

TWO REQUIEMS BY JOHANN BAPTIST SCHIEDERMAYR (1779–1840) AND THEIR RECEPTION IN 19TH-CENTURY POLISH CHURCHES

Abstrakt: Celem niniejszego artykułu jest dokonanie studium przypadku dwóch mszy żałobnych Johanna Baptista Schiedermayra, analiza muzyczna dzieł oraz źródłoznawcza kopii tych utworów wykorzystywanych przez kapele kościelne na ziemiach polskich w XIX wieku. Podjęte działania pozwalają na ukazanie korelacji pomiędzy artystą, jego dziełami i ich recepcją. Na wstępie przedstawiono pokrótce sylwetkę linzkiego kompozytora i multiinstrumentalisty oraz opisano jego dorobek kompozytorski. Następnie zanalizowano i porównano *Requiem Es-dur* i *Requiem c-moll*, biorąc pod uwagę budowę formalną, sposób opracowywania tekstu słownego, instrumentację i elementy dzieła muzycznego na tle dorobku kompozytora. Dalej przedstawiono recepcję obu mszy żałobnych na ziemiach polskich na tle ogólnego obrazu recepcji muzyki Schiedermayra na terenach polskich, prezentując sześć zachowanych rękopisów, dokończonowane partie instrumentalne i części mszalne, a także wysnuwając wnioski dotyczące wykonawstwa i odbioru tych dzieł przez dziewiętnastowieczne kapele kościelne.

Słowa kluczowe: Johann Baptist Schiedermayr, XIX-wieczna muzyka kościelna, requiem, kultura muzyczna paulinów, kultura muzyczna dominikanów, kultura muzyczna Krakowa, recepcja muzyki religijnej

Keywords: Johann Baptist Schiedermayr, 19th-century church music, requiem, Pauline friars' musical culture, Dominican friars' musical culture, Kraków musical culture, church music reception

INTRODUCTION

The music of Johann Baptist Schiedermayr (1779–1840), one of the most popular religious composers of the first half of the nineteenth century, whose works were disseminated throughout Central Europe and played by almost every church music ensemble, remains a fascinating phenomenon for modern scholars and musicians alike. Although the chronology of Schiedermayr's life has been reconstructed and is generally known to scholars, we still possess insufficient knowledge about his specific works. Nevertheless, the study of his compositions and their extraordinary reception could provide an insight into the relationship between the artist, his creative output, and its resonance. While the overall picture of Schiedermayr's art still awaits thorough research, the paper is intended to provide a case study that may contribute to further work on the music of the Linz composer. Basing my argument on two requiems by Schiedermayr and their source, which are preserved in the archives of Polish church chapels, I will subject the two pieces to a musical analysis and present their further transformations as performed arrangements of the liturgical text.

SCHIEDERMAYR: LIFE AND WORK

Johann Baptist Schiedermayr was born in Pfaffenmünster (today's Münster) on June 23, 1779 into a family of musicians.¹ His father, Johann Georg Schiedermayr, was a musician, teacher, and composer, while his older brother Georg was organist in Windberg.² Schiedermayr's lifelong relationship with music began in his childhood: he was first taught by his father and then became a student at the Norbertine school in Windberg, where he learned to play the piano and sing

¹ The biographical information on Schiedermayr's life is given primarily in: C. von Wurzbach, *Biographisches Lexikon des Kaiserthums Oesterreich*, vol. 29, Wien 1875, pp. 268–274; F. Zamazal, *Johann Baptist Schiedermayr. Ein Vorgänger Bruckners als Linzer Dom- und Stadtpfarrorganist*, [in:] *Musikstadt Linz – Musikland Oberösterreich*, Linz 1993, pp. 119–160; F. Gräflinger, *Johann Baptist Schiedermayr*, "Unterhaltungsbeilage der Linzer Tages-Post" 1910, no. 15, n.p. The point of departure for the articles was Schiedermayr's published obituary: J.B. Schiedermayr jun., *Nekrolog. Johann Baptist Schiedermayr*, [in:] "Museal-Blatt" 1840, no. 4, p. 1617.

² A. Rausch, *Schiedermayr, Johann Baptist*, [in:] *Oesterreichisches Musiklexikon*, ed. R. Flotzinger, vol. 4, *Ober-Schwaz*, Wien 2005, p. 2067.

in the choir.³ In 1791 he moved to the Benedictine abbey in Oberaltaich, where he studied *basso continuo*, singing and Latin, before moving again in 1793 to a school in Straubing, where he played the organ, piano, flute, and violin. His education was interrupted in 1796 by a conflict with one of the teachers.⁴ Schiedermayr then continued to play several instruments at the Augustinian monastery in Passau, where he worked with the popular local musician Ignaz Seidel and also studied theology. However, the secularisation of the monastery prevented Schiedermayr from realizing his plan to become a Catholic priest.⁵

In 1804, the musician moved to Linz, where he remained for the rest of his life. Thanks to the patronage of Franz Xaver Gloeggel (1764–1839), he became a multi-instrumentalist at the Linz Theatre (under Gloeggel's direction). In 1807 he was appointed organist at Linz Cathedral and three years later at the city's parish church.⁶ He was an early promoter of Gregorian chant; in 1828 he published a textbook *Theoretisch-praktische Choral-Lehre*.⁷ Successively advancing at the Linz theatre, he was appointed its first conductor in 1814. For the ensemble, he wrote multiple stage works which brought him popularity. He also conducted performances of works by great masters of the 18th and 19th centuries, such as operas by W.A. Mozart, G. Rossini and L. Cherubini. His duties also included composing dances dedicated to the city balls.⁸

In 1821, the Society of Friends of Music (*die Gesellschaft der Musikfreunde*) was founded in Linz with the aim of performing symphonic music, promoting musical ventures and providing access to musical education. In 1823, Schiedermayr began teaching *basso continuo* and harmony at the society – a successful endeavour that he continued until his death. When Gloeggel died in 1839, Schiedermayr took over the direction of the Linz cathedral chapel. His health

³ F. Zamazal, op. cit., p. 120.

⁴ Ibidem, p. 122.

⁵ C. von Wurzbach, op. cit., p. 270.

⁶ F. Zamazal, op. cit., pp. 126–131.

⁷ I. Kaiser, *Johann Baptist Schiedermayr (1779–1840): Eine bedeutende Musikerpersönlichkeit im Umfeld von Erzherzog Maximilian Joseph von Österreich-Este*, [in:] *Erzherzog Maximilian Joseph von Österreich-Este*, ed. E. Volgger OT, vol. 69 in *Quellen und Studien zur Geschichte des deutschen Ordens*, Linz 2014, p. 279.

⁸ F. Zamazal, op. cit., pp. 132–133.

began to deteriorate, however, and after several months of illness Schiedermayr died on January 6, 1840.⁹

Schiedermayr's life, filled with diverse activities and countless musical initiatives, resulted in a multifaceted oeuvre. Although there is no complete catalogue of his music, it is assumed that the composer left behind several hundred sacred and secular works. The genres in which Schiedermayr composed his works are directly related to his activities: as a church organist, he wrote many religious compositions, while his connection to the theatre led to theatre and occasional music. The dances he created were also part of his professional activities. Constantin von Wurzbach's catalogue in the *Biographisches Lexikon des Kaiserthums Oesterreich* lists 46 opuses (selected numbers from 18 to 110), which were mainly published by Quirin Haslinger in Linz (22 opuses) and Karl Haslinger in Vienna (24 opuses).¹⁰ Based on other sources, more than ten known compositions by Schiedermayr can be listed.¹¹ Based on the opus numbers alone, it can be assumed that he wrote no fewer than 110 published opuses, in addition to a large number of unpublished pieces, such as dances, stage works and possibly certain sacred music. A search for Schiedermayr in the RISM database yields over two thousand results, with the number of manuscripts exceeding the number of prints. However, less than ten of the manuscripts listed in RISM are known to be holographs.¹²

Among the sacred works, the mass is the most represented genre in the artist's oeuvre: he wrote various types of masses, including *missae solennes*, requiems, *Pastoralmessen* and *Landmessen*. They are mostly shorter works for a small ensemble in a major key (C major, D major, F major, G major, B flat major), which is characteristic of the early and mature Classical church style.¹³

⁹ Ibidem, pp. 136–137.

¹⁰ C. von Wurzbach, op. cit., pp. 272–174.

