Josquin's Motet (1520)
		<i>Brevis</i>	1570	4 voices	
		<i>Confitebor tibi</i>	1585	8 voices	on his own motet
		<i>De Beata Marie</i>	unknown	5 voices	3 versions
		<i>De Beata Virgine</i>	1567	4 voices	incomplete
		<i>De Beata Virgine</i>	1570	6 voices	incomplete
		<i>De feria</i>	1570	4 voices	
		<i>Descendit angelus Domini</i>	1600	4 voices	on Penet motet (1532)
		<i>Dies sanctificatus</i>	1593	4 voices	on his own motet (1563)
		<i>Dilexi quoniam</i>	1593	5 voices	
		<i>Dominicalis</i>	1592	4 voices	incomplete
		<i>Dum compleverunt</i>	1599	6 voices	on his own motet (1569)
		<i>Dum esset summus pontifex</i>	1599	4 voices	
		<i>Ecce ego Joannes</i>	unknown	6 voices	

Appendix B - Mass Settings By Notable Composers

		<i>Ecce sacerdos magnus</i>	1554	4 voices	
		<i>Emendemus in melius</i>	1594	4 voices	
		<i>Eripe me de inimicis</i>	1582	5 voices	on Maillard motet (1559)
		<i>Fratres ego enim accepi</i>	1601	8 voices	on his own motet
		<i>Gabriel archangelus</i>	1554	4 voices	on Verdelot motet (1532)
		<i>Già fu ch' m'ebbe cara</i>	1600	4 voices	on his own madrigal (1555)
		<i>Hodie Christus natus est</i>	1601	8 voices	on his own motet (1575)
c. 1530(2)-1594	Di Lasso, Orlando	<i>Confundantur superbi</i>	c. 1564	4 voices	on his own motet
		<i>Liber missarum ... liber primus</i>	1566	4-6 voices	
		<i>De feria in Quadragesima</i>	1566	4 voices	
		<i>De feria in Septimana Sancta</i>	1566	4 voices	
		<i>In te Domine speravi</i>	1566	6 voices	on his own motet
		<i>Praestantissimorum divinae musices auctorum missae decem</i>	1570	4-6 voices	from the "Second Book"
		<i>Quinque missae suavissimis modulationibus refertae ... liber secundus</i>	1570	5 voices	from the "Second Book"
		<i>Benedicam Dominum</i>	c. 1570	5 voices	on his own motet
		<i>Congratulamini mihi</i>	c. 1570	6 voices	on his own motet
		<i>Domine secundum actum meum</i>	1570	5 voices	on Jacquet of Mantua's motet
		<i>Frère Thibault [Sine nomine]</i>	1570	4 voices	on Certon's motet
		<i>Je ne mange point de porca</i>	1570	4 voices	
		<i>La, la, maistre Pierre [Ad placitum]</i>	1570	4 voices	
		<i>Le berger et la bergère</i>	1570	4 voices	
		<i>On me l'a dict</i>	c. 1570	4 voices	on Sermisy's chanson
		<i>Pilons pilons lorge [Quinti toni]</i>	1570	4 voices	on Gombert's chanson
		<i>Rompi de l'empia cor</i>	1570	6 voices	on Willaert's madrigal
		<i>Je prens en gres</i>	1572	4 voices	on Clemens's chanson
		<i>Si rore aenio</i>	1572	5 voices	
		<i>Patrocinium musices ... missae aliquot</i>	1574	4 voices	from the "Second Book"
		<i>Ite rime dolenti</i>	1574	5 voices	on Rore's madrigal
		<i>Scarco di doglia</i>	1574	5 voices	on Rore's madrigal
		<i>Sidus ex claro</i>	1574	5 voices	on his own motet
		<i>Paschalis</i>	1576	5 voices	
		<i>Qui la dira</i>	1576	5 voices	on Willaert's madrigal
		<i>Missae variis concentibus ornatae ... cum cantico beatae Mariae octo modis variata</i>	1577	8 voices	
		<i>Credidi propter</i>	1577	5 voices	on his own motet
		<i>De feria</i>	1577	4 voices	
		<i>Domine Dominus naster</i>	1577	6 voices	on his own motet
		<i>Doulce memoire</i>	1577	4 voices	on Sandrin's motet
		<i>Jäger [Venatorum]</i>	1577	4 voices	
