MARTIN

Messe

pour double Chœur a cappella

Herausgegeben von / Edited by

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VORWORT

Frank Martin[1] entstammte einer hugenottischen Familie, die sich nach der Flucht aus der Provence 1752 am Genfer See niederließ. Sein Großvater, ursprünglich Fabrikbesitzer in Manchester, war erster Fagottist im Genfer Musikverein und dessen Schatzmeister sowie 1835 Mitbegründer des Genfer Konservatoriums. Martins Vater war calvinistischer Pfarrer. Seine Mutter Pauline, geb. Duval, entstammte einer russischen Adelsfamilie. Frank Martin wurde am 15. September 1890 als das jüngste von zehn Kindern geboren.

Musik spielte im Familienleben eine große Rolle. Erste Kompositionen brachte Martin als Neunjähriger zu Papier. Er improvisierte viel am Klavier, wobei er, wie er sich später erinnerte, eine Vorliebe für Moll-Klänge entwickelte sowie ein [illegible] größeres Interesse an Harm[illegible] als a[illegible] Melodien. Gleichwohl wurde seine [illegible] später oftmals als „gesanglich“[2] beschrieben, und Vokalmusik [illegible] schließlich ein Schwerpunkt in [illegible] Schlüsselerlebnis für den [illegible] Aufführung von Bachs [illegible] Bach-Musik sollte [illegible] bleiben.

[illegible] Jahren war Martin [illegible] werden wollte. Von [illegible] Rheinberger- [illegible] er unterrichtete (Klavier, Komposition). Er nahm aber [illegible] um auf. Stattdessen studierte er, auf Wunsch seiner Eltern, von 1908 bis 1910 Mathematik und Physik, bevor er die Musiker-Laufbahn einschlug. Einschneidend wird der Tod seiner Mutter im Jahr 1911 gewesen sein.

1974 erinnerte sich Martin, dass er in jungen Jahren zu Hause nur Bach, Schumann (Lieder) und Chopin (Préludes) kennenlernte, bis er ganz besonders von der Musik César Francks und insbesondere deren Modalharmonik geprägt wurde. Außerdem nannte er Strauss und Mahler, deren Werke er in Sinfoniekonzerten erlebte.

Martins Werdegang [illegible] in besonderer Weise durch den Schweizer Dirigenten Ernest Ansermet geprägt, [illegible] 1917 nach Genf kam und dafür sorgte, dass zunehmend neues französisches Repertoire gespielt wurde. Ansermet war zeitlebens Advokat zeitgenössischer Musik, im Besonderen von Schweizer Komponisten. In den folgenden Jahrzehnten sollte er die meisten Uraufführungen von Martins Werken dirigieren. Auch [illegible] dem aufstrebenden Komponisten Musik von [illegible] vel und vor allem Debussy nahe, wobei Debussys *Fêtes* aus den *Trois Nocturnes* für Martin aufgrund der „einfachen liedhaften Form“ eine besondere Offenbarung gewesen war.[4] Andere Quellen nennen zudem Musik von Mozart, Wagner und Fauré, die Martin in frühen Jahren kennenlernte.

1918 heiratete Martin Odette Micheli, nachdem er im Krieg als *sergent téléphoniste* gedient hatte. Die folgenden Jahre waren von Reisen und Umzügen nach Zürich, Rom (1921/22) und Paris (ab 1924) geprägt. In Paris erlebte Martin Musik von Strawinsky, Prokofjew, Honegger und Milhaud sowie auch den Jazz. In den 1920er-Jahren beschäftigte er sich intensiv mit Rhythmik und Metrik, nicht nur bei Ravel und Strawinsky, sondern etwa auch in irischer und bulgarischer Volksmusik sowie fernöstlicher und antiker griechischer Musik. Martin sah im Rhythmischen eine besondere Verbindung zwischen Körper und Geist und erdachte bereits im Ansatz rhythmische Konzepte, die Olivier Messiaen zehn Jahre später