¹¹ J. Bujas-Poniatowska, *Introduction to Life and Output of Johann Baptist Schiedermayr*, "Kwartalnik Młodych Muzykologów UJ" 2018, no. 2, pp. 82–83.

¹² *Schiedermayr*, RISM online: <https://opac.rism.info/metaopac/search?searchCategories%5B0%5D=-1&q=Schiedermayr&View=rism&Language=en> (accessed on 27 December 2022).

¹³ See also I. Schubert, *Schiedermayr Johann Baptist*, [in:] *Die Musik in Geschichte und Gegenwart*, ed. L. Finscher, *Personenteil*, vol. 14, *Ric-Schön*, Kassel–Stuttgart–Weimar 1994, p. 1328.

There are also several *Deutsche Messen* in German.¹⁴ Schiedermayr's masses, most of which are still unpublished, contain figurative melodies based on rather simple harmony with frequent cadences and surprising ornaments, passages with short rhythmic values in the violin parts and horns reduced to the role of harmonic support. The instrumental fragments are restricted to a minimum, which makes the works practical and concise, but still attractive to listeners. In addition to the masses, the composer also wrote other liturgical and religious works that were used in the Catholic Church at the time: Litanies, vespers, offertories, communions, graduals, and hymns. Depending on the type of music, different numbers of voices and different instrumentations were used, from a *kirchentrio*, which is mainly associated with Baroque music, to a small orchestra, as in his *Offertorium (Exaudi, Deus, orationem meam)*, Op. 77, for solo tenor, choir, violins, clarinets, horns, double bass, organ and concertante cello.¹⁵ At the same time, none of Schiedermayr's known church compositions, including his masses, were written for a larger orchestra, as is characteristic of Romantic music, which shows his attachment to the style of the 18th-century. His unconventional harmonic ideas as well as his outstanding melodic lines, however, allowed his music to resonate more strongly than other church pieces of the early 19th century.

¹⁴ See I. Kaiser, op. cit., p. passim. The term "Deutsche Messe" may be misleading as this is also a name for the Lutheran setting of the mass; however, according to Keiser, Schiedermayr's were written for Catholic institutions. Therefore, they belong to the 18th- and 19th-century trend of writing the cycles of songs to be sung during Catholic masses in national languages (*deutsche Singmessen*, or *Liedmessen*). See J. Dyer, *Roman Catholic Church Music*, [in:] *Grove Music Online*, <https://www-1oxfordmusiconline-1com-1fbiblxw0147.hps.bj.uj.edu.pl/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000046758> (accessed 1 March 2023). This trend was also present e.g. in the Polish lands, where the so-called *msze polskie* ("Polish masses") were written by Józef Elsner, Franciszek Lessel, Stanisław Moniuszko, and others. See e.g. R. Pośpiech, *Msze polskie Józefa Elsnera (1769–1854) ze zbiorów jasnogórskich*, [in:] *Studia Thaddaeo Przybylski octogenario dedicata*, ed. Z. Dobrzańska-Fabiańska, A. Jarzębska, A. Sitarz, Kraków 2007, pp. 131–147; R. Pośpiech, *Muzyka religijna*, [in:] *Moniuszko. Kompendium*, ed. R.D. Goliańek, Kraków 2020, pp. 409–417.

¹⁵ J. Bujas-Poniatowska, op. cit., pp. 85–88.

Among Schiedermayr's instrumental works are symphonies, string trios, piano sonatas, organ preludes, *Harmoniemusik* and *Trompetenaufzüge*, which represent a typical spectrum of late 18th-century genres, as well as works for wind instruments, which were popular in Austria during Schiedermayr's time.¹⁶ These pieces exhibit an early Classical style, without a distinct sonata form, and were probably composed to fulfil specific needs and serve practical purposes. The same is true of the largely lost dances he composed for the Linz theatre, of which there are estimated to have been hundreds.¹⁷ Unfortunately, none of his stage works performed under his direction have survived, and only six are known by name. We have no information about their style, scoring, or libretti.¹⁸ Finally, it is worth noting that Schiedermayr wrote a number of cantatas for both secular and sacred festivals, which testifies to his involvement in the social life of Linz and is also linked to the popularity of this genre in the early 19th century.¹⁹

REQUIEM IN E FLAT MAJOR²⁰

Given the general abundance of the composer's works, it may come as a surprise how few requiems he wrote, although masses generally make up a large part of his output. Contemporary scholars know of three Requiems by Johann Baptist Schiedermayr, two of which are his only known masses in minor keys. The Requiem in F minor for soprano, alto, tenor, bass, two violins, viola, two horns and organ was published as Opus 29 by Quirin Haslinger in Linz; the Requiem in E flat major for four-part choir, two violins, two horns, and organ was published as Opus 46 by Karl Haslinger in Vienna; and the Requiem in

¹⁶ Ibidem, p. 89.

¹⁷ I. Schubert, op. cit., p. 1329.

¹⁸ Ibidem, p. 1328.

¹⁹ I. Kaiser, op. cit., p. 272. On the cantata in the early 19th century see M. Boyd, *The Cantata since 1800*, [in:] C. Timms, N. Fortune, M. Boyd et al., *Cantata*, [in:] *Grove Music Online*, from <https://www-1oxfordmusiconline-1com-1fbiblk3204b0.hps.bj.uj.edu.pl/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-00000004748> (accessed 27 February 2023).

²⁰ The analysis of the Requiem in E flat major in the original form was possible thanks to the shared printing material provided by Mr Harald Horst from the Diözesan- und Dombibliothek in Köln. I am deeply grateful for it.

C minor for CATB, two violins, two horns, and organ was published by the Chemische Druckerey in Vienna, but we do not know its opus number. The RISM database indicates that the reception of the F minor Requiem was less elaborate than that of Schiedermayr's other two requiems, and the reason for this remains unknown. While RISM notes over twenty sources for each of the latter two Requiems, the F minor Mass is represented by only nine sources, none of which survive in Poland. It is therefore not the subject of this paper.

It is assumed that the Requiem in E flat major, Op. 39, was written and published around 1820 at the latest, as the first known manuscript copies date from the 1820s.²¹ It is a work for four-part choir and a small orchestra, a total of 25 printed pages (328 b.), which makes it a rather short composition – similar to Franz Schubert's (1797–1828) Requiem in C minor (1818), for example, which is 371 bars long, in contrast to e.g. Antonio Salieri's (1750–1825) *Missa pro defunctis* (1804), almost 1500 bars long. Schiedermayr's composition includes movements that correspond to the liturgy of the Mass for the Dead, including the Introit (*Requiem aeternam* and *Kyrie*, 36 b.), the Sequence (*Dies irae*, 87 b.), Offertory (*Domine Jesu Christe*, 45 b. and *Quam olim*, 23 b.), Sanctus (*Sanctus*, 18 b. and *Benedictus*, 49 b.), Agnus Dei (*Agnus Dei*, 32 b.) and Communion (*Lux aeterna*, 15 b. and *Cum Sanctis*, 23 b.). It is worth noting, however, that Schiedermayr did not include an elaborate arrangement of the Kyrie section, adding this text as a closing formula to the Introit, as was customary in his day.²² Furthermore, he did not include a Gradual, Tract or Responsory in the Requiem, as many other internationally recognised and local composers of the 18th and 19th centuries did.²³

²¹ *RISMonline: ID 550500061*, <https://opac.rism.info/search?id=550500061&View=rism> (accessed 27 December 2022); *RISM online: ID 1001030983* (<https://opac.rism.info/search?id=1001030983&View=rism> (accessed 27 December 2022)).

²² *Kyrie* is not a separate part in e.g. Requiem in C minor by Luigi Cherubini (1816), *Grande messe des morts* by Hector Berlioz (1837), *Requiem in Dis* by Ludwik Maader (c. 1800). This is probably rooted in the liturgical practice; in the mass for the dead, the sang *Kyrie* was following immediately *Requiem aeternam* (with the priest praying quietly in the remaining parts).