		<i>O passi sparsi</i>	1577	4 voices	on S. Festa's madrigal
		<i>Pro defunctis</i>	1577	4 voices	
		<i>Puisque l'ay perdu</i>	1577	4 voices	
		<i>Surge propera</i>	1577	6 voices	on his own motet
		<i>Susanne un jour</i>	1577	5 voices	on his own chanson
		<i>Tous les regretz</i>	1577	6 voices	On Gombert's chanson
		<i>Vinum [Verbum] bonum</i>	1577	8 voices	on his own motet
		<i>Sesquialtera</i>	1579	4 voices	
		<i>Liber missarum</i>	1581	5 voices	
		<i>Entre vous filles</i>	1581	5 voices	on Clemens's motet
		<i>Il me suffit [Beschaffen-Glück]</i>	1581	4 voices	on Sermisy's chanson
		<i>Veni in hortum meum</i>	1581	5 voices	on his own motet
		<i>Missa ad imitationem moduli Quand'io penso al martire</i>	1582	4 voices	
		<i>Osculetur me</i>	1582	8 voices	on his own motet
		<i>Quand'io pens'al martire</i>	1582	4 voices	on Arcadelt's madrigal
		<i>Je suis desheritée</i>	1583	4 voices	on L. Lupi's chanson
		<i>Missa ad imitationem moduli Beatus qui intelligit</i>	1587	6 voices	
		<i>Missa ad imitationem moduli Locutus sum</i>	1587	6 voices	
		<i>Missae ... liber primus</i>	1588	4 voices	
		<i>Laudate Dominum omnes gentes</i>	1588	4 voices	
		<i>Patrocinium musices: missae aliquot</i>	1589	5 voices	
		<i>Beatus qui intelligit</i>	1587	6 voices	on his own motet
		<i>Locutus sum</i>	1587	6 voices	on his own motet
		<i>Amar donna ['Chi passa per questa strada']</i>	1589	5 voices	
		<i>Dittes maistresse</i>	1589	5 voices	on Monte's chanson
		<i>In die tribulationis</i>	1589	5 voices	on Jacquet of Mantua's motet
		<i>Io son ferito ahi lasso</i>	1589	5 voices	on Palestrina's madrigal
		<i>Pro defunctis</i>	1589	5 voices	
		<i>Qual donna attende à gloriosa fama</i>	1589	5 voices	on Rore's madrigal
		<i>Jesus ist ein süsser Nam</i>	1592	6 voices	
		<i>Triste départ</i>	1592	6 voices	on Gombert's chanson
		<i>Missa ad imitationem moduli Dixit Joseph</i>	1607	6 voices	
		<i>Dixit Joseph</i>	1607	6 voices	on his own motet
		<i>Missae posthumae</i>	1610	8 voices	
		<i>Amar ecco colel</i>	1610	5 voices	
		<i>Bell'Amftrit'altera</i>	1610	8 voices	
		<i>Certa fortiter</i>	1610	6 voices	on his own motet
		<i>Deus in adiutorium</i>	1610	6 voices	on his own motet
c. 1532-1585	Gabrieli, Andrea	<i>Ecce nunc benedicite</i>	1610	6 voices	on L. Dasler's motet
		<i>Primus liber missarum</i>	1572	6 voices	
		<i>Missa 'Ove ch'io posi'</i>	1572	6 voices	
		<i>Missa 'Pater peccavi'</i>	1572	6 voices	
		<i>Missa 'Quando lieta sperai'</i>	1572	6 voices	
		<i>Missa 'Vexilla regis'</i>	1572	6 voices	
		<i>Missa</i>	1587	16 voices	
c. 1540-1623	Byrd, William	<i>Mass for 4 voices</i>	1592-93	4 voices	
		<i>Mass for 3 voices</i>	1593-94	3 voices	
		<i>Mass for 5 voices</i>	1595	5 voices	
1548-1611	Victoria, Tomas de Luis	<i>Ave maris stella</i>	1576	4 voices	
		<i>De Beata Maria Virgine</i>	1576	5 voices	
		<i>Dum complerentur</i>	1576	6 voices	on his own motet (1572)
		<i>Gaudeamus</i>	1576	6 voices	on Morales's Jubilate Deo (1538)
		<i>Simile est regnum coelorum</i>	1576	4 voices	
		<i>O quam gloriosum</i>	1583	4 voices	on his own motet (1572)
		<i>Pro defunctis</i>	1583	4 voices	