1 Für Biographisches siehe das Standardwerk Bernhard Billeter, *Frank Martin: Werdegang und Musiksprache seiner Werke*, Mainz 1999, sowie die französische Zeitschrift *Zodiaque*, Nr. 103, Januar 1975 (im Folgenden: *Zodiaque*). An dieser Frank-Martin-Ausgabe, die unabhängig von seinem Tod geplant und vorbereitet wurde, hat Martin noch mitwirken können. Sie enthält u. a. ein umfassendes Interview, in dem er auf sein Leben zurückblickt und auch Fragen berührt, die für die Messe relevant sind. Über Martins Verhältnis zur Religion und über seine geistlichen Werke siehe außerdem Regina Brandt, *Religiöse Grundzüge im Werk von Frank Martin* (= Kölner Beiträge zur Musikforschung, Bd. 174), Bosse, Regensburg, 1992; zur Musik Martins siehe auch weitere Publikationen von Billeter.

2 Vgl. Mervyn Cooke, *Frank Martin's Early Development*, in: *The Musical Times* Vol. 131, Nr. 1771, 1990, S. 475, und Bernard Martin, *Frank Martin ou la realité du rève*, Neuchâtel 1973.

3 Ansermet hatte beispielsweise auch viel mit dem Ballets Russes und Strawinsky, der während des Ersten Weltkriegs ebenfalls am Genfer See lebte, zu tun.

4 *Zodiaque*, S. 8f; alle Zitate aus französischsprachigen Quellen in dieser Edition übersetzt vom Herausgeber.

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für SSAA oder nur TTBB gesetzt (*Kyrie* bzw. *Sanctus*-Beginn), wieder andere zeigen interessante Schichtungen von drei tiefen, drei mittleren und zwei hohen Stimmen (*Benedictus*). Interessant ist auch die ‚Orchestrierung' in einem Kyrie-Abschnitt, in dem die im Sopran liegende Melodie eines vierstimmigen Satz im zweiten Chor durch Tenor und Bass des ersten Chores in der Unteroktave verdoppelt werden (T. 37ff.). Klar geht im Übrigen aus den einzelnen Stimmen, aber auch einer Besetzungsangabe in der Entwurfspartitur (siehe *Critical Commentary*) hervor, dass in beiden Chören nicht die gleiche Tessitur vorausgesetzt wird. Chor I liegt höher, Chor II tiefer.[7]

1926 kehrte Martin, getrennt von seiner Frau Odette, nach Genf zurück. Dass zu den wenigen Komponisten, mit denen Martin in dieser Zeit Kontakt hatte, Arthur Honegger und Benjamin Britten zählten, ist bezeichnend. Alle drei setzten sich zwar mit der Avantgarde und den Strömungen ihrer Zeit auseinander, schlossen sich aber nie sklavisch einer bestimmten Schule an, sondern entwickelten sie eigene Tonsprachen, in denen Ansatzpunkte [illegible] Vermeidung von Traditio- [illegible] seine vor allem durch [illegible] Schönbergs Dekadi- [illegible] ausdrücklich [illegible] Al- [illegible] ihrer Komposi- [illegible] rd immer wieder [illegible] die Öffentlichkeit [illegible] komponiert habe. [illegible] nem weiteren geistlichen [illegible] Gegensatz zur Messe – nie zu [illegible] pponieren und auch zeitlebens der Öffentlichkeit vorenthalten sollte, nämlich eine Weihnachtskantate, auf die er sich später mit den Bezeichnungen „Cantate sur la Nativité" oder „Oratorio de Noël" bezog.[8]

Odette und Frank Martin ließen sich 1930 scheiden. Im gleichen Jahr wurde er Professor für Kammermusik am Genfer Konservatorium, zunächst bis 1933 und nochmals von 1941 bis 1946. 1931 heiratete er Irène Gardian, 1933 wurde er Dozent und künstlerischer Leiter der privaten Genfer Musikschule *Technicum Moderne de Musique*. 1939 starb Martins zweite Frau Irène tragischerweise an einer Sepsis. Im gleichen Jahr musste das *Technicum Moderne de Musique* schließen. Das letzte von der Schule ausgestellte Diplom erhielt die niederländische Flötistin Maria Boeke, die Martin 1940 heiratete.