²³ E.g. composers preceding Schiedermayr: Wolfgang Amadeus Mozart in his Requiem in D minor (1791) and Filip Gotschalk in *Missa pro Defunctis* (before 1809). See

The formal structure of the musical work is a cantata form with nine sections beginning in E flat major and ending in the parallel key of C minor, with the central position of the *Sanctus* in A flat major (see Table 1). Most of the sections are structured in successive phases without audible caesuras, following the liturgical text. *Domine Jesu Christe*, for example, contains three sections based on the same material but arranged differently in terms of instrumentation and voices used, and *Sanctus* consists of four sections, each using different musical material (ABCD). The typical ternary form (ABA') is only used in the *Agnus Dei*, which results from the structure of the text (three invocations). In all sections it can be noted that the melody of the choir strictly corresponds to the sung text, with pauses for breath typically occurring at the end of a sentence. Meanwhile, the instruments often fill the pauses with accompaniment, contributing to the audible effect of heterogeneity of the individual sections (see Example 1), which is characteristic of many 18th and 19th century Requiem settings, including the most famous ones such as those by M. Haydn, W.A. Mozart, and F. Schubert.

The most elaborate section in terms of internal diversification is the *Dies irae*, which is strongly linked to the specificity of the poetic text of the sequence. Unlike, for example, W.A. Mozart, L. Cherubini, and H. Berlioz, Schiedermayr did not divide the sequence into several musical sections but combined them into one whole, which comprises the arrangement of nine (of originally nineteen) stanzas. The piece begins and ends with a choral movement, which forms a kind of musical frame, while the number of voices is reduced in the middle sections: to bass in *Quantus tremor*, to tenor and bass in *Liber scriptus* and to soprano in *Quid sum miser*. Six fragments of musical material are introduced, the first of which is repeated twice and the fourth twice (see Table 1). The overall coherence of the inner form is reinforced by the use of the opening instrumental motif, which is repeated throughout the section (see Example 2).

M. Jochymczyk, "Missa pro defunctis" Filipa Gotschalka w kontekście tradycji gatunkowej, "Liturgia Sacra" 2017, no. 2, pp. 483–498.

Example 1. Requiem in E flat major, *Requiem aeternam*, bb. 8–11.

The accompaniment playing in between the vocal phrases.

8

Cor I
in Es

Cor II
in Es

Vn I

Vn II

C
A

T
B

e- -is.

e- -is.

10

Cor I
in Es

Cor II
in Es

Vn I

Vn II

C
A

Te de - cet

solo

[p]

[p]

Table 1. The internal structure of the *Dies irae* in the Requiem in E flat major.

Stanza in the sequence	Text incipit	Bars	Musical material	Vocalists singing
1.	<i>Dies irae</i>	1–13	A	CATB
2.	<i>Quantus tremor</i>	13–22	B	B
3.	<i>Tuba mirum</i>	22–32	C	CATB
4.	<i>Mors stupedit</i>	32–42	D	CATB
5.	<i>Liber scripts</i>	42–50	E	B
6.	<i>Judex ergo</i>	50–56	D'	CATB
7.	<i>Quid sum miser</i>	56–64	F	C accompanied by the remaining voices
18.	<i>Lacrimosa</i>	65–76	A'	CATB
19.	<i>Huic ergo</i>	76–87	D''	CATB

Example 2. Requiem in E flat major, *Dies irae*, b. 1. The main motif of the section.



The fourth section, *Quam olim*, is particularly noteworthy as it consists of an arrangement of the last words of the offertory. Its musical material is also repeated with the words *Cum sanctis* at the end of Communion. Traditionally, these fragments were arranged in the form of a fugue or fugato, which was also the case in 19th century compositions such as F. Schubert's Requiem of 1818. This also applies to Schiedermayr's work. However, the use of the music layer was not Schiedermayr's original idea, but is in fact an adaptation of a fragment of Organ Fugue No. 3 by Johann Ernst Eberlin (1702–1762), an 18th-century Salzburg composer.²⁴ The work was composed around 1745 in

²⁴ R.G. Pauly, E. Hintermaier, and E. Neumayr, *Eberlin, Johann Ernst*, [in:] *Grove Music Online*, <https://www-1oxfordmusiconline-1com-1fbiblk4r57a0.hps.bj.uj.edu.pl/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-00000008497> (accessed 27 December 2022).

the style of the mature German Baroque and published in Augsburg as part of a collection of nine toccatas and fugues.²⁵ The Linz organist may have been familiar with it from his own playing practice and probably held it in high regard, as he decided to use it as pre-compositional material for his work.

Schiedermayr used the first twenty-seven bars of the composition. The first exposition largely follows the structure of Eberlin's work. The theme of the original fugue is reproduced with only one rhythmic change (two quavers g instead of a quarter note to adapt the melody to the structure of the text) and shortened to the first two bars; the answer therefore still appears in the third bar. Schiedermayr suggested a different order of the parts compared to Eberlin's fugue: BTAC instead of the original CATB (Example 3).

Example 3a. J.E. Eberlin, Fugue III, bb. 1–10. The first exposition.



²⁵ [IX Toccate e fughe. Orgue] Johann Ernst Eberlin (1702–1762), http://data.bnf.fr/14802517/johann_ernst_eberlin_ix_toccate_e_fughe_orgue/ (accessed 27 December 2022).

Example 3b. J.B. Schiedermayr, Requiem in E flat major, *Quam olim*, bb. 1–8.
The first exposition in vocal parts.

Moderato

Measures 1-2:

T: Quam o - lim

B: Quam o - lim A - bra - hae pro - mi - si - sti

Measures 3-4:

T: A - bra - hae pro - mi - si - sti pro - mi - si -

B: pro - mi - si - sti pro - mi - si -

Measures 5-6:

C: Quam o - lim

A: Quam o - lim A - bra - hae pro - mi - si - sti

T: - sti pro - mi - si - sti quam o - lim A - bra - hae

B: - sti quam o - lim A - bra - hae

Measures 7-8:

C: A - bra - hae pro - mi - si - sti pro - mi -

A: quam o - lim A - bra - hae pro -

T: pro - mi - si - sti

The counterpoint is retained in the Requiem, but slightly adapted to correspond to the structure of the text. The new element is the “promisisti” motif, which appears several times from b. 4 onwards and does not appear in the original fugue (Example 4). It is a descending passage or a repeated pitch that serves as a harmonic filling and whose rhythm is closely linked to the prosody of the text. The connection with Eberlin’s composition is loosened in bar 16 of *Quam olim*, when Schiedermayr introduces his own material in the style of the fugue. Gradually, the texture becomes homorhythmic and ends with a full major chord (the Picardy third), in accordance with the Baroque tradition (Example 5).

Example 4. Requiem in E flat major, *Quam olim*, b. 10. The “promisisti” motif.



Example 5. Requiem in E flat major, *Quam olim*, bb. 20–23.

The Picardy third in the cadence.

As far as the arrangement of the text of the *Missa defunctorum* is concerned, it should be noted that the composer did not make any changes to it. The only fragments omitted are several stanzas of the *Dies irae* (as mentioned

above), “Christe eleison” in the *Kyrie* and a fragment of the offertory (beginning with “hostias”). In contrast to other composers of his time,²⁶ Schiedermayr generally avoided changes to the text, which indicates that the liturgical accuracy and practicability of his composition was important to him. He therefore had the future performance of his work during mass in mind. In addition, the text is arranged in such a way that it corresponds to the natural accentuation and punctuation of the words and sentences, similar to his great contemporaries such as J. Kozłowski, L. Cherubini, H. Berlioz, and others.

The composition is written for four voices (CATB), two violins, two horns, and an organ, which realises the basso continuo. This is a very common and simple instrumentation that can also be performed by small ensembles, which may have contributed to its popularity.²⁷ The full orchestra is used, with the exception of the reduction in the “Eberlin’s” sections, i.e. *Quam olim* and *Cum sanctis*, in which the horns are absent (as they are treated as harmony instruments and are therefore restrained in the fuge). All four vocal parts are treated fairly equally, with solo fragments in each. Nevertheless, the most common structure is the homorhythmically led choir with figuration in the violins, while the harmony is underlined by the horns and organ. There is no dense texture, nor is the melody introduced by the horns and organ. Sometimes, the voices dialogue separately or in pairs (Example 6). Rarely, are the elements of imitation introduced.

The melodic lines in Schiedermayr’s work are varied. Sometimes, there are long cantilenas or simple phrases that are subordinate to the rhythm, but the most striking and characteristic of Schiedermayr’s style are the melodic figurations that are filled with ornaments and dotted rhythms. They are catchy and distinctive, and although they must have been admired by the people, they may have been considered inappropriate by the emerging church music revival movement.²⁸ The aforementioned tonal structure of the *Requiem in E flat* is coherent

²⁶ See M. Jochymczyk, “Missa pro Defunctis...”, op. cit., s. 486; A. Scharnagl, *Einführung in die katholische Kirchenmusik. Ein Überblick über die Geschichte*, Hamburg-Locarno-Amsterdam 1980, p. 130.