		<i>Quam pulchri sunt</i>	1583	4 voices	on his own motet (1572)
		<i>Surge propera</i>	1583	5 voices	on Palestrina's madrigal
		<i>Ascendens Christus</i>	1592	5 voices	on his own motet (1572)
		<i>O magnum mysterium</i>	1592	4 voices	on his own motet (1572)
		<i>Quarti toni</i>	1592	4 voices	on his own motet (1572)
		<i>Salve regina</i>	1592	8 voices (2 choirs)	on his own antiphon (1576)
		<i>Trahe me post te</i>	1592	5 voices	on his own motet (1583)
		<i>Vidi speciosam</i>	1592	6 voices	on his own motet (1572)

Appendix B - Mass Settings By Notable Composers

		<i>Alma Redemptoris mater</i>	1600	8 voices (2 choirs)	on his own antiphon (1581)
		<i>Ave regina coelorum</i>	1600	8 voices (2 choirs)	on his own antiphon (1581)
		<i>Laetatus sum</i>	1600	12 voices (3 choirs)	on his own Psalm (1583)
		<i>Pro victoria</i>	1600	9 voices (2 choirs)	on Janequin, La guerre (1528)
		<i>Pro defunctis</i>	1605	6 voices	
1567-1643	Monteverdi, Claudio	<i>Missa da capella</i>	1610	6 voices	On Gombert's motet
		<i>Messa ... da capella</i>	1641	4 voices	
		<i>Messa ... da capella</i>	1650	4 voices	
1643-1704	Charpentier, Marc-Antoine	<i>Mass</i>	c. 1670	6 voices	
		<i>Messe pour les trépassés</i>	c. 1670	8 voices	
		<i>Messe à 8 voix et 8 violons et flûtes</i>	c. 1670	8 voices	
		<i>Messe à 4 chœurs</i>	c. 1670	16 voices (4 choirs)	
		<i>Messe pour le Port Royal</i>	c. 1680	3 voices	
		<i>Messe pour Mr Mauroy</i>	c. 1690	8 voices	
		<i>Messe des morts à 4 voix</i>	c. 1690	4 voices	
		<i>Messe pour le samedi de Pâques à 4 voix</i>	c. 1690	4 voices	
		<i>Messe de minuit pour Noël</i>	c. 1690	6 voices	
		<i>Messe des morts à 4 voix et symphonie</i>	c. 1690	4 voices	
1660-1725	Scarlatti, Alessandro	<i>Assumpta est Maria: Missa 6 vocibus cum simphonia</i>	1699	6 voices	
		<i>Missa Clementina</i>	1703	5 voices	
		<i>Messa breve a Palestrina</i>	1703	4 voices	
		<i>Messa breve e concertata</i>	1704-1708	5 voices	
		<i>Messa per il SS Natale</i>	1707	9 voices (2 choirs)	
		<i>Missa defunctorum</i>	1717	4 voices	
		<i>Missa ad usum cappellae pontificiae</i>	1721	4 voices	
1678-1741	Vivaldi, Antonio	<i>Sacrum (Mass)</i>	unknown	4 voices	
1681-1767	Telemann, George Phillip	<i>Missa alla siciliana</i>	c. 1705	4 voices	
		<i>Missa brevis</i>	c. 1705	4 voices	
		<i>Es wird schier der letzte Tag herkommen</i>	1751	5 voices	on chorale melody
1685-1750	Bach, Johann Sebastian	<i>B-Minor Mass</i>	1724	various/soloists	
1699-1783	Hasse, Johann Adolf	<i>Mass</i>	1751	4 voices	
		<i>Mass at Dresden</i>	1780	4 voices	
		<i>For Dresden</i>	1783	5 voices	
		<i>Requiem</i>	Unknown	5 voices	
1710-1736	Pergolesi, Giovanni Battista	<i>Mass</i>	1732	5 voices/soloists	
1732-1809	Haydn, Franz Joseph	<i>Missa Brevis in F</i>	1749	4 voices/soloists	
		<i>Missa Cellensis in honorem</i>	1766	4 voices/soloists	
		<i>Missa 'Sunt bona mixta malis'</i>	1768	4 voices	
		<i>Missa Sancti Nicolai (Nikolaimesse)</i>	1772	4 voices/soloists	
		<i>Missa in honorem BVM (Missa Sancti Josephi; Grosse Orgelsolomesse)</i>	1774	4 voices/soloists	
		<i>Missa brevis Sancti Joannis de Deo (Kleine Orgelsolomesse)</i>	1778	4 voices/Soprano	