Martin betonte später, dass er erst mit etwa 45 Jahren seine eigene „wahre" Sprache und Technik – aus dem Konflikt mit jener Schönbergs heraus – gänzlich entdeckt habe. Diese habe dann im weltlichen Oratorium *Le vin herbé* (UA 1942) zum Ausdruck kommen können. Mit diesem Werk erlangte er auch [illegible] größere Anerkennung, [illegible] mit der *Petite symphonie concertante* (UA 1945).

Nach der Invasion der alliierten Truppen in der Normandie im Juni 1944 beauftragte der Direktor von Radio Genf [illegible] Martin ein oratorisches Werk, das am Tag des Waffenstillstandes soll[illegible] gesendet werden können. Für Martin kam [illegible] nur ein religiöses Werk in Frage, und [illegible] vorgeschlagenen Textvorlage einer Genfer Literatin stellte er selbst Texte aus der Bibel zusammen. Das Resultat, *In terra pax*, war für ihn ein Novum. Als zu diesem Zeitpunkt – Martin war bereits [illegible] Jahre alt – war noch nie ein religiöses Werk aus seiner Feder erschienen oder öffentlich erklungen, obwohl er deren zwei in den 1920er-Jahren komponiert hatte, die Messe und die Weihnachtskantate. Auf beide kam er 1946 in Basel im Rahmen von Vorträgen anlässlich einer Aufführung von *In terra pax* zu sprechen.[9] Aufgrund einer „instinktiven Bescheidenheit" habe er gar nichts unternommen, um für eine Aufführung zu sorgen; es habe ihm völlig genügt, diese Stücke, deren religiös-emotionalen Ausdruck er als zu persönlich für die Öffentlichkeit empfinden würde, geschrieben zu haben. In Frage käme allein die Aufführung in einer Kirche und zwar im Rahmen der Liturgie, ohne Nennung des Komponisten. Kurz vor seinem Tod gestand Martin – der oft vom Spirituellen in der Musik gesprochen hatte, von ihrer Wirkung auf die Seele oder den Geist –, dass er

7 In frühen Satzversionen bzw. Skizzen hat Martin die doppelchörige Disposition zum Teil noch mehr darauf zugeschnitten, was unmittelbar an der Schlüsselung zu erkennen ist.

8 Martins Witwe gab sie 1995 unter dem Titel *Cantate pour le temps de Noël* bei Universal Edition heraus, wobei sie den fehlenden Schluss ergänzte, indem sie einen Chor aus der Mitte des ersten Teils transponiert nochmals an das Ende setzte.

9 Frank Martin, *Un compositeur médite sur son art: Ecrits et pensées recueillis par sa femme, a la Baconnière*, Neuchâtel 1977, S. 121ff.