²⁷ Cf. A. Scharnagl, *Einführung in die katholische Kirchenmusik...*, op. cit., p. 136.

²⁸ Cf. e.g. A. Scharnagl, *Schiedermayr, Johann Baptist*, [in:] *Die Musik in Geschichte und Gegenwart*, ed. Friedrich Blume, vol. 11, *Rasch – Schnyder von Wartensee*, Kassel–Basel–London–New York 1963, p. 1702.

Example 6. Requiem in E flat major, *Requiem aeternam*, bb. 11–15.

The dialogue of the pairs of voices.

11

Cor I
in Es

Cor II
in Es

Vn I

Vn II

C
A

T
B

Te de - cet hy - mnus De - us in

[p]

solo

[p]

solo

14

Cor I
in Es

Cor II
in Es

Vn I

Vn II

C
A

T
B

Si - on et De - us in Si - on et

[f]

f

f [tutti]

f [tutti]

and symmetrical. In the microform, Schiedermayr mainly uses the TSDT structure, but introduces chords with seventh and ninth, numerous suspended chords and chord progressions. The dominant and non-chord tones (which often serve as the basis for the melody) are frequently used, but are always quickly resolved again. Both the tempo and dynamic markings are varied, but rather conventional, with a dynamic range from *pianissimo possibile* to *fortissimo possibile*, *adagio* as the slowest and *andante* as the fastest tempo (the lack of fast tempi may be related to the serious character of the mass for the dead).

REQUIEM IN C MINOR²⁹

The exact date of composition and publication of Schiedermayr's Requiem in C minor is unknown. Due to the fact that the plate number of the print published by Hofmeister in Vienna is 1757, we can assume that the work can be dated to around 1810.³⁰ As slightly fewer copies survive than in the case of the Requiem in E flat major, it was probably a somewhat lesser known but nevertheless frequently performed requiem mass. It is a short composition (268 bb.) with a condensed structure, even in comparison to the Requiem in E flat major. It consists of seven sections; there is no arrangement of the *Kyrie*, while *Quam olim*, unlike in the Requiem in E flat major, is included in *Domine Jesu Christe* (similar to F. Gotschalk in his Requiem). Schiedermayr also provides a framework for this work: the composition begins and ends in the key of C minor, while the central section, the *Sanctus*, is in E flat major, in the 3/4 metre (the only triple metre in the entire Requiem).

Similar to the Requiem in E flat major, the inner structure of the individual sections follows the structure of the liturgical text. However, due to the condensed form of the work, repetitions of words and phrases as well as instrumental fragments are avoided. Thus the shortest section (*Requiem aeternam*),

²⁹ The Requiem in C minor was analysed based on the printing copies from the Wawel Cathedral (shelfmark III-36) and from the Linz Pfarrarchiv (no shelfmark, ID RISM 605020235). The Linz copy was made available to me by Mr Ikarus Kaiser, Organist of Wilhering Abbey. I am deeply grateful for it.

³⁰ *IMSLP: Tobias Haslinger*, https://imslp.org/wiki/Tobias_Haslinger (accessed 27 December 2022).

which is 19 bars long, contains only two musical sequences without interruption: after “Dona eis Domine” in the soprano, the bass voice immediately begins with the imitation of “et lux perpetua” (Example 7).

Example 7. Requiem in C minor, *Requiem aeternam*, bb. 7–11.

The imitation following immediately the end of the previous phrase.

7

C Do - mi - ne

A Do - mi - ne

T Do - mi - ne et lux per -

B Do - mi - ne et lux per - pe - tu - a

10

C et lux per -

A et lux per - pe - tu - a per -

T -pe - tu - a et lux per -

B et lux per - pe - tu - a per -

The *Agnus dei* is also very simple and short, showing the structure of the AA' resulting from the omission of the second of the three invocations. The

Cum sanctis is followed by the last section of the Requiem; it is a fugato with a four-part theme (BTAC), after which the homophonic texture begins in m. 18. The longest section of the composition is the *Benedictus*, which is also the only one that contains the instrumental introduction, presented by the violins with organ accompaniment (Example 8). It represents a kind of simplified sonata form, which this time seems to be foregrounded in relation to the text of the *Benedictus* (which is repeated as many as five times in addition to the repetition of individual words). The entire section works with two themes, the second of which is much longer than the first; the tonal structure is rather conservative. The transition in the recapitulation is copied unchanged, which leads to the insertion of a redundant F major before the second theme (which is in B flat major, as in the typical sonata form). It can therefore be assumed that Schiedermayr did not master this form. Although he knew its rules and was able to put them into practise, it seems that he was more fluent in the forms that result directly from the structure of the liturgical text.

Example 8. Requiem in C minor, *Benedictus*, bb. 1–8. The instrumental introduction.

Andante

The musical score is arranged in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The instrumentation consists of Violin I (Vn I), Violin II (Vn II), and Organ (Org.). The key signature is C minor, indicated by three flats (Bb, Eb, Ab) on the staff. The time signature is 2/4. The tempo marking 'Andante' is centered above the first system. The organ part includes fingering numbers: 5, 6, 3, 6, 6 1/2, 3, 7, 9 9/4, 8 8/3 in the first system, and 7, 3, 6, 7, 9 9/4, 8 8/3 in the second system. A dynamic marking 'p' (piano) is placed below the organ staff in the first system.

Table 2. The Sonata form of *Benedictus* in the Requiem in C minor.

Section	Bars	Material	Key
Exposition	1–8	instrumental introduction: primary theme + transition	B flat major
	9–12	primary theme	B flat major
	13–16	transition	B flat major – F major
	17–30	secondary theme	F major
	31–34	instrumental coda (material of transition)	F major
Development	35–40	progression	F major
Recapitulation	41–44	primary theme	B flat major
	45–48	transition	B flat major – F major
	49–62	secondary theme	B flat major
	62–66	instrumental coda	B flat major

The *Dies irae* here differs considerably from the Requiem described above; it does not follow the tradition of M. Haydn, W.A. Mozart, and J. Kozłowski of making it a monumental form. It is much less developed and consists of only fifty bars. It is a cheerful section in E flat major, in which only selected five verses (*Dies irae* in bb. 1–13, *Quantus tremor* in bb. 15–25, the first part of *Mors stupebit* in bb. 25–30, the second part of *Lacrimosa* in bb. 25–33, *Huic ergo* in bb. 37–49). The opening words of *Quantus tremor* are immediately followed by the last verse of *Mors stupebit*, so that these two verses form a unit in Schiedermayr's work. There are also two short instrumental fragments. The frame is the motif from the first stanza, which is repeated at the very end. There are no internal contrasts (unlike in the *Dies irae* of the E flat major Requiem), although the violins' musical material is varied and contains a variety of passages and ornaments.

In the Requiem in C minor, Schiedermayr chooses to introduce all ornaments and melodic lines in the violin part; the choir sings homorhythmically almost all the time, with the exception of rare short imitations and solos, especially the bass solo in the *Benedictus*. The instrumentation (CATB voices, two violins, two horns, organ) is rooted in the same thinking as in the previously

analysed mass for the dead, with the horns and organ serving to reinforce the harmony. The only reduction of the orchestra occurs in the *Benedictus*, in which the horns do not play. As in the Requiem in E flat major, the harmony is based on the primary functions with the suspended chords and progressions; the melody often contains non-chord tones (Example 9). The melodies are not as catchy as in the E flat major Requiem, although they are interesting and varied, typical of the Linz composer's music. The most ornate and figurative are the very short soprano solos in *Domine Jesu Christe* and *Benedictus*. The dynamic range is more modest than in the Requiem in E flat major, from *pianissimo* to *fortissimo* with occasional *forzati*. The composition is characterised by slow tempi (from *Largo* to *Andantino*), but almost all sections are played in a cut time.

Example 9. Requiem in C minor, *Benedictus*, bb. 30–34.

Chromaticisms in the melody of violin I.