		<i>Mass in G</i>	1779	4 voices	
		<i>Missa Cellensis (Mariazellermesse)</i>	1782	4 voices/soloists	
		<i>Missa Sancti Bernardi von Offida (Heiligmesse)</i>	1796	4 voices/soloists	
		<i>Missa in tempore belli (Kriegsmesse; Paukenmesse)</i>	1796	4 voices/soloists	
		<i>Missa (Nelsonmesse; Imperial Mass; Coronation Mass)</i>	1798	4 voices/soloists	
		<i>Missa (Theresienmesse)</i>	1799	4 voices/soloists	
		<i>Missa (Schöpfungsmesse)</i>	1801	4 voices/soloists	
		<i>Missa (Harmoniemesse)</i>	1802	4 voices/soloists	
1737-1806	Haydn, Michael	<i>SS Trinitatis</i>	1754	4 voices/soloists	
		<i>S Michaelis</i>	1754-1757	4 voices/soloists	
		<i>S Josephi</i>	1754-1757	4 voices/soloists	
		<i>S Gabrielis</i>	1754-1757	4 voices/soloists	
		<i>S Francisci Seraphici</i>	1754-1757	4 voices/soloists	
		<i>SS Crucis</i>	1762	4 voices	
		<i>S Raphaelis</i>	c. 1764	4 voices/soloists	
		<i>S Nicolai Tolentini</i>	1768	4 voices/soloists	
		<i>Pro defuncto Archiepiscopo Sigismundo</i>	1771	4 voices/soloists	
		<i>S Joannis Nepomuceni</i>	1772	4 voices	
		<i>S Amandi</i>	1776	4 voices/soloists	
		<i>S Hieronymi</i>	1777	4 voices/soloists	
		<i>S Aloysii</i>	1777	3 voices/soloists	
		<i>S Ruperti</i>	1782	4 voices/soloists	
		<i>S Dominici</i>	1786	4 voices/soloists	
		<i>S Gotthardi</i>	1792	4 voices/soloists	
		<i>Pro defunctis</i>	1792-1795	4 voices/soloists	
		<i>Pro quadragesima</i>	1794	4 voices	
		<i>Sotto il titolo di S Teresia</i>	1801	4 voices/soloists	
		<i>S Leopoldi</i>	1805	3 voices/soloists	
1756-1791	Mozart, Wolfgang Amadeus	<i>Missa Solemnis in C</i>	unknown	4 voices/soloists	
		<i>Missa Brevis in F</i>	unknown	4 voices/soloists	
		<i>Missa 1ma Smae Trinitatis</i>	unknown	4 voices/soloists	
		<i>Mass in C (Coronation)</i>	1779	4 voices/soloists	
		<i>Mass in c-minor</i>	1782	4 voices/soloists	
		<i>Requiem</i>	1791	4 voices/soloists	
1770-1827	Beethoven, Ludwig van	<i>Missa Solemnis</i>	1824	4 voices/soloists	
1797-1828	Schubert, Franz	<i>Mass No. 1</i>	1814	4 voices/soloists	
		<i>Mass No. 2 in G</i>	1815	4 voices/soloists	
		<i>Mass No. 3 in Bb</i>	1815	4 voices/soloists	
		<i>Mass No. 4 in C</i>	1816	4 voices/soloists	
		<i>Mass No. 5 in Ab</i>	1819	4 voices/soloists	
		<i>Mass No. 6 in Eb</i>	1828	4 voices/soloists	
1786-1826	Weber, Carl Maria von	<i>Missa solenne (Grosse Jugendmesse)</i>	1799	4 voices/soloists	
		<i>Missa sancta no.1</i>	1817-1818	4 voices/soloists	
		<i>Missa sancta no.2 (Jubelmesse)</i>	1818-1819	4 voices/soloists	
1803-1869	Berlioz, Hector	<i>Messe solennelle</i>	1824	4 voices/soloists	
		<i>Grande messe des morts (Requiem)</i>	1837	8 voices/soloist	
1810-1856	Schumann, Robert	<i>Missa sacra</i>	1852-1853	4 voices/soloists	
		<i>Requiem</i>	1852	4 voices/soloists	
1813-1901	Verdi, Giuseppe	<i>Messa di Gloria</i>	1832-1834	4 voices/soloists	
		<i>Messa da Requiem</i>	1874	4 voices/soloists	
1818-1893	Gounod, Charles	<i>Messe à grand orchestre</i>	1839	4 voices	
		<i>Messe à grand orchestre</i>	1841	3 voices/soloists	
		<i>Requiem à grand orchestre</i>	1842	4 voices/soloists	
		<i>Messe</i>	1843	4 voices	
		<i>Messe brève et salut</i>	1846	4 voices	
