

Commentary

by
Patrick Bebelaar

Orientation

When composing “Pantheon”, my first consideration was to reflect on my understanding of Bach’s B-minor Mass. The next step was search Bach’s B-minor mass for ideas which I could utilize in my composition, both in terms of form and style. Finally, in this text I explain which parts of Bach I did integrate into my composition, how I did this, and how I build other religions and there music into “Pantheon”. These sections are marked with the sign → ; so that they are readily identifiable.

B-minor Mass

The B-minor Mass evolved over a long period of time, and the most interesting form is a kind of “Missa Concentrata”. This form refers to catholic developments at Dresden’s court, for which Bach showed huge interest in earlier times by copying and arranging works of Giovanni Battista Bassani, Joh. Adolf Hasse, Joh. David Heinichen, Antonio Lotti a.o.

The interest in other religions can be adopted as the basic idea. The same as Bach didn’t close his mind to catholic music of Dresden’s court music at his times, so I will not close my mind to musical forms of

1. Buddhism
2. Hinduism
3. Christianity / Judaism
4. Islam
5. an African Nature Religion alluding to Leonardo Boff’s B-minor Mass (see below).

With the help of clergymen of each religion, recordings and scientists of the department “Comparing Religious Studies” at the University of Tübingen I have searched for equivalents on the musical level and in ceremonies of each religion. Further on, I apply these melodies as Cantus Firmus in the corresponding mass sections.

1. Kyrie
2. Gloria
3. Credo
4. Sanctus, followed by
5. Hosanna, Benedictus Agnus Die und Donna nobis pacem

I do not think it contradictory that of all things the catholic mass underlies it, for I enjoyed catholic upbringing and my traditional roots are Catholic. Moreover, the conciliatory component of the composition is not based on denying own traditions. Once again, to connect this idea with Bach and his compositional technique, I tried to join each “Canti Firmi” compositionally with Bach’s devices of composition in respective mass parts.

It is not a completely new idea, since Leonardo Boff has already written a text for a performance of B-minor mass, which he entitled “500-years America – a service of confession and general absolution for Europe”. The performance (choir of Swiss Television/Radio Symphony Orchestra Basel, first broadcast of DRS on the Swiss Day of Penance 20.09.1992; the broadcast was shown in Germany on ARD on the German Day of Penance 18.11.1992) is about the vast amount of human and cultural sacrifices America has

suffered by its discoverers and conquerors. It is also about the distinction of an independent religion, its traditions and rituals. Actually, I still don't know what motivated Boff to take Bach's B-minor mass for the musical foundation of his texts, but I presume it was the same over confessional and conciliatory thoughts Bach gave his B-minor mass with its conception. This is therefore a point of view focused in the past i.e. full of understanding and penance, as well as it is, a point of view focused in the future i.e. an approaching and conciliatory viewpoint. Most likely, both viewpoints will be integrated into my composition.

Compositional special features and stylistic devices

Kyrie (B-minor Mass, pp. 5-35¹ / Pantheon I/I – I/III, pp. 1-24²)

“Kyrie eleison – Christe eleison – Kyrie eleison”

“*Lord have mercy on us - Jesus have mercy on us – Lord have mercy on us*”

According to Walter Blankenburg the introductory choir alludes to a Cantus Firmus by Luther from 1525. However, later on Bach refers to a mass of the Electoral Palatinate Conductor called *Johann Hugo von Wilderer* (1670-1724) from which he made a copy (supposedly 1730) in Dresden.



Cantus Firmus after Luther³



Bach, Beginning, bar 1-4



Bach, Fugenthema

In Wilderer’s version there is also a tutti sequence at the beginning, which has ends phrygian , before it continues with a fugue.⁴ The repetition of tones on the words “Kyrie eleison – Christ eleison – Kyrie eleison” is copied from Wilderer’s mass. After all the following of *Choir – Duet – Choir*, which is traditionally separated into three parts *Kyrie eleison – Christ eleison – Kyrie eleison*, is also copied from Wilderer.

On *Christ eleison* the form of a duet is taken as an allusion to the second person of the Trinity. More exceedingly, the trustworthy tone of the Duo (Thirds/Sexts) reminds on *Wilderer*, and moreover, it expresses the mediatory function of Jesus between man and God. In the second Kyrie eleison Bach refers with a weightless and gliding *alla – breve –* rhythm to the *Stile Antico* and he cross references to a metaphysical hereditary.

¹ Based on the piano excerpt of „Neue Bach Ausgabe“, Bärenreiter Kassel – Basel – London – New York – Prag, BA 5102a.

² Based on the enclosed score of 'Pantheon'.

³ Walter Blankenburg, „Einführung in die h-moll-Messe, dtv / Bärenreiter 1974, p. 26 f.

⁴ Blankenburg, „Einführung in die h-moll-Messe“, p. 26 f.

→ **Tutti sequence in e- phrygian at the beginning, followed by fugue**

(B-minor Mass, page 5, bar 4 // actually it ends in F sharp major, yet the character of these meters is clearly a minor. During Bach's period an ending with a minor was impossible, and because of the tutti an empty Quint would have been a modest solution - therefore a major. Though the fundamental tone is F sharp, and therefore a scale of F sharp-G-A-H-C sharp-D-E-F sharp is possible, which may hint at a phrygian character.

Part A of my composition starts with a phrygian semitone, (score, page 1, C/C sharp and in Part B page 2 in the scale), which is preserved in the following improvisation (score, page 2, bar 1) in between Bb and H as a characteristic. Already in the Trumpet a Jewish melody is anticipated, which is later cited in its full length by the cello (page 3, 2. system). This melody occurs modified in the finale of the first part (part H, page 22, bar2) in the Trumpet. It concerns psalm 97, verse 11 "*Light is sown for the righteous, and joy for the upright of heart*" composed by Boas Bischofswerder. The psalms 95-99 usually are performed at the beginning of the Sabbath and therefore they would fit the beginning of the composition.