RECEPTION IN THE POLISH LANDS

The reception of Schiedermayr's art in the Polish territories still requires a deepened study. So far it has been established that the composer's music enjoyed astonishing popularity in the Polish lands. Most chapels performed his pieces not only in the 1830s and 1840s (which seems to be a peak in the popularity of his works), but also at the turn of the 20th century.³¹ This may come as a surprise,

³¹ This assumption is made based on the notes preserved on the scores; e.g. *Missa in C* from the Jasna Góra Archive, *RISM online*: ID 300001156, <https://opac.rism.info/search?id=300001156&View=rism> (accessed 27 December 2022); *Missa in G* from Gidle, *Katalog muzykaliów gidelskich*, <http://gidle.studiokropka.pl/items/show/34> (accessed 27 December 2022). On the manuscript of *Missa in D* from Gidle, the dates "1915" and

as the mid-19th century saw the beginning of an era of intensive development of several European initiatives related to the revival of church music, which lasted for decades and subsequently led to a twilight of Schiedermayr's popularity in Austria, for example. These tendencies also developed slowly in the then-partitioned Poland; nevertheless, the Polish reception of the composer's works seems to have had an exceptionally long lifespan. Today, manuscript copies of his works are preserved in most Polish church collections, which makes this region one of the most important centres of the reception of Schiedermayr's music alongside Austria and the Czech Republic.

The Jasna Góra archive contains around 60 copies of his compositions, twenty percent of which are printed. This collection contains mainly masses by the Linz composer, but also short church works (such as graduals and offertories), a collection of six intradas for trumpets with percussion accompaniment, and a symphony.³² The provenance of some of the manuscript copies can be traced back to Nový Rousínov; they thus testify to the Moravian reception of Schiedermayr's oeuvre. In addition, 24 archival documents identified as Schiedermayr's compositions are preserved in Gidle.³³ Some of them are, as so often in this collection, copied from (or in) Jasna Góra.³⁴ Among the Gidle manuscripts are almost exclusively masses (including two manuscripts of a requiem and one *Landmesse*), with an addition of four offertories. The situation is similar in other Polish archives: in the Gniezno collection, D. Idaszak found 14 manuscripts with works by Schiedermayr (short church pieces and masses, none dated);³⁵ in the catalogue of sources from Grodzisk Wielkopolski, the same author noted six manuscripts with

"1919" have been found; *Katalog muzykaliów gidelskich*, <http://gidle.studiokropka.pl/items/show/172> (accessed 27 December 2022).

³² P. Podejko, *Katalog tematyczny...*, op. cit., pp. 505–622 and 824–827.

³³ *Katalog muzykaliów gidelskich*, http://gidle.studiokropka.pl/search?query=Schiedermayr&query_type=keyword&record_types%5B%5D=Item&record_types%5B%5D=File (accessed 27 December 2022).

³⁴ M. Jochymczyk, *Repertuar kapeli oo. Dominikanów w Gidlach w świetle aktualnych badań*, [in:] *Życie muzyczne w klasztorach dominikańskich w dawnej Rzeczypospolitej*, ed. A. Patałas, Kraków 2016, p. 76–112.

³⁵ D. Idaszak, *Źródła muzyczne Gniezna. Katalog tematyczny. Słownik muzyków*, Kraków 2001, pp. 266–272.

compositions by the Linz composer (similarly, exclusively church music)³⁶. In the Staniątki collection after the Benedictine nuns' chapel, there are almost 30 church compositions by Schiedermayr (some of which are summarised in the composite manuscripts).³⁷ Among the sources from Kłodzko, 12 manuscripts transmit his music, including – in addition to masses and short church works – the Vespers, Op. 42.³⁸ To the above examples could be added the sources of Schiedermayr's music from many other Polish centres (e.g. Święta Lipka). In total, the number of manuscripts with works by Schiedermayr kept in Poland can be estimated at hundreds of copies. The vast majority of these are utility copies intended for performance in churches and not collector's items from private archives. The reception of Schiedermayr's music therefore appears to be a massive phenomenon, especially considering the extent of damage and loss of archival holdings in this area during the 19th and 20th centuries.

In addition to the copies of the compositions, several press reports on the performance of Schiedermayr's music in the Polish lands have also been preserved. For example, his mass settings were performed in 1836 in the village of Dąbrówka by artists from Warsaw under the direction of Rev. Gieczyński;³⁹ in the parish church of Płock in 1838 by students from the local secondary school;⁴⁰ in 1840 in Parzęczew⁴¹ and Kobylka⁴² during local church festivals;

³⁶ D. Idaszak, *Grodzisk Wielkopolski. Katalog tematyczny muzykaliów*, Kraków 1993, pp. 160–162.

³⁷ *Staniątki*, [in:] *RISM online*, <https://opac.rism.info/metaopac/search.do?methodToCall=submit&searchCategories%5B0%5D=-1&searchHistory=&CSId=22644N209Sae859221feab7b9c57f5bfc29011a55a86d9e334&refine=true&refineField=-1&tab=tab1&retainSticky=1&refineQuery=Stani%C4%85tki&submitSearch=Search> (accessed 27 December 2022).

³⁸ *Kłodzko*, [in:] *RISM online*, https://opac.rism.info/metaopac/search.do?methodToCall=submit&searchCategories%5B0%5D=-1&searchHistory=&CSId=22644N209Sae859221feab7b9c57f5bfc29011a55a86d9e334&refine=true&refineField=-1&tab=tab1&retainSticky=1&refineHitListName=251_SOLR_SERVER_1966638887&refineQuery=PL-K%C5%81wnm&submitSearch=Search (accessed 27 December 2022).

³⁹ “Kurier Warszawski” 1836 no. 168, p. 829.

⁴⁰ W. Tomaszewski, *Kronika życia muzycznego na prowincji Królestwa Polskiego w latach 1815–1862*, Warszawa 2007, p. 108.

⁴¹ “Kurier Warszawski” 1840 no. 130, pp. 625–626.

⁴² “Kurier Warszawski” 1840 no. 119, p. 570.

in 1841 again in Płock⁴³ and Radom.⁴⁴ Then, there are performances of masses by Schiedermayr recorded in 1845 in Łowicz during a wedding ceremony,⁴⁵ and in 1848 in the shrine of Jasna Góra on St. Cecilia's Day.⁴⁶ We also know that his Pastoralmesse in C major was played in the Bernardine Church in Radom in 1859.⁴⁷ The press note states that "the author sent this mass himself", which must be a mistake, as Schiedermayr had passed away long before; moreover, there is no evidence of his possible connection to this city (and the Polish lands in general). This press release also contains the information that the work was performed in Polish, which may indicate that Schiedermayr's mass was actually translated and adapted to the current needs of the Radom ensemble. In 1860, the musicians from Warsaw played Schiedermayr's mass in Tarchomin.⁴⁸ If one adds the notes on the sources to these press reports, a picture emerges of numerous performances of the Linz organist's church music in Poland at the time.

REQUIEM IN E FLAT MAJOR

The most important sources for researching the reception of Schiedermayr's masses for the dead are the surviving manuscripts of his works.⁴⁹ There are currently several copies of the Requiem in E flat major and the Requiem in C minor, which are kept in Polish libraries. However, some of the manuscripts of Polish provenance, namely from Krzeszów and Kłodzko, come from the historically foreign territory, so they are not analysed in the context of the Polish

⁴³ W. Tomaszewski, op. cit., p. 132.

⁴⁴ "Kurier Warszawski" 1841 no. 238, p. 1134.

⁴⁵ "Kurier Warszawski" 1845 no. 45, p. 216.

⁴⁶ "Kurier Warszawski" 1848 no. 322, p. 1546.

⁴⁷ "Kurier Warszawski" 1859 no. 13, p. 61.

⁴⁸ "Kurier Warszawski" 1859 no. 13, p. 61.

⁴⁹ Unfortunately, there are no 19th-century press notes regarding the performance of Schiedermayr's requiems in the Polish lands, so the manuscripts must serve as the only basis for the scholarly work on the reception. Moreover, due to the occasional character of the requiem, it could only be performed in churches, during the mass for the dead. Thus, there is no reception of those works in the context of e.g. schools or theatres to be investigated.

reception of Schiedermayr's compositions.⁵⁰ It must also be emphasized that this work represents the current state of knowledge of the surviving sources; it is therefore possible that there are other sources that have been destroyed in the course of history or are yet to be discovered.