		<i>Messe aux Orphéonistes</i>	1853	3 voices	
		<i>Messe solennelle de Sainte Cécile</i>	1855	4 voices/soloists	
		<i>Messe</i>	1862	4 voices	
		<i>Messe brève</i>	1871	3 voices/soloists	
		<i>Messe brève, pour les morts (Requiem)</i>	1873	8 voices (2 choirs)/soloists	

Appendix B - Mass Settings By Notable Composers

		<i>Missa angeli custodes</i>	1873	4 voices/soloists	
		<i>Messe du Sacré-Coeur de Jésus</i>	1876	4 voices/soloists	
		<i>Messe</i>	1877	4 voices	
		<i>Messe funèbre</i>	1883	4 voices	
		<i>Messe solennelle no. 3 de Pâques</i>	1883	4 voices	
		<i>Messe à la mémoire de Jeanne d'Arc précédée d'un prélude avec fanfare sur l'entrée dans la cathédrale</i>	1887	4 voices/soloists	
		<i>Messe solennelle no. 4 sur l'intonation de la liturgie catholique</i>	1888	4 voices	
		<i>Messe de St Jean, d'après le chant grégorien</i>	1895	4 voices	
		<i>Messe dite de Clovis, d'après le chant grégorien</i>	1895	4 voices	
1824-1896	Bruckner, Anton	<i>Mass in d</i>	1844	4 voices	
		<i>Mass in F</i>	1844	4 voices	for Maundy Thursday
		<i>Missa pro Quadragesima</i>	1845-1846	4 voices	
		<i>Mass in Eb</i>	1848	4 voices	
		<i>Requiem</i>	1849	4 voices/soloists	
		<i>Missa solemnis</i>	1854	4 voices/soloists	
		<i>Mass No. 1 in D</i>	1864	4 voices/soloists	
		<i>Mass No. 2 in e</i>	1866	8 voices/soloists	
		<i>Mass No. 3 in f</i>	1868	4 voices/soloists	
		<i>Requiem in d</i>	1875	4 voices	
1833-1897	Brahms, Johannes	<i>Ein deutsches Requiem</i>	1865	4 voices/soloists	*not a true mass setting
1835-1921	Saint-Saëns, Camille	<i>Mass</i>	1856	4 voices/soloist	
1841-1904	Dvořák, Antonín	<i>Mass in D</i>	1887	4 voices/soloists	
		<i>Requiem</i>	1890	4 voices/soloists	
1845-1924	Fauré, Gabriel	<i>Requiem</i>	1877	4 voices/soloists	
		<i>Messe basse</i>	1881	4 voices/soloist	
1852-1924	Stanford, Charles Villiers	<i>Requiem</i>	1897	4 voices/soloists	
1867-1944	Beach, Amy Cheney	<i>Mass in Eb</i>	1890	4 voices	
1872-1958	Vaughan Williams, Ralph	<i>Mass</i>	1897-1899	8 voices/soloists	
		<i>Mass in g-minor</i>	1920-1921	8 voices/soloists	
1882-1967	Kodály, Zoltán	<i>Mass</i>	1897	4 voices/soloists	
		<i>Missa brevis</i>	1948	4 voices/soloists	
1882-1971	Stravinsky, Igor	<i>Mass</i>	1944-1948	4 voices	
		<i>Requiem Canticles</i>	1965-1966	4 voices/soloists	
1895-1963	Hindemith, Paul	<i>Mass</i>	1963	4 voices	
1899-1963	Poulenc, Francis	<i>Mass in G</i>	1937	4 voices	
1911-2007	Menotti, Gian Carlo	<i>Missa O Pulchritudo</i>	1979	4 voices/soloists	
		<i>Mass for the Contemporary English Liturgy</i>	1985	4 voices/soloists	
1913-1976	Britten, Benjamin	<i>Missa Brevis</i>	1959	4 voices	
		<i>War Requiem (Missa pro defunctis, W. Owen)</i>	1962	4 voices/soloists	
1918-1990	Bernstein, Leonard	<i>Mass</i>	1971	various/soloists	
1913-2008	Dello Joio, Norman	<i>Mass</i>	1969	4 voices	
		<i>Mass in Honor of the Eucharist</i>	1975	4 voices/soloist	
b. 1935	Pärt, Arvo	<i>Missa syllabica</i>	1977	4 voices	
b. 1943	Raminsh, Imant	<i>Missa Brevis</i>	1989	4 voices	
b. 1945	Rutter, John	<i>Requiem</i>	1990	Various	
b. 1954	Sandstrom, Jan	<i>Mass</i>	1993	4 voices	

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