Psalm 97, verse 11 according to Boas Bischofswerder⁵

→ **Duo familiar character / thirds** (B-minor Mass, page 22)

This idea is realised in part F between the bass clarinet and the clavichord in thirds/sixths. The familiar tone is also maintained. Furthermore, I want to indicate, that Bach worked with Soprano I and Soprano II. In my composition this part will be performed by the bass clarinet and the clavichord – at this point the first part is completely noted in bass clef, therefore lower tones, which go into the intersected octave only in the repetition and are still not perceived as Soprano instruments – thus the tones counter balance the B-minor mass. Furthermore, it is worthwhile mentioning that the rhythm of 16 is played 7 times and thus it has to be interpreted as a foresight.

⁵ CD: 'Chants of the Synagogue', Aulos / Musikado, 2002 Köln, ordering number: AUL 66068.

→ **weightless alla-breve-rhythm**

Part E/F can be experienced as such in its nature, although it is noted in 4/4. (page 8, after the beginning of melody entry)



→ **Cantus Firmus according to Luther**

Already in the original version this part has been unquestionably changed for the better by Bach. For this reason the dependence on Luther's Cantus Firmus is hardly recognizable and therefore I also allowed myself to start with that Cantus Firmus, even though the first four tones in the melody for the bass clarinet in part E have been preserved. Hereby the scale altered and hence from now on a minor third is applied.



(Bass clarinet, Pantheon I/II)⁶

→ **The overall structure:**

The overall structure of the first part and its division into three parts has been maintained in my composition as well:

	Kyrie Eleison	Christ Eleison	Kyrie Eleison
B-minor Mass	page 5	page 22	page 30
Pantheon	Part A-D	Part E-F	Part G-H

⁶ Pantheon, part I/II, F.

Gloria (B-minor Mass, pp. 36-113⁷ / Pantheon II/I – II/III, pp. 25-28)

The choir at the beginning *Gloria in excelsis deo* is a song of praise sung by heavenly hosts in the Christmas story (Luk. 2, 14), and it is a hymn of old church, which is closely connected to Gloria since the early Christian period. Most likely the choir at the beginning alludes anew to the metaphysical thought of Bach's B-minor mass.

The choir at the beginning scores three trumpets and two timpani (B-minor Mass, page 36 Gloria in excelsis, page 61 Gratias agimus tibi and page 94 Cum Sancto Spiritu). This may point to a proclamation of a celestial and divine world, which is underlined by numerous broken D-major triads (B-minor mass, page 36 Gloria in excelsis). Furthermore, these D-major triads refer to the trinity.

The instrumental prelude written in 24th rhythm indicates according to Bach to the 24 hours of a day (see also the Bach cantata "*Dearest God, when will I die?*" BWV8). Thus Bach indicates at the earthly life and reminds of its end and transitoriness. This makes the position clear from which the song of praise is sung: "*Gloria in excelsis Deo. Et in terra pax hominibus bonae voluntatis. – Glory in the heights to God and on earth peace to men of good will.*" Moreover, the change of the key seems to be interesting [D (in excelsis deo) – G (et in terra pax) – D] as a symbol for the encounter God-Men through Christ's incarnation, who brings godly peace onto the earth, and who frees humanity in divine sense. The continuous course of Gloria (without the choir at the beginning: Gloria in excelsis Deo) is governed by an old Hymn of the Church, which is divided into three sections followed by a subdivision into seven smaller parts.

1. Lobpreis auf die Herrlichkeit Gottes

1. "**Laudamus te**, benedicimus te, adoramus te, glorificamus te."

"We praise You. We bless You. We adore You. We glorify You."

2. "**Gratias agimus** tibi propter magnam gloriam tuam."

"We give You thanks for Your great Glory."

2. Bittruf an Gott / Jesus

3. "**Domine Deus**, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris."

"Lord God, heavenly King, God the Father almighty. Lord the only-begotten Son of the Father."

⁷ Based on the piano excerpt of „Neue Bach Ausgabe“, Bärenreiter Kassel – Basel – London – New York – Prag, BA 5102a.

4. “**Qui tollis peccata** mundi, miserere nobis. Qui tollis specata mundi, suscipe deprecationem nostram.”

“You who take away the sins of the world, have mercy on us. You who take away the sins of the world, receive our prayer.”

5. “**Qui sedes** ad dexteram Patris, miserere nobis.”

“You who sit at the right hand of the Father, have mercy on us.”

3. **Praise and intercession: utterance substantiates God the Father, Son and Holy Ghost that is Trinity**

6. “**Quoniam tu solus Sanctus**, tu solus Dominus. Tu solus Altissimus Jesu Christe.”

“For You alone [are] the Holy One. You alone [are] the Lord.”

7. “**Cum Sanctu Spiritu** in gloria dei Patris. Amen.”

“With the Holy Spirit, in the glory of God the Father. Amen.”

Number seven has to be interpreted as a godly number, which symbolizes God’s almighty and perfection. Accordingly, this passage already indicates the following Credo with the crucifixion at its centre, which is as well, based on the number seven. Jesus’ crucifixion is the centre of Christian belief, so to speak (incarnation - crucifixion / death - resurrection). Closely associated with each other are following texts: “*Qui tollis specata mundi, miserere nobis. Qui tollis specata mundi, suscipe deprecationem nostram. - You who take away the sins of the world, have mercy on us. You who take away the sins of the world, receive our prayer.*” The Credo matches Gloria’s text: “*Crucifixus etiam pro nobis, sub Pontio Pilatus passus et sepultus est. – he was crucified for us under Pontius Pilate, and suffered, and was buried.*”

Within the three greater sections Bach refers in the middle to the Trinity. These are not only suggested in the duet/choir/aria, each enclosed by aria/choir,

1. Laudamus te (aria) // *We worship you*
Gratias agimus (choir) // *We give you thanks*
2. Dominus Deus (duett) // *Lord God*
Qui tollis (choir) // *You take away*
Qui sedes (aria) // *You are seated*
3. Quoniam tu solus (aria) // *For you alone are*
Cum Sancto Spiritu (choir) // *With the Holy Spirit*

but moreover, Bach alludes to the Holy Trinity on the musical level, aligning one eighth with two semi sixteenth and one subsequent crotchet. Most likely implying, that the rhythmical character of eighth and semi sixteenth is the same, and that they together result in the subsequent crotchet. Thus, this underlines the difference, and yet the unity of Father and Son in the Holy Ghost.