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seine tiefen religiösen Gefühle lange Zeit nicht verstehen habe können. Er habe einen intellektuellen Ausdruck dieser Gefühle unterdrücken und erst mit der Art von Religion brechen müssen, wie sie ihm sein Vater eingetrichtert habe, auch wenn dieser nicht im Geringsten dogmatisch gewesen sei. Außerdem bekannte er, dass seine Skrupel, religiöse Werke zu veröffentlichen, auch auf ein Erlebnis mit Ansermet zurückgehe, denn er habe die Weihnachtskantate bei ihrer Entstehung seinem Befürworter gezeigt. Dessen ablehnende Reaktion („So etwas brauchen wir im Moment nicht!“) sei der Grund dafür gewesen, dass sie in der Schublade verschwand. In Verbindung dazu steht Martins Aussage, dass er die Messe auch aus Sorge vor einer rein ästhetischen Beurteilung derselben nicht habe veröffentlichen wollen. Mit *In terra pax* jedenfalls erst habe Martin zur Religion zurückfinden können. Er fasste so zusammen: „Es gab also eine ziemlich lange Unterbrechung, in der keine religiösen Werke komponiert wurden, ausgelöst durch Ansermets Ablehnung, und dann kam ‚In terra pax‘, ein Werk, das ich mit glühender [illegible] schrieb, weil ich keine Skrupel [illegible] tun musste. Es beiseite [illegible]ung. Ich war mir völlig [illegible] würde, denn ich war [illegible] der Heuchelei bezichtigen, die im Bereich [illegible]sen, die im Bereich [illegible]und gefürchtet ist.“[10] [illegible]dete Martin eine Passage [illegible]ncarnatus est“ aus der Spi[illegible]he. ET HOMO FACTUS [illegible]n Gesangstext des Manuskripts) [illegible] Weihnachtskantate wieder, und zwar einen Ganzton tiefer und umgearbeitet für sechsstimmigen Chor, Streicher und Orgel. Beide Werke blieben unveröffentlicht, so dass Martin abermals auf diese Musik zurückgreifen konnte für sein großes Passionsoratorium *Golgotha* (UA 1949), dessen Entstehung – ohne Auftrag – auch dem Durchbruch von *In terra pax* zu verdanken ist.[11] Die Musik aus den 1920er-Jahren über die Geburt Jesu kam nun also erstmals öffentlich zu Gehör, jedoch in einem Passions-Werk zum Text „wie er die Seinen geliebt hatte in der Welt, liebte er sie mit der höchsten Liebe.“ 1970, fast fünfzig Jahre, nachdem Martin die „Et incarnatus est“-Stelle erstmals zu Papier gebracht hatte, führte er sie in seinem Programmheftbeitrag für die erste Messe-Aufführung in seinem Beisein, in Gent (s. u.), als ein Beispiel an für Teile, die ihm noch immer ganz besonders naheständen.

Im Jahr 1946 zog Martin mit seiner Frau nach Bergen aan Zee in Nordholland, kurze Zeit später nach Amsterdam. Von dort pendelte er von 1950 bis zur Pensionierung 1957 nach Köln, um eine Professur für Komposition an der Staatlichen Hochschule für Musik wahrzunehmen, der heutigen Hochschule für Musik und Tanz Köln. Karlheinz Stockhausen erhielt [illegible] seinen ersten Kompositionsunterricht von Martin im Jahr 1950. In Amsterdam [illegible]freundete sich Martin mit dem niederländischen Pianisten und Chorleiter Felix de Nobel an, der das *Agnus Dei* der Messe in Amsterdam mehrfach, auch im Beisein von Martin, aufführte. 1956 zogen die Martins nach Naarden östlich von Amsterdam. Während dieser Zeit entstand das große Musiktheaterwerk *La tempête* (UA 1956) und das Oratorium *Le Mystère de la Nativité* (UA 1959).

Dass es von Martin eine Messe gab, war bekannt; sie war in einem Werkverzeichnis gelistet. 1963 kontaktierte der Hamburger Kirchenmusiker Franz-Willhelm Brunnert Martin und bat um eine Partitur zur Ansicht. Am 2. November 1963, rund vierzig Jahre nach der Niederschrift, wurde die gesamte Messe schließlich unter Brunnerts Leitung in Hamburg durch dessen Chor, die Bugenhagenkantorei, in der damals noch evangelisch-lutherisch genutzten Bugenhagenkirche, uraufgeführt.[12] Martin war dabei nicht zugegen.

1965/1966 arrangierte Martin das *Agnus Dei* der Messe für Orgel Solo (BA 6213) und erfüllte damit die Bitte nach einem kurzen Orgelstück als Lückenfüller in einem Konzert.

Hatte sich Martins Haltung zur Veröffentlichung der Messe bislang allenfalls schleichend gewandelt, ging es von 1970 an Schlag auf Schlag. Wie Recherchen für diese Ausgabe ergaben, wurde sie am 16. April 1970 vom NCRV Vocaal Ensemble (Hilversum) unter Leitung von Marinus Voorberg in der Koningskerk in Amsterdam für die heute nicht mehr existente Nederlandse Christelijke Ra-

10 Siehe zu allen Aussagen und Zitaten in diesem Absatz: *Zodiaque*, S. 12–14 sowie *Commentaire*, S. 11.

11 Auch hatte Martin übrigens eine Melodie des Eingangschores der Weihnachtskantate im zweiten Teil von *In terra pax* aufgegriffen.