The copies of the Requiem in E flat major are kept in Austrian, Czech, German and Polish archives.⁵¹ Most of them are manuscripts from the 19th century, dating from between the 1820s and the late 19th century. The surviving prints are in the Archbishop's Diocesan and Cathedral Library in Cologne (shelfmark Leibl 229) and in Český rozhlas, Fond hudebnin (shelfmark ARCH 2054). It is worth noting that the Cologne source contains not only the printed Requiem, but also the manuscript copy of it. Three sources have been found in the historical Polish territories that transmit the Requiem: the first in the archives of the Pauline monks in Częstochowa (Jasna Góra), shelfmark III-611,⁵² and the others in the Dominican archives of the Gidle ensemble, shelfmarks 120 and 120.1.⁵³ None of them contains the cello part, perhaps

⁵⁰ Those include the copy of the Requiem in E flat major from Kłodzko: *RISM online*: ID 1001030983, <https://opac.rism.info/search?id=1001030983&View=rism> (accessed 27 December 2022), the copy of Requiem in C minor from Kłodzko: *RISM online*: ID 1001030984, <https://opac.rism.info/search?id=1001030984&View=rism> (accessed 27 December 2022), and the Krzeszów copy of the Requiem in E flat major of an unknown provenance, shelfmark II 16.

⁵¹ The RISM online notes one source from Ljubljana as well; however, the Arhiv stolnega kora informed the Author that the copy of such a work is not stored in their collection. Cf. *RISM online*: ID 540001479, <https://opac.rism.info/search?id=540001479&View=rism> (accessed 27 December 2022).

⁵² Archive of the Pauline monks in Częstochowa, shelfmark III-611, *RISM online*: ID 300001174, <https://opac.rism.info/search?id=300001174&View=rism> (accessed 27 December 2022). See also P. Podejko, *Katalog tematyczny rękopisów i druków muzycznych kapeli wokalnoinstrumentalnej na Jasnej Górze*, Kraków 1992, p. 519. Cf. D. Smolarek, Smolarek D., *Teksty liturgiczne w wielogłosowych mszach żałobnych ze zbioru rękopisów Biblioteki Ojców Paulinów na Jasnej Górze w Częstochowie*, "Liturgia Sacra" 2020, no. 2, p. 238.

⁵³ Dominican Archive in Kraków, shelfmark 120, *Katalog muzykaliów gidelskich*, <http://gidle.studiokropka.pl/items/show/39> (accessed 27 December 2022), 120.1, *Katalog muzykaliów gidelskich*, <http://gidle.studiokropka.pl/items/show/40> (accessed 27 December 2022). See also K. Mrowiec, *Katalog muzykaliów gidelskich*, Kraków 1986, p. 103.

because of its coherence with the organ part. This is different from most surviving sources from other centres, where the cello is usually also copied. The oldest Polish manuscript is the copy from Częstochowa, which dates from 1836 (based on the date on the manuscript), i.e. almost twenty years after the assumed date of release of the print. So far, there is no certainty about the transfer of the Requiem to the Pauline monastery. However, it may be a copy made directly from the print, taking into account a few errors and changes in the manuscript compared to Schiedermayr's print. The author of the copy was Józef Kuligowski (the initials J.K. are noted on the manuscript), a conductor and copyist from a family of musicians who worked in the Jasna Góra chapel in the 19th century.⁵⁴ He could also have been the composer of the added parts for two clarinets, which are included in the Częstochowa version of the Requiem and which show an interesting practice of adding instrumental parts to Schiedermayr's music on Polish territory, which apparently finds its parallels in the Austrian, German and Czech sources for his works. The source analysis shows that the most frequent instruments added to the original score of Schiedermayr's music on location were clarinets and violoncello (which is actually the organ part without the *basso continuo* markings). In addition, the copies occasionally contain an additional flute, trombone, double bass, and violin III.

The phenomenon of additional clarinets in the sources can be explained as an adaptation to the respective chapel. In Jasna Góra, the ensemble was relatively rich and employed a number of woodwind players, especially flutists and clarinetists.⁵⁵ In the 1830s, there were several musicians in the chapel who played clarinets, such as Franciszek Jawurek and Karol Kloze.⁵⁶ Since they were available, the copyist or the Kapellmeister must have decided to enrich Schiedermayr's score so to make it sound more profoundly. Analysis of the clarinet parts in comparison with Schiedermayr's score allows us to establish that they were written on the basis of the horn parts (unlike, for example, in the Krzeszów copy, in which the clarinets are based on the vocal

⁵⁴ P. Podejko, *Kapela wokarno-instrumentalna Paulinów na Jasnej Górze*, Studia Claramontana series vol. 19, Warszawa 2001, pp. 54–55.

⁵⁵ P. Podejko, *Kapela wokarno-instrumentalna...*, op. cit., p. 90.

⁵⁶ Ibidem, pp. 74, 136.

parts). Normally, they are identical to the horns in terms of melody, rhythm, articulation and dynamics; sometimes (e.g. *Dies irae*, bb. 23–28), they are silent when the horns are playing; sporadically individual notes are added by the author of the clarinet parts. The opening bars of *Domine Jesu Christe* are interesting, in which the clarinets play a simple melody based on violin II and organ with the tacet of the horns. In the solo fragments of the *Agnus Dei*, the clarinet II does not play in analogy to the horns, but the clarinet I doubles the violin I (Example 10). It has thus been established that the clarinets added in Jasna Góra do not introduce any significant changes to Schiedermayr's work, but they are composed in an interesting way, use different techniques and enhance the sound of the orchestra.

Further facts about the performance of the Requiem in E flat major at Jasna Góra can be inferred from the notes to the Paulus manuscript. The copy is full of annotated words, mathematical equations, and short musical phrases written in pencil by various unidentified persons, which means that the manuscript was used extensively. At the end of the bass part is the note "Jasna Góra | Zaczęliśmy śpiewać | Szuberski tenorem | Błasikiewicz bassem | dnia 1. Listopada 1898 r" ("Jasna Góra. We have begun to sing, Szuberski as tenor, Błasikiewicz as bass, November 1, 1898"), while the year "1904" is noted in pencil on the soprano part; it can therefore be assumed that the Requiem was already performed by the chapel in Częstochowa at the beginning of the 20th century. An interesting additional fact is the note on the tenor part: "Lepiej raz wpaść w zanurzone fale | Niżli gnijąc po trochu na skale", which is an inaccurate quotation from Mickiewicz's translation of Byron's *Giaur*.⁵⁷ The reason for its inclusion in the manuscript and the author of the note remain unidentified.

⁵⁷ The exact quotation from Mickiewicz's translation: "Lepiej raz przepaść w zaburzone fale, / Niżli żyć gnijąc po trochu na skale." G.G. Byron, *Giaur*, transl. by Adam Mickiewicz, <https://literat.ug.edu.pl/giaur/01.htm> (accessed on 27 December 2022). The original: "Better to sink beneath the shock / Than moulder piecemeal on the rock." G.G. Byron, *The Giaour, a fragment of a Turkish tale*, 9th ed., London 1814, p. 47.

Example 10. Requiem in E flat major, *Agnus dei*, bb. 1–5.

The clarinet I doubles the violin I part.

Adagio

Cl I
in B

Vn I

Vn II

B

Org.

8 3

6 5

A - gnus De - i qui

tol - lis pec-ca - ta mun - di.

4

The Gidle manuscripts of the Requiem in E flat major comprise two shelfmarks in the collection: 120 and 120.1. The older one is number 120, a manuscript copied from Jasna Góra. We know this because it also contains the clarinet parts already discussed, which are missing in Schiedermayr's print, while other known copies with clarinets were made later and their musical material differs from that in Częstochowa. Manuscript no. 120 is an incomplete copy: it contains the parts of alto, tenor, violins I and II, clarinets I and II, organ, and an additional flute, which is missing both in the print and in the Częstochowa manuscript. It should be added that the only other source of the Requiem that contains the flute part is the one from the Pfarrarchiv in Ansfelden (shelfmark 26).⁵⁸ The soprano and horns are missing; the tenor part is notated in the soprano clef (although it carries over the tenor part). Before the violin I part, there is a glued-in fragment of a sheet with the violin I part of the *Requiem aeternam*, which is notated on both sides. There is also an additional copy of the Clarinet I. The individual parts were notated by different copyists on different paper, perhaps also at different times (the format, ornaments and hypothetical dating are different for the respective parts). It should be noted that the parts of the Gidle copy no. 120 are generally carefully notated, including articulation and dynamic markings, which are repeated after the Częstochowa copy. In addition, the errors of the Jasna Góra manuscript are also copied. However, it has been found that in the Gidle copy there are corrections of erroneous pitches that were not noted in the Częstochowa version. The added flute was perhaps composed on the basis of clarinet part I, as it is its exact copy, shifted up an octave. The only alteration is "tacet" in the *Agnus dei* section. As the *Agnus dei* in the clarinet is the only section in which short rhythmic values have to be played, it can be assumed that the copyist of the flute part wanted to avoid this for some reason.