B-minor Mass, page 36, bar 1 ff⁸

⁸ Walter Blankenburg, „Einführung in die h-moll-Messe, dtv / Bärenreiter 1974, p. 40.

→ **Cast: trumpet, stress on tambourine**

In the second part (D, page 26) the brass-players (trumpet and tuba) have their joined solo, indeed. Later on in the composition they have another solo in the Sanctus, for mimicking reasons, because they hint on tibetan sounds.

→ **Indication of the later on applied Credo motive**

Although I hinted onto the Credo, I didn't stick to texts employed by Bach. This has to do with my opinion about Christianity and its glorification of suffering and guilt, as I described in greater detail in the booklet on "Passion". Instead I indicated the motive of III/II in the last bars of II. Here at the same time or alternately with the motive of V (Donna nobis pacem), which is already played in the first bars of III. In Bach's version the effect is the other way around, he refers in V to III (see also text in V). Furthermore, I want to point out, that I also play the hint between piano and cello, which already makes the form I choose in III/II recognizable.

The image shows a musical score for Cello and Piano. The Cello part is written in a single staff with a treble clef and a key signature of two flats. It begins with a triplet of eighth notes, followed by a series of eighth and sixteenth notes. The Piano part is written in two staves (treble and bass clefs) with a key signature of two flats. The right hand has a melodic line similar to the Cello, while the left hand has a bass line. Annotations include "play only 2nd time, 1st time tacet" and "1st time start" with a triplet symbol.

(score, page 28)

→ **Major triads**

At the beginning major triads seemed to me an interesting option to connect Bach's B-minor Mass and my Pantheon, but in course of the time I abandoned this idea. One of the major arguments for this giving up was that I wanted to offer H. Joos an appropriate solo.

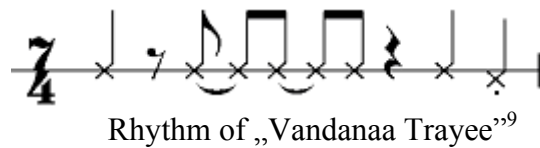
→ **Hinduistic Praise**

Since Hinduism is similar to Buddhism and many natural Religions, it is very far distanced from liturgical mass holding of Christian tradition, so I decided to join these according to common themes with my composition. One suitable theme is the praise for it is shared by all religions. Naturally, one has to consider that the hinduistic praise is different in its character than we know from Christianity and western cultures.

I refer to a praise from hinduistic religion. It is recorded by Ravi Shankar (unfortunately this recording was not available in Germany for the time of being). The title of the piece is "Vandanaa Trayee" and includes following lines "O, Lord Ganesha of the curved trunk and

massive body, the one whose splendour is equal of Sums, please bless me so that I do not face any obstacles in my endeavours.” Yet, it is important to know that these lines are “Chants” meaning “Praise-glorifying-Songs” sung among the people. Out of the Chant I took over the rhythm as a special feature. The rhythm is played in piano and starts in B (score, page 26); it is later on after a hint on the Tabla continued by the tambourine.

The structure of the text is similar to The Gloria: first there is a kind of praise the glory of God („O, Lord Ganesha of the curved trunk and massive body, the one whose splendour is equal of Sums), followed by intercession (please bless me so that I do not face any obstacles in my endeavours).



→ **seven-part / three-part structure:**

1. Laudamus te // *We worship you*
Gratias agimus (Choir) // *We give you thanks*
2. Dominus Deus // *Lord God*
Qui tollis // *You take away*
Qui sedes // *You are seated*
3. Quoniam tu solus // *For you alone are*
Cum Sancto Spiritu // *With the Holy Spirit*

The structure of three-parts can also be found in my composition. Since the musical motive of the praise, is the “irregular” Ostinato in piano and the bass clarinet (page 25, part A – II/I). However, the intercession is composed for a rigid rhythmical Ostinato in piano and tambourine (page 26, part B-D – II/II). In the third part (from page 27, part II/III onwards) the praise motive occurs again, which later on resounds with the intercession motive. The hint on one of the Credo motives and the on the motive of the last movement is to be seen purely as a dramatic climax of the second part.

⁹ CD: 'Ravi Shankar: Chants of India', recorded in January and April 1996 in Madras and July 1996 (at the producers), produced by Georges Harrison, most likely for Angel Records – The edition in front of me is merely an illicit copy.

→ **24 bar instrumental prelude**

I kept the insinuation about the 24 bars. Since I devoted myself to the “three parts”, the 24 bars became 2 x 12 (so to speak day and night), which merge in the third part (page 27, II/III) into the 24 meter. As I left out one bar at the end for dramatic reasons it works out for the most part. Although this does not change the principle of the 12 or 24 bar form, which is evenly divided and still a quite rare principle in the music (leaving aside the blues, though in my whole composition there can hardly emerge any associations with it), and this rareness underlines for itself the exclusiveness of the form.

Credo (B-minor mass, pp. 114 – 198 / Pantheon III/I – III/VII, pp. 29-64)

Symbolum Nicenum – Creed after the Nicea and Constantinople council

We believe in one God: the Father, the Almighty, maker of heaven and earth, of all that is seen and unseen...

Bach falls back on the two old creeds of Nicea (325) and Constantinople (381) and once more he underscores the metaphysical character of his B-minor mass, this time on the central passage (central from the musical and theological point of view). Bach chooses a structure of seven parts, which anew insinuates the number seven - symbolic in every respect. “*Credo in unum deum*” and “*Patrem omnipotentem*” – choir a capella and tutti have to be summed up at the beginning in the same manner as the mirrored end, tutti and the a capella choir “*Confiteor unum baptisama*” and “*Et exspecto resurrectionem*”, which form a musical and textual framework. Thus in the first A capella movement the words are “*Unum deum*”, whereas in the second A capella movement at the end of Credo the words “*Unum baptistam*” are musically dealt with. The fugue at the beginning and the words “*Patrem omnipotentem*” belong together, which is underscored by the simultaneity of the texts, for they stand side by side in the second choir¹⁰.