12 Aus dem Chor wurde später, bedingt durch Umstrukturierungen, die Winterhuder Kantorei Epiphanien.

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dio Vereniging (NCRV) aufgenommen. Die erste konzertante Darbietung fand am 10. Juni 1970 mit Frank Martin als Zuhörer in der Sint-Baafs Kathedraal in Gent statt im Rahmen des 22nd Internationalen Heinrich Schützfeest Breda. Nicht der Netherlands Radio Choir bzw. Chor des Holländischen Rundfunks oder Groot Omroepkoor, wie zuweilen zu lesen ist, bestritt diese Aufführung, sondern erneut das NCRV Vocaal Ensemble unter Voorbergs Leitung. Martin steuerte für das Programmheft einen Einführungstext bei.[13] In diesem heißt es, die Komposition sei eine private Angelegenheit zwischen dem Text der Messe, der Musik und dem Komponisten selbst. Kurz vor seinem Tod formulierte Martin, vielzitiert, sie sei eine Angelegenheit zwischen Gott und ihm.[14]

Beim Konzert in Gent lernte Martin Karl Vötterle, den Gründer des Bärenreiter-Verlags, kennen. Daran schloss sich ein Briefwechsel an, der im Verlagsarchiv erhalten ist. Dieser dokumentiert in Teilen den Weg zur Edition und damaligen Ereignisse im Zusammenhang mit der Messe. Nach der Veröffentlichung 1972 kam es schnell zu zahlreichen [illegible]; 1975 nahm Eric Ericson die [illegible]lm Chamber Choir auf [illegible]enene kommerzielle [illegible]rtin.org gelistet.

[illegible]nde seines Lebens [illegible]gent aktiv. Er starb [illegible]von 84 Jahren kurz [illegible]Werkes mit ge[illegible]*porta*. Maria Martin [illegible]etätigte sich als Sachw[illegible]es Mannes und verstarb erst 201[illegible] Alter von 102 Jahren. Heute ist das ehemalige Wohnhaus das *Stichting Frank Martin Huis*, in dem Martins Bibliothek und Arbeitszimmer sowie diverse Materialien erhalten werden. Der größte Teil an Manuskripten, Texte wie Noten, befindet sich allerdings bei der *Paul Sacher Stiftung Basel*. Hier liegen auch die Vorentwürfe und Reinschriften der Messe. Mit dieser Ausgabe liegt nun erstmals eine wissenschaftlich fundierte und praktische Edition vor, für die sämtliche Quellen kritisch bewertet wurden, einschließlich der bislang unbekannten Aufnahme von 1970.

Wie sich erst spät in den Vorbereitungen dieser Ausgabe herausstellte, war Frank Martin im Oktober 1972 zwei Wochen lang zu Gast beim Dresdner Kreuzchor, um an *In terra pax*, *Golgotha* und der Messe zu arbeiten. Die Erinnerungen des damaligen Stimmführers im 1. Sopran, der im Juni 2024 konsultiert werden konnte, an konkrete Anweisungen Martins zur Ausführung der Messe bestätigten eindeutig wesentliche Entscheidungen, die für diese Edition getroffen wurden (vgl. Critical Commentary).

Vor dem Hintergrund von Martins Skepsis und langem Zögern entbehrt es nicht einer gewissen Ironie, dass die Messe nach ihrer Veröffentlichung schnell eines der beliebtesten Chorwerke des 20. Jahrhunderts wurde. Dabei sind nicht wenige substantielle A-Cappella-Messen dieser Zeit entstanden, wie etwa jene (ebenfalls doppelchörigen) von Ralph Vaughan Williams (1921) und Francis Poulenc (1937). Keine jedoch scheint so beliebt zu sein wie Martins Messe – obwohl ihr Komponist fast ein halbes Jahrhundert lang der Ansicht war, sie nur für sich allein geschrieben zu haben.