Another interesting aspect regarding the Gidle No. 120 copy is the fact that it partly contains an additional section, *Libera me* in two versions, which was added at the end of the composition. This practice of adding a new material

⁵⁸ *RISMonline*: ID 605000475, <https://opac.rism.info/search?id=605000475&View=rism> (accessed 27 December 2022). Due to the lack of access to the Austrian source, it cannot be stated whether the flute parts in both manuscripts are the same.

to a copy, although not frequent, can be observed in other Gidle manuscripts. For example, the manuscript of Maader's Requiem from Gidle contains the elaborated *Salve Regina* at the end of the copy.⁵⁹ In the case of Schiedermayr's work, the added *Libera me* is only notated in particular parts, which suggests that some parts of the manuscript may come from different versions and were only compiled later. The first version is notated in alto and tenor parts, later than the main corpus and in a different handwriting. It is unfinished – in the alto part, it is interrupted after bar 33, while in the tenor part it continues until bar 66. It ends with a single barline, so it may not be the entire section. It is a simple, homorhythmic melody that is mixed with solos in E flat major in short rhythmic values (Example 11). Due to the simplicity of the beginning of this section, it is impossible to find concordances or identify the author.

The second version is notated by another copyist in the tenor part (on the reverse of the last, blank page of the part), while in the flute part it is notated by its main copyist. The section is complete; it comprises 34 bars (one bar with rests is missing at the end of the flute part), with the additional double bar line after a fermata in bar 18 (words 'saeculum per ignem'). This is a rather demanding, ornamented melody in C minor; the flute doubles the voice an octave higher in the first part and accompanies it in quavers in the second part (Example 12). No concordances have been found for this *Libera me*.

The reception of Schiedermayr's E flat major Requiem in Gidle presumably continued in the 19th century, analogously to Częstochowa. We know this because another copy is preserved in the Dominican archive, shelfmark 120.1. It is a shortened version of the piece: the *Dies irae* lacks all the stanzas after *Mors stupedis* as well as the "Eberlin's" sections (*Quam olim* and *Cum Sanctus*). The alto and tenor parts contain small notes that were added in another handwriting at the beginning of several sections (alto: *Requiem aeternam*, *Dies irae*, *Benedictus*; tenor: *Requiem aeternam*, *Domine Jesu Christe*, *Benedictus*), which are notated one second below the original notation. It may therefore be assumed that the singer singing the alto part has "transposed" it from alto clef to bass clef, while the singer using the tenor part has

⁵⁹ J. Szczygiel, *Trzy rękopisy Requiem in Es Ludwika Maadera*, "Kwartalnik Młodych Muzykologów UJ" 2015, no. 26, p. 28.

Example 11. Gidle manuscript shelfmark 120, Requiem in E flat major, *Libera me* version I, bb. 8–20. After the homorhythmic fragment, there is the alto solo part.

(8)

A

in di - e in di - e in di - e

T

in di - e in di - e in di - e

12

A

il - la tre - men - da quan-do coe - li mo -

T

il - la tre - men - da

15

A

-ven - di mo - ven - di sunt et ter - ra mo -

T

-ven - di sunt et ter - ra dum ve - ne - ris

18

A

-ven - di sunt et ter - ra dum ve - ne - ris

T

dum ve - ne - ris

“transposed” it from the tenor clef to the treble clef. There is also an additional note in the violin part “tenor niżej ton od basu” (“tenor one note below the bass”). There are also clarinets (identical to the Częstochowa manuscript), but no flute part (as in the previously discussed Gidle manuscript).

Example 12. Gidle manuscript shelfmark 120, Requiem in E flat major, *Libera me* version II, bb. 1–18. The relation between the tenor voice and flute.

Adagio

Fl

T

Li - be-ra me Do-mi-ne de mor - te æ - ter - na in

5

Fl

T

di - e il - la tre - men - da

10

Fl

T

quan - do cœ - li mo-ven - di sunt mo-ven - di sunt et

13

Fl

T

ter - ra dum ve - ne - ris ju - di-ca - re

16

Fl

T

sæ - cu - lum per i - gnem.

Manuscript 120.1 was copied in Częstochowa by Franciszek Maletz, a chapel organist born in Lubliniec who had been active in the Jasna Góra ensemble since around 1869.⁶⁰ On the copies of individual parts, he wrote “Franciszek Maletz, dnia 20/21/25 [depending on the part] Maja 1891 r. z Częstochowy” (“Franciszek Maletz, on 21/21/25 May 1891 from Częstochowa”). As copy 120 is not dated, we are unfortunately unable to distinguish whether 120.1 is older or younger.⁶¹ It is uncertain why the second copy of the Requiem was purchased by the Gidle ensemble or brought from Jasna Góra. Perhaps there was a need for a shortened (or, on the contrary, longer) *missa pro defunctis*; another possibility is the miscommunication between Gidle and Franciszek Maletz, which led to the doubling of the repertoire; finally, copy 120 may have already been incomplete and there was a need for a new, performable copy. Either way, it proves that reception of the work at least at the level of the copying took place in Poland as long as seventy years after composing it.

REQUIEM IN C MINOR

The copies of the Requiem in C minor catalogued in the RISM database originate from the Austrian, Czech, and Polish territories, which is broadly comparable to the reception of the Requiem in E flat major. The prints can be found in the Bibliothèque cantonale et universitaire in Fribourg (shelfmark Ebaz I-139), in the Archiwum i Biblioteka Krakowskiej Kapituły Katedralnej in Kraków (shelfmark Kk.III.36) and in the Pfarrarchiv in Linz (shelfmark 154). The latter is very interesting as it is an archival unit comprising four requiems: The Requiem in F major by Abbé Maximilian Stadler (1748–1833), the Requiem in F major by Ambros Rieder (1771–1855), the Requiem in C minor by Schiedermayr and his Requiem in F minor, which comes from the Linz parish church where Schiedermayr was in fact an organist.⁶² It is therefore a copy that could have had a contact with the composer. It is known that it was performed

⁶⁰ P. Podejko, *Kapela wokarno-instrumentalna...*, op. cit., p. 55.

⁶¹ The analysis of the handwriting suggests that the copy 120 is older; however, such dating can only be hypothetical.

⁶² *RISMonline: ID 605020235*, <https://opac.rism.info/search?id=605020235&View=rism> (accessed 27 December 2022).

there during his lifetime and after his death, as performance dates for the work from 1822, 1826, 1855, and 1875 have been preserved. This copy contains the additional handwritten trombone parts, which proves that the addition of the instruments to the original scoring was also present in the places directly associated with Schiedermayr.

There are four copies of the Requiem in C minor preserved in the archives of Polish chapels. The first is the printed source already mentioned, which is kept in the Wawel Cathedral in Krakow.⁶³ However, there are no signs of performing it on the copy. Furthermore, ongoing research shows that the Wawel collection contains printed copies that were not part of the repertoire but were kept there after the death of the previous owners. As there is no evidence of the Requiem in C minor being performed in the Wawel Cathedral, the print is therefore not considered a valid source for the reception of the composition. There is also a handwritten copy in Gidle, shelfmark 121,⁶⁴ and two handwritten copies preserved in the collection after the chapel in Częstochowa.⁶⁵

Manuscript III-796 from Częstochowa was notated in 1829⁶⁶ by Józef Czaykowski, the musician and copyist from Jasna Góra. It is a complete copy containing all parts and fragments of the Requiem. The manuscript is very close to the print: articulation and dynamic markings as well as ornaments

⁶³ Archive of the Wawel Cathedral, shelfmark III-36, *RISM online*: ID 1001153405, <https://opac.rism.info/search?id=1001153405&View=rism> (accessed 27 December 2022).

⁶⁴ Dominican Archive in Kraków, shelfmark 121, *Katalog muzykaliów gidelskich*, <http://gidle.studiokropka.pl/items/show/42> (accessed 27 December 2022). See also K. Mrowiec, *op. cit.*, pp. 103–104.