The keys are put well-aimed. The beginning and the end are held in the D–major, which is associated with the divine. In the course of the Credo the key falls after the B-minor, and finally as the utmost humiliation of Jesus Christ through incarnation, after the E-minor at “*Crucifixus*”. After it the key rises to D-major, simultaneously until the resurrection¹¹.

Particularly, I want to draw your attention to the central position of “*Crucifixus*”, which expresses Bach’s overall understanding of religion, who saw Jesus’ suffering as the crucial point. This has great appeal for my own work, in which I composed “Passion” with a seven rhythm theme, consisting of a seven headed motive to a seven section/part composition bring together, as seven ...and so on.

¹⁰ B-minor Mass, p. 120.

¹¹ Blankenburg, „Einführung in die h-moll-Messe, dtv / Bärenreiter 1974, p. 52.

→ **similar framework construct with Tasto Solo as a a capella hint at the beginning and at the end of Credo.**

It happened like that. Since the third movement is framed by a Tasto Solo regarding to the a capella, for Bach's a capella was accompanied on a continuo (the clavichord stands for it). To the end of the third movement the melody is additionally played by the cello. Since the cello represents the string-players, a parallel to Bach arises, who in his last movement (et exspecto resurrectionem) after the bar 87¹², leads the string-instruments along with the voices.

¹² B-minor Mass, p. 197.

Credo in unum Deum / Patrem Omnipotentem (B-minor mass, p. 114-125 / Pantheon III/I, pp. 29-30)

“Credo in unum Deum / Patrem Omnipotentem, factorem coeli et terrae, Visibilium omnium et invisibilium.”

“We believe in one God, the Father Almighty, Maker of heaven and earth, and of all things visible and invisible.”

Sevendoiced fugue over a *seventoned* Gregorian Credo-manner, which was though still used in times of Luther, and it therefore anew makes a reference to their common confessional heritage.



The entering fugue is accompanied by a constant quarter bass. According to Blankenburg the bass, consistently passing through two octaves (from D – D), was to Bach a symbol for “The greatness and grandeur of Creation”¹⁴.

One special feature is Bach’s note of number 84, which he has written down at the end of the second choir and which most likely is composed of symbolical numbers 7 and 12 (7 x 12), considering a little bit before due time the important role of 12 and 12 (12 x 12, Et in Spiritum Sanctum) in the course of the composition.

¹³ Blankenburg, „Einführung in die h-moll-Messe, dtv / Bärenreiter 1974, Seite 63.

¹⁴ Blankenburg, „Einführung in die h-moll-Messe, dtv / Bärenreiter 1974, Seite 64.

→ **seven**

About this following realisations have been found:

1. The melody is about seven halftones lying side by side (from e – B, p. 29/30)
2. Seven triplets occur in the melody (p. 29/30), and thus likewise bring an additional symbolical number, namely 3 (always a symbol for the Trinity in Bach), into it.

→ **quarter bass**

I want to mention that in my composition (III/I, p. 29/30) the left hand of the clavichord voice consequently consists of a simple quarter move, as well, and thus makes a very obvious reference to the parallel position in the B-minor mass.

→ **The merging of the first two parts into a unit**

On the one hand, this process is in my composition organized by seven half tones lying side by side, the quarter note bass of the melody and the hint on to the a capella choir, and on the other by connecting the numbers three and seven (seven triplets are used in the melody, see above) and its clear reference to Bach's „84“, which is also composed by two numbers, namely 7 x 12 (see above).

→ **Tasto solo as a hint at the a capella movement likewise as a framework for the credo**

The whole part III starts with and ends with a Tasto Solo (clavichord, page 29/30 and 63/64).

Et in unum Dominum Jesum Christum (B-minor mass, pp. 126-143 / Pantheon III/II, pp. 31-35)

“Et in unum Dominum, Jesum Christum, Filium Die unigentium, Et ex Patrenatum ante omnia secula. Deum de deo, lumen de lumine, Deum verum de Deo vero. Gentium, non factum, consubstantialem Patri, per quem omnia facta sunt. Qui, propter nos homines, et propter nostram salutem, descendi de coelis.”

“And in one Lord Jesus Christ, the only-begotten Son of God, begotten of the Father before all worlds, 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.”

Bach uses a canon, yet each voice gets a different phrasing, in order to stress “*the difference in nature of the unity*” (Phillip Spitta)¹⁵. It is also worthwhile mentioning, that it is once again performed by a duet, and is thus anew an obvious allusion onto Christ – the second person of Trinity.

¹⁵ Quote by Blankenburg, p. 78.

→ **Canon with different phrasing in the voices**

I have also written a duet, which voices following one another closely, oriented towards Bach's B-minor mass. Only after the 15 bars (page 32) another voice ranges out, and thus the duo character is preserved for a long period of time, until the tube enlarges the canon with its voice. Yet, musically the tube plays only the first ten bars of the canon and thickens the music, in order to initiate the Coda (from the bar 27, page 34).

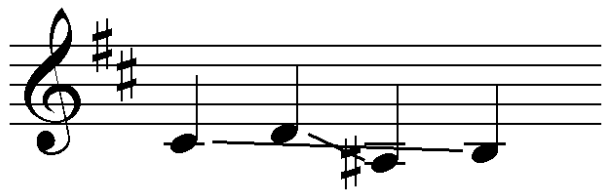
Moreover, I want to mention that this motive of the canon has already been used in the second movement of my composition (likewise in cello). I have chosen to join the second and the third movement with a motive as Bach, however at another place than Bach did it; in the section on Credo I have already explained this point more closely.

Et incarnatus est (B-minor mass, pp. 144-148 / Pantheon III/III, p. 36)

“Et incarnatus est de Spiritu Sancto ex Maria Virgine, et homo factus est.”

“[...] came down from heaven, and was incarnate by the Holy Ghost of the Virgin Mary, and was made man; [...]”

There is a hint to the Greek letter X in the accompaniment, which marks the beginning of the word Christ. According to Blankenburg, Bach has often written the word Christ illustrative with an X at the beginning. Consequently it is a chiasmus, which evolves its largest impact in the last measures (bars 45-47), when Bach lets the Continuo group to play the cross and in Duodezimen leads it in musical depths (following words are sung: “Et homo factus est” – meaning God who became man and his humiliation. Bach outlines the next movement of Crucifixus, in which God is humiliated and crucified in his human form.¹⁶



X-motif, B-minor mass¹⁷

¹⁶ Blankenburg, „Einführung in die h-moll-Messe“, dtv / Bärenreiter 1974, p. 75.

¹⁷ A piano excerpt after the original, Bärenreiter, BA 5102a, p. 144.

→ “The X-motif”

At this point, maybe the most mystical of all, I decided to work with the typical minimalistic rhythm of African ritual music (also made clear through guitar similar of sounds produced by beating the clavichord strings) and I crossed this with other minimal rhythms, so that the overall structure is in a permanent movement and without a real repetition. This rhythmical crossing (that is 8/4, 7/4, 6/4, 5/4 and 4/4 are simultaneously present) indicates formally to the X-motif of Bach, although this will be more evident at a later point. Namely after the serpent – solo. Now the soprano saxophone plays a melody out of the Jewish religion. Namely “Adoschem – be ana Rochiz”. This blessing words are sung during the lifting up of the Tora, and thus at the culmination of the jewish service, which is formally very similar to the Credo in the B-minor mass. The melody has been composed after a traditional melody. The composer was the choirmaster and organist Salomon Sulzer (1804-1890).



Adoschem Adoschem, Salomon Sulzer after a traditional melody¹⁸

This jewish melody is as well crossed during its repetition. Yet, with a melody from the Islam. This is about a melody from the Sufi singing, applied to the text “The sun has risen above the moon”. It means that the final day and with it the Last Judgment has approached. Therefore, it is concerned with one of the most important doctrines of Islam. The melody is traditional. Yet, I have taken it out of a arrangement of Sheikh Mohamed Al Helbawy.



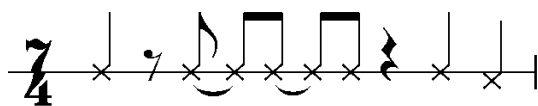
“The sun has risen above the moon”, traditional Sufi¹⁹

Moreover, the Alhorn fits in with the pedal note D, which gives the impressions of the fourth movement, the Sanctus. At this point, I found the inspiration in the buddhistic music, and thus this religion echos from far away. Alike the clavichord voice gives a similar idea, however at Ravi Shankars Chant “*Vandanaa Trayee*”, which I have analyzed and worked out in detail in

¹⁸ CD: „Chants of the Synagogue“, Aulos / Musikado, 2002 Cologne, order number AUL 66068.

¹⁹ CD: Sheikh Mohamed Al Helbawy: „Hossam Ramzy presents: Egyptian Sufi“ ARC Music, EUCD 1778.

the second movement. In Ravi Shankar the rhythm consists of three quarters and three eighth notes, but the eighth notes are written like syncopes (see II/II, Part B). At this point, the insinuation about this rhythm emerges, though this time played by the clavichord with the same note. However, I left out an eighth note (for the reason of variation) and I have changed the main stress as well as the kind of measure. The last remains uneven ($7/4$ becomes $5/4$), whereas the succeeding three quarter notes are preserved. In the chapter on Gloria the two quarter notes appear at the end of measure $7/4$ and the three quarter notes emerge during the iteration of the rhythm sea. Since the pattern started with a quarter note as well, the succeeding quarter notes in Credo appear the other way around. The two quarter notes stand at the beginning of the pattern and another one stands at the end of it. Likewise the three succeeding quarter notes arise while repeating, which are followed by two syncopated eighth notes (as mentioned above in Gloria there are three syncopated eighth notes).



(Shanka: "Vandanaa Trayee"
as in Pantheon II/II, page 26, Part B)



(Variation in Pantheon III/III)

In contrast to Bach melodies, that is, rhythmical ideas out of five religions are crossed here with each other. Moreover, adding the intellectual approach, which gives a framework to the crossing, then I have to see my culture and Bach's B-minor mass as a sixth, even though standing far more in the background, religion.

Thus, Judaism, Islam, African Religion of Nature, Hinduism, Buddhism and Christianity form an alliance in the third part of the Credo. Therefore, there is already a kind of culmination (even though it is too early considering Bach), for in Crucifixus I wanted to concentrated on Christianity, which together with the scaffolding of the B-minor mass builds the platform for the whole.

Crucifixus (B-minor mass, pp. 149-152 / Pantheon III/IV, pp. 37-45)

“Crucifixus etiam pro nobis, sub Pontio Pilatio passus et sepultus est.”

“[...] he was crucified for us under Pontius Pilate, and suffered, and was buried, [...]”

Number twelve seems to be the starting point in Crucifixus. An old folk-song goes “Twelve is the aim of time, man think and consider eternity!” In this context one has to analyze Bach’s using of the Ostinato thirteen instead of twelve times in Crucifixus. He symbolized with the number thirteen the unusual. There is a German proverb saying “It strikes thirteen!”, meaning the impossible happens. The use of the Ostinato twelve times circumscribes the end of time, whereas the thirteenth iteration expresses the exceptional.

It is also very interesting, that the thirteenth echo resounds with words “sepultus est” that is “be buried”. Moreover, merely the choir sings the thirteenth repetition and it is entitled with “piano”. Certainly, this represents the gravely silence and emotion after a death in an impressive way.

→ **Ostinato / Thirteen**

This is for sure the smart movement of my composition. The basis is a motive from the chorale “Oh, Head full of blood and sores”, which is not taken from Bach, yet he used it in his arrangements, and it can therefore be associated with him and his attitude of belief (the adoration of earthly suffering in expectation of heavenly eternity).

In my case, I have chosen the motif (page 38) of the first *seven* tones of this chorale. This motif I carried on into a *seven* bar theme. Beneath is a bass figure, which is continued in the whole part as a Ostinato.

Within the theme further counterpoints are developed, and thus the Ostinato is repeated four times before the piano starts with the solo. The piano plays its solo seven times over the seven measured Ostinato. During the seventh time the counterpoints start again. Although, this time not all at the same time and not like in the beginning one succeeding another. In a reverse development a thin out takes place at each new Ostinato, counterpoint by counterpoint, so that at the end only the Ostinato and the theme remain.