⁶⁵ Archive of the Pauline friars in Częstochowa, shelfmarks: III-796, *RISM online*: ID 1001009515, <https://opac.rism.info/search?id=1001009515&View=rism> (accessed 27 December 2022); II-69, *RISM online*: ID 300001175, <https://opac.rism.info/search?id=300001175&View=rism> (accessed 27 December 2022). See also P. Podejko, *Katalog tematyczny rękopisów i druków muzycznych...*, *op. cit.*, p. 520.

⁶⁶ Józef Czaykowski (1790–1847) was a chapel member and a talented copyist active at Jasna Góra in 1828–1832. See P. Podejko, *Katalog tematyczny rękopisów i druków muzycznych...*, *op. cit.*, p. XVII. Then, he moved to Gidle, where he was a chapel member and where he died in 1847. Archdiocesan Archive in Częstochowa, shelfmark KM 378, *Księga aktów zejścia parafii i gminy gidelskiej zaczęta od dnia 24 sierpnia 1835 roku*, p. 338.

are preserved. The errors were copied from the print and then corrected in pen. The only changes found are individual added or removed elements, such as tremolos and accents. The manuscript bears notes in pencil and ink written over the musical notation, so it seems to have been used extensively. At the end of the soprano part, there is an illegible note in Cyrillic with the date 1905. The same date is noted in ink on the Corno II. At the end of the organ part are the notes and lyrics of the song *Witaj Królowo, Matko litości*,⁶⁷ which is not surprising, as the song was used during the liturgy of the requiem mass. Nevertheless, it is a testimony to the practice of a probable combination of the Latin requiem with a song in Polish.

The second copy from Jasna Góra, shelfmark II-69, is undated. In addition to the four vocal parts, two violins, and the organ part, it also contains the violone part, which is identical to the organ but has no *basso continuo* markings. This copy is not as close to the original as the previous one; there are additional slurs, while ornaments are sometimes omitted. There are no corrections or additions in pencil that would prove the performance of the works from the parts discussed. The only notes are on the back of the violone part and contain the signature “JJJózef Dyb”. Unfortunately, there is no known chapel member from Jasna Góra that would correspond to the signature.

The last surviving copy is an undated manuscript from Gidle, shelfmark 121. Although it is kept in Gidle, it probably comes from Kraków, which is assumed based on the fact that the owner’s name appears on the title card: “Mar[cin] Studziński”. The Studziński family was one of the most influential musical families in Kraków in the late eighteenth and early nineteenth centuries. We know from Chomiński’s *Słownik muzyków* that Marcin Studziński was a violinist, horn player and trumpeter at the Jesuit Chapel in Kraków in 1764–1768, which was the best and largest ensemble in Kraków at the time;⁶⁸ three other Studzińskis played in a number of Kraków and Warsaw orchestras, one of them serving as organist of the Wawel Cathedral.⁶⁹ We also know that Marcin Studziński was the Kapellmeister and prefect of the music school at

⁶⁷ J. Siedlecki, *Śpiewnik kościelny*, 41st ed., Kraków 2015, p. 82.

⁶⁸ *Słownik muzyków polskich*, ed. J. Chomiński, vol. I (A–Ł), Kraków 1964, p. 254

⁶⁹ *Słownik muzyków polskich*, ed. J. Chomiński, vol. II (M–Z), Kraków 1967, pp. 212–213.

St. Anna's Church in Kraków from 1825 to 1833.⁷⁰ It has also been established that the band led by (name unknown) Studziński played in Kraków's Dominican Church in the years 1838–1848, which is important because the Gidle Chapel was also founded by the Dominicans.⁷¹ Analysis of the church records allows us to determine the Studziński family tree: Marcin Studziński married Teresa Piasecka in 1763, with whom he had a son Florian (1765–1826); Florian married Agnieszka, with whom he had a son Marcin; the "second" Marcin married Wiktoria Biernacka, with whom he had at least six sons (the eldest was born in 1815), including the well-known musicians and Marcin Marcelli, born in 1825. All known marriages and baptisms took place in Kraków. The owner of the manuscript under discussion must have been either the "second" or the "third" Marcin from the Studziński family. In any case, the origin of the manuscript points to Kraków (perhaps it was a copy of the print found in the archive of the Wawel Cathedral). This city should therefore perhaps also be included in the map of the reception of the C minor Requiem in the Polish lands.

The Gidle manuscript no. 121 contains the parts of four voices, two violins, two horns, organ and also the parts of two clarinets in Bb, which are missing both in the print and in other Polish copies of the Requiem. The added first and second clarinets are exact copies of the soprano and alto parts, respectively. The only changes are occasionally added or removed slurs. They may therefore have served to reinforce the sound of the high vocal parts when the singers were unable to sing individually, or even to replace them when the highest voices were missing.

CONCLUSIONS

Based on the analysis provided above, it can be stated that two discussed Requiems by Schiedermayr, in E flat major and in C minor, are church works of considerably high quality and undeniable artistic value. They showcase the composer's melodic invention and individual approach towards harmony,

⁷⁰ A. Godek, *Zarys działalności kapeli akademickiej przy kościele św. Anny w Krakowie w latach 1748–1800*, "Muzyka" 2020, no. 2, p. 49.

⁷¹ R. Świętochowski, *Tradycje muzyczne zakonu kaznodziejskiego w Polsce (ciąg dalszy)*, "Muzyka" 1963, no. 4, p. 14.

rooted in the Classical church style with the cantata form, texture diversification, and the dominance of violins as the parts that bear melody. Although the operatic influence is noticeable, especially in the solo fragments of the vocal parts, it is not as strong as in the works of Schiedermayr's predecessors (M. Haydn, J. Kozłowski), and the illustrative element and drama are not as omnipresent in the compositions as in his contemporary requiems (e.g. by L. Cherubini, A. Salieri). Although the basic harmonic structures are rather simple and the dominant–tonic motion and frequent cadences predominate, the compositions contain a number of suspended chords, chord progressions and non-chord tones. The melodies are based on figurations, filled with chromaticisms, and shaped in the Haydn-like manner. What sets Schiedermayr's Requiems apart from the mature Classical style, however, is his unwillingness to use sonata form and modest instrumentation, probably due to the character of the compositions, which are intended for performance by small church ensembles. Although knowledge of the style of Schiedermayr's music as a whole still needs to be expanded, the juxtaposition of the two requiems discussed in this paper with better-known works such as the *Pastoralmesse* in C major enables us to state the works in question depict the composer's technique and are representative of his mature style, przywrócić albeít are not among the largest compositions he wrote.

We know from the surviving manuscripts that Schiedermayr's Requiems were part of the repertoire of Polish chapels in the 19th century and were performed at funeral masses alongside works by Franz Joseph Aumann (1728–1797), Józef Elsner (1769–1854), Eugen Pausch (1758–1838), and Joseph Sonnleithner (1766–1835). The copies of the Requiems that have survived after the activities of the Polish church chapels come mainly from Częstochowa, where the famous Jasna Góra ensemble of Pauline friars was active, and from the collection of the Dominican chapel in nearby Gidle. They are also the only evidence of the reception of the works in question in the Polish regions, as they are not mentioned in the press or other sources. Today, however, more copies of the requiems are kept in Polish libraries, which proves that the compositions were known in Silesia in the 19th century. The manuscripts of the E flat major Requiem from Gidle come from Częstochowa, which proves the contact between the two chapels. On the

other hand, the copy of the C minor Requiem from Gidle seems to originate from Kraków.

Like his other church compositions, Schiedermayr's requiems were known in the Polish lands since at least the 1830s. They were probably performed voluntarily and were still being played at the beginning of the twentieth century. The surviving manuscript copies are very similar to the printed versions. However, the modest orchestration proposed by Schiedermayr was expanded to include clarinets (Requiem in E flat major, Requiem in C minor), a flute (Requiem in E flat major) and a violone (Requiem in C minor). These additional parts were added in accordance with the tradition of extended orchestration in Schiedermayr's compositions, as recorded in Austrian sources. They do not alter the main musical material, but rather serve to embellish it with additional instructions. On the basis of the one copy of the E flat major Requiem from Gidle, it can also be assumed that the work was perhaps performed with additional *Libera me* at some point. This shows that Schiedermayr's Requiems were performed and enjoyed in the Polish lands long after his death. They were altered, but retained their popularity despite the changes in the prevailing style of church music. While the reception of Schiedermayr's music in Poland cannot be generalized from the case of these two compositions alone, it nonetheless provides an insight into the role his music played in the 19th-century musical landscape.

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