As a result the Ostinato (theme) is heard at the beginning of III/IV four times, then the Ostinato rings out for seven more times during the piano solo, in which it takes over a hermaphrodite position, since it is the end of the piano solo and the theme resounds with its full force (ff) and it can be heard for three more times. Thus, the result is seven Ostinato passages, a piano solo and seven passages with the theme (four at the beginning and three after the solo). Since, the last solo-Ostinato has to be ascribed to the solo as well as to the final theme, the Ostinato resonates thirteen times altogether.

Since, I use a wholly composed decrescendo, I echo Bach’s example of gravely silence.



(Pantheon, page 38)

Et resurrexit (B-minor mass, pp. 153-168 / Pantheon III/V, pp. 46-48)

Bach divides this part into three passages:

1. resurrection

“Et resurrexit tertia die, secundum scripturas”

“[...] and the third day he rose again, according to the Scriptures, [...]”

2. Ascension of Christ

“Et ascendit in coelum, sedet ad dextram Patris”

“[...] and ascended into heaven, and sitteth on the right hand of the Father; [...]”

3. Return

“Et iterum venturus est cum gloria, indicare vivos et mortuos, cuius regni non erit finis.”

“[...] from thence he shall come again, with glory, to judge the quick and the dead; whose kingdom shall have no end.[...]”

Long instrumental passages evoke the notion of heavenly music in paradise. The movement is written in D-major.

→ **Division into three parts**

This relatively short part (meaning the pages with notes) of my composition (III/IV) is likewise divided into three passages. So it is a perfectly smooth transition from previous part III/IV with a cello solo, which expands into a free solo duet with the tambourine. The second passage is introduced with part D. During the continuous solo of cello and tambourine a gloomy atmosphere spreads among the deepest registers of piano and tuba. Working with these sounds I have not had resurrection and ascension in my mind, but rather the process of grieving after Crucifixus. Not until part III/V (with the entry of the trumpet and saxophone) a kind of conciliatory tone evolves.

Thus, I adopted Bach's division into three parts, yet I had to give in to my character and most likely my confession. I could not represent myself as an intellectual Protestant, who ultimately after death feels confidence. I am more inclined to feel sorrow and pain, until peace may take over.

→ **Key**

I will indicate the key, although it is in more detail described above. Yet, only the fundamental key is preserved, whereas the scale is altered into minor, and therefore refers to the prior part III/III.

Et in spiritum Sanctum (B-minor mass, pp. 169-175 / Pantheon III/VI, pp. 48-62)

Bach anew divides the text into three parts:

1. et in spiritum sanctum

“et in spiritum sanctum dominum et vivificatem, qui ex Patre Filioque procedit.”

“[...] *And in the Holy Ghost, the Lord and Giver of life, who proceedeth from the Father, [...]*”

2. qui cum patre et filio

„Qui cum patre et filio simul adoratur et conglorificatur ; Qui locutus est per Prophetas. „


“[...] *who with the Father and the Son together is worshiped and glorified, who spake by the prophets. [...]*”


3. et in unum sanctum catholicum


“Et in unum sanctum catholicum et apostolicam Ecclesiam.”

“[...] *In one holy catholic and apostolic Church; [...]*”

In this passage many references to the Trinity are found. This way Bach for instance integrated the main figure in a three folded figure without interruption in his aria:

1. 
(B-minor-mass, page 169, bar 1 ff)

2. 
(B-minor-mass, page 169, bar 13 ff)

3. 
(B-minor-mass, page 169, bar 21 ff)

The described figure embraces without upbeat and ending three bars, in which predominantly triplet figures were used. The aria is written in 6/8-bar, and thus everything seems to allude to the text, its theme and the Trinity. Finally, the attention has to be drawn at the 144 bar of the movement (12 x 12), who arise from the John’s Book of Revelation and who are praised as “Ecclesius triumphans” the number of the chosen ones, for the aria is not least about “unum

sanctum catholicum et apostolicam Ecclesiam”, meaning, the one and holy Church. The verses addressed to the Catholic Church seem to be no problem for Bach.²⁰

²⁰ Blankenburg, „Einführung in die h-moll-Messe“, dtv / Bärenreiter 1974, p. 85.

→ **12 x 12**

I did not choose the 12 x 12, since John's Book of Revelation seems from today's perspective (also theological) to be questionable to me. Yet, I nonetheless gave in to Bach's spirit and worked within this movement anew with Ostinato (2 bars: G-minor / Es flat major), which has a gliding character. I constructed this Ostinato completely through 144 bars. Consequently, I payed my due to Bach's "Ecclesius triumphans".

Confiteor / et exspecto (B-minor mass, pp. 176-198 / Pantheon III/VII, pp. 63-64)

“Confiteor unum baptisma in remissionem peccatorem”

“[...] we acknowledge one baptism for the remission of sins;[...]”

“Et exspecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen.”

“[...] we look for the resurrection of the dead, and the life of the world to come. Amen.[...]”

Bach composes once again an a capella movement, which builds a framework for the Credo. Moreover, Bach shows in an additional way that he wants to be clear about the reference to the beginning of Credo. He mirrors the medieval Cantus Firmus used by him already in “*Credo in unum Deum*” as well.

Cre-do in U-num De-um ... Con-fi-te-or u-num ba-pti-sma in re-mis-si-o-nem pec-ca-to-rum

gregorian Credo-melody²¹

²¹ Blankenburg, „Einführung in die h-moll-Messe, dtv / Bärenreiter 1974, p. 85.

→ **Tasto solo as an indication of the a capella movement, also as a frame for the Credo.**

I quote the beginning of the third part. As a symbol for Bachs chosen a-capella, I introduce anew the clavichord.

→ **Continuing of medieval Credo-melody, which serves as cantus firmus.**

As in the beginning I employ the same melody as in the beginning. Yet, I also make use, this time again, a representative of string instruments, since they are introduced by Bach in unison with the choir at the end of his composition (B-minor mass, page 197). Thus, I likewise directed the cello unison with the melody of the clavichord.

Sanctus – Osanna – Benedictus (B-minor mass, pp. 199 - 228 / Pantheon IV, p. 65)

“Sanctus, Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria e just.”

“Holy, holy, holy Lord. God of Power and Might Heaven and Earth are full of your glory.”

“Osanna in excelsis”

“Hosanna in the highest.”

“Benedictus qui venit in nomine Domine”

“Blessed the One who comes in the name of Lord.”

“Osanna in excelsis”

“Hosanna in the highest.”

Sanctus

This part is about the sum of Christian praise of God, and therefore, it is not surprising that Bach uses the D-major movement again. In particular, the double choir is interesting here, which Bach uses to underscore the words “and the one called to the other”. Moreover, as expected the number three occupies a special place, for it is about “Three times Holy”. The triplet, or to be more precise, the quaver prevails in the piece, since the cast includes three-voiced trumpets-, oboe- and string instruments in this movement, to which a five-voiced choir joins and in which the continuo has to be counted as the sixth voice. The number six is founded on the six wings of Seraphim. The timpani does its job and beats trice six beats until bar 24.

Osanna / Benedictus

I cannot find anything inspiring in the manifold literature. Concerning the parody of mundane cantata “*Praise your luck, blessed Saxony*”, I have my own idea, which I will work out in detail. Therefore, I need precise words of the text cantata (BWV 215 / NBA I/37), and then one should investigate the subject with methods of T. Kramer, who expounds a similar case in his book (Dissertation at the University Utrecht under Rector Magnificus, Prof. Dr. H. O. Voorma) “*On Figures of Numbers in the Work of Johann Sebastian Bach*”. In his dissertation Kramer clearly points out a christian background under a mundane dedication in “*Exercises for the Piano*” to Emanuel Ludewig, heir to the throne

→ Since I made my decision in this “movement” in favor of including buddhist music, I have to do without all european concepts of composition. Actually, Buddha rejects music as to mundane and joyful. Nevertheless, a religious music developed in course of time (the singing of Brahmins, which spread from Tibet over China to Japan). There are almost no parallels to christian music recognizable, for this buddhistic songs are pure, full of devotion and meditative. Praising, Gloryfying or creed are strangers to this music as they are to the belief. Although, I decided to take recorded melodies of other religions, for they seemed more authentic to me than downwritten notes, however in this case the material notes are interesting as well. I need to point out that originally no notation existed. Many musicological papers tried to bring the music into a written form. There are different approaches to it: one writes music and text separately down, whereas another merges notes and words into a single image. “Sies“ is surely one way of notation, which is closest to the music and to buddhist philosophy. Neglecting the way of taking notes: it is always only one transcription of the version of that day, during which the particular recording emerged. Since the music arises every day anew, it is strongly influenced by the course of the mediation. The tradition of each monastery decides about the process of ceremony, and thus of course influence accordingly the music. Our western ears hear the music as unmotivated and squeaky. Therefore, a certain period of time is afforded, in order to get used to hearing of this musical tradition. Any associations of other familiar (to us) musical traditions are in my opinion almost not evocable. I realized this in my composition with a specially developed technique for trumpets. For this occasion, half of the slide on the trumpet has to be removed, and simultaneously the flow of air has to be interrupted by pressing the valves only half way down. This leads to a more quiet and thinner sound than one is used to hear from the trumpet.

The piano is also played in an unusual manner. In this manner extensive sounds are produced with buzzing sounds of a snare carpet, which is pressed on to the strings of the grand piano, whereas the other side is drawn up along with its stretching, and finally it is dropped on to the strings by pressing the right sustaining pedal. Another sound of the piano is a cluster (F-F sharp-A-Bb), which produces an accellerating tone. By listening to recordings of buddhist music one can hear similar sounds to the one I produced with the piano.

Die bass clarinet is played without the mouthpiece. This way the tone (similar as in the case with the trumpet) seems to be indefinite in its intonation, and with the singing of the tone into the instrument, the sound becomes a little bit warmer, which should represent the humane voice of the buddhistic monk.

With incessant advices of Dr. Brigitte Löhr, who specialized in Buddhism at the University

of Tübingen, at the department of “Comparing Religious Studies”, I was able to get hold of a recording of buddhist monks from “Sherab Ling Monastery” and I have taken the “Mahakala ceremony”²² as a model of this movement.

For two reasons I decided to use this ceremony:

1. It is performed every evening, and thus a relatively formal proximity of Sanctus / Benedictus can be observed.
2. With this ceremony a plea for purification and BLESSING (Benedictus) of all emotional creatures is linked. And thus, they are intertextually related. This familiarity of the text seemed at the beginning of my work to be impossible. Yet, during my search for links, it was the crucial factor in my decision to take the buddhistic music and philosophy at Benedictus as the major idea.

There is one more reason for working with buddhist tunes in Benedictus. Since, after the musical realization of Credo, Bach’s B-minor mass deteriorates in its elaborate and artistic performance. Therefore, a further procedure like in the parts before is not as absolutely necessary as it was in precedent parts, which allows me to leave my concept behind as well, without missing something.

²² CD: The Monks of Sherab Ling Monastery „sacred tibetan chant“, Naxos World 2003, 76044-2.

Agnus Dei / Dona nobis pacem (H-Moll Messe, pp. 233-230 / Pantheon V, pp. 66-83)

“Agnus Dei, qui tollis peccata mundi, miserere nobis / Dona nobis pacem.”

“Lamb of God, you take away the sins of the world, have mercy on us. // Grant us peace.”

Astonishingly, this part is written in G-minor, which at the first glance does not make sense in the overall context of the B-minor mass. Except you interpret this part anew as a sign of deepest humiliation of Jesus Christ, (the victim) the Lamb of God. This interpretation would explain the many falling down diminished triads.

The fact appears interesting that Bach at the end of his Missa tota once again points to the end of Gloria and thus tries to connect it with the overall structure of the mass.

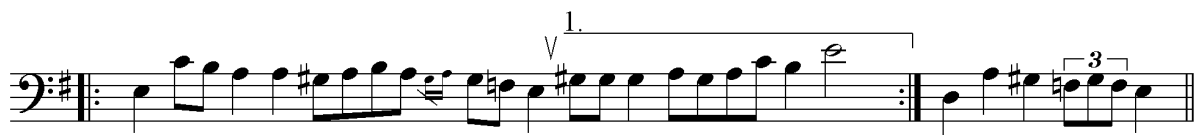
→ **Reference to the end of Gloria**

It is structured the other way around: In Gloria the theme *Agnus Dei / Dona Nobis Pacem* is taken up and already played on the piano and cello (II/III, page 28).

Moreover, I refer anew to Judaism, and thus I underline the special relationship between Christianity and Judaism. Actually, Judaism belongs to the group of people's and not world religion. Therefore, it contradicts my original concept of connecting world religions into music. Yet, I already "changed my spot" in Credo, because I integrated Judaism as well as african ritual concepts of music, in it. I believe it is important, in order not to overlook minorities (although hardly present in my work). Particularly since they have been passed over in silence so many times, so for example in nature religions of Africa and South America, where some are considered to be completely extinguished.

For one more reason jewish music has an special status in my composition. For instance at the beginning of my work there are elements of Judaism (I/I, page 3 performed by the cello), in the middle of it (III/III, page 36 played by soprano saxophone), and finally it ends with Judaism (V, page 73, Part C; cello, trumpet and clavichord). This tending towards "over-dimension" happens due to the special relationship between Christianity and Judaism. Not least, Christianity is evolved from doctrines of Judaism, which it reformed and elaborated, and it therefore seems to be the basis of Christianity. A christian mass serves my composition as a model in its structure, since it is based on three pillars, namely Jewish music at its beginning, in the middle and at its end.

I have used the traditional melody of "Schalom Alechem"²³. It is in regards of form as well as in regards of content a connection to "*Dona nobis pacem*". It does not only stand at the end of the feast of Sabbath in peoples homes, but moreover its first words are also "May peace be with You". The catholic mass ends also with the words "Grant us peace", and a nicer thought can roughly be given a composition on to its way.



Schalom Alechem, trad.

²³ CD: „Chants of the Synagogue“, Aulos / Musikado, 2002 Köln, order number: AUL 66068.

Cast

Finally, I want to discuss the cast this piece has been composed for, since I always considered it of utmost importance. I do not write for certain instruments. I write rather for special soloists, as one can also tell by Pantheon.

The trumpet is excluded from “reading the notes”. This is because of Herbert Joos, whose strong point is his soft and airy sound, and who always makes use of his strength as a soloist and not as a “note reader”, even though he has been playing for many years in the Vienna Art Orchestra. Thus, he has in Gloria a very free stylish Solo over the half notes of bass clarinet and the piano, which stresses in an extraordinary way these sounds. In the fourth part – the duet with the tube – there are no complicated forms or harmony, which would hinder Herbert Joos to play his very individual sound.

In contrast the tuba voice has not only to manage skillful parts in the first movement, but it has also to perform a highly outstanding passage in part (III/II) as one of three canon voices, whereas in 6/8-bar of the fifth movement the tube has to play a groove in order to replace the bassist. Michel Godard is known as a virtuoso in namely this area and he is also famous all over the world for his groovy bass voices.

The cello is obviously likewise written for a certain musician. One can see that already at the entries of cello (acoustic that is traditional) and e-cello (electric): Only a few cellists play an e-cello. It gets even more difficult, when both instruments have to be used for the performance. Furthermore, the soloist skill is a must on both instruments. In the distorted noise area as well as acoustically in the melodic area. Therefore, this voice is tailor-made for the musician Fried Dähn. Least, but not last this statement is underlined in the use of Loopmachine in III/III.

The saxophone / Bass clarinet voice is for sure the most open one of all. Although, at this point there seems to be many insinuations about a special musician I worked with for years and whose sound are demanded in the piece. I think of Frank Kroll.

The tambourine is a rather rare instrument one way or the other. Since I expect not only Tablasounds (II/II), but also pray for an optional voice solo, the mass of players I could engage shrinks extremely. Moreover, I wish the tambourine to play melodically the unison melody in I/III, which is possible for only a small number of tambourines. For Carlo Rizzo is the only tambourine player I know, who has built a chromatic tambourine by himself, he also seems to me to be the only right person, who can make this voice real. A last note seems to be given in III/IV. Since, for the first and last time I employ here with a parody of my composition *Passion*, in the original version performed by an ordinary Drumset. I expect here a normal drumset sound to be played because the tambourine voice is inspired by the original voice, which can alike be realized by only a few tambourines.

Finally, the piano and the clavichord. The last instrument is of course played on very seldom, and thus here as well the number of musicians, who play it, grows smaller. Another point is that as long as my hands permit I will perform my composition and therefore the corresponding voices are written for me.

Patrick Beelaar	piano, clavichord
Fried Dähn	cello
Michel Godard	tuba, serpent
Herbert Joos	trumpet, flugelhorn, alpenhorn
Frank Kroll	soprano saxophone, bass clarinet
Carlo Rizzo	tambourine

With this European cast I pay tribute to Bach, since I have covered all important instrument groups. The piano/clavichord stands for the Continuo, the cello for the strings, the soprano saxophone or the bass clarinet for woodwind instruments, the tambourine for the two timpani and tuba/serpent and trumpet/flugelhorn for brass instruments, who are very powerfully filled in the B-minor mass (three trumpets).

Moreover, a cast closer to the basic idea of the composition's concept is imaginable. Yet, this would mean that musicians from mentioned religions would have to be used. Thus, I would have to look for:

- a buddhist monc
- a hinduistic musician
- a islamic musician
- a jewish musician
- and an african that is south american musician

Obviously, the musicians should be familiar with the religious rituals of their country in detail, and that means furthermore, that I could find the musicians only in their homelands. As a result I would need not only loads of additional time, but I would have also to travel into each country, during which I would have to contact the musicians, in order to establish first communications among musicians. Finally, all musicians would have to come together and a common musical language should be found, which is not very easy with indian and african musicians. Particularly since not a musical "side to side", but a "together" is expected. This would increase the travel costs not only at the time of performance. In advance sums of money would sum up, because of my research work.

Since, it seems impossible to me to spend money in such an amount, even though politically red-hot and exciting, I decided in favor of the "European cast" (see above). Of course the named cast has had a strong impact on to the music, since it orientates more intense oriented towards european concert music than on mundane one.