Mein Dank gilt zunächst Ria Raven, Managerin beim Groot Omroepkoor, die keine Mühen scheute, diverse Personen zu kontaktieren und Archive zu durchsuchen. Ferner möchte ich der *Paul Sacher Stiftung Basel* danken, die mir Einsicht in die Entwurfs- und Reinschriftpartituren ermöglicht hat. Besonders dankbar bin ich Konrad Klek, der sein Wissen über Martin und die Messe mit mir geteilt hat. Volker Hempfling und Matthias Stoffels danke ich für den Austausch über die Ausgaben der Messe. Mein Dank geht ferner an den Bärenreiter-Verlag und namentlich Stefan Gros für die abermals wunderbare Zusammenarbeit.

Michael Ostrzyga
Juni 2024, Köln/München

13 *https://www.schuetzgesellschaft.de/wp-content/uploads/IHSF/IHSF_Archiv/ISG_1970_IHSF_Programmheft.pdf*, S. 39ff.
14 *Zodiaque*, S. 12; *Commentaire*, S. 11.

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of the *Credo*; and in 1926, *Agnus Dei*. Prior to his death, Martin recalled that he had been drawn, like many composers, to the Mass text itself and its form, and that he found it "aesthetically and psychologically admirable."[5] He followed the traditional way of setting the Mass, which ensures a balance between the movements: the text-rich *Gloria* and *Credo* were set rather syllabically, with fugue-like structures in certain sections, while the text-sparse *Kyrie*, *Sanctus*, and *Agnus Dei* feature more expansive melismas. In the context of Martin's exploration of rhythm, the Mass proves intriguing as well. It features asymmetrical meters or measures in the opening and the "Et in Spiritum Sanctum" section of the *Credo*, as well as the "Pleni sunt coeli" in the *Sanctus*. Yet, it also showcases a structuring of time reminiscent of Renaissance vocal music, flowing somewhat regardless of the barlines. In other parts, it recalls late Baroque counterpoint; the "Cum Sancto Spiritu" in the *Gloria* often being associated with Bach. Yet, the notation of this [illegible] the passages with note values twice as long, [illegible] signatures set acco[illegible]s and earlier versions sug[illegible]yphony was equally [illegible]ident in the [illegible]ony.

[illegible]out just one more [illegible]Martin works with [illegible]he *Benedictus* and [illegible]*edo*, which is [illegible]ic. Metrical shifts – [illegible]*nus Dei* – play a role he[illegible] in the *Credo*, like the *Kyrie*'s b[illegible]g, may have been inspired by Debussy or Ravel, but perhaps also by Martin's studies beyond art music. Remarkable is the pentatonic effect here (and, for instance, in the *Sanctus*), which Martin achieves even utilizing more than five notes by avoiding leading-tone relations. Furthermore, fruits of his study of Debussy can be seen, for example, in the specific use of extended chords and mixtures, such as in the *Sanctus* and *Benedictus*.

The Agnus Dei section in the *Gloria* (mm. 58) features a characteristic of Martin's music with the drone as pedal point in Choir II.[6] It can also illustrate Martin's skillful organization of the two choirs, for which numerous other examples can be found: monophonic lines (*Kyrie* beginning), two-part counterpoint (*Gloria*, mm. 16), or both choirs (*Gloria*, mm. 45; *Sanctus*, mm. 35) are set stereophonically or antiphonally. The melody in one choir is accompanied by the other one (*Kyrie*, mm. 58). The parts of both choirs can be successively layered (*Gloria* opening and *Credo*, mm. 22). In contrast, the texture can be deliberately slimmed down to duo- or trio-settings in a single choir (*Credo*, mm. 39). Some sections are set for SSAA or TTBB only (*Kyrie* or *Sanctus* beginning), while others feature an interesting layering of one low, three middle, and two high voices (*Benedictus*). Also intriguing is the [illegible]est[illegible]n' a *Kyrie* section, where the soprano melody of the four-part-setting in the second choir is doubled an octave below by the tenors and basses of the first choir (mm. 37). It is evident from the individual parts, as well as from the scoring noted in the draft score (see *Critical Commentary*), that the tessitura in both choirs is not identical. Choir I is set higher, Choir II lower.[7]

5 *Zodiaque*, p. 13. Key first-hand statements on the Mass can be found primarily in three sources: 1. Martin's introductory text contributed to the program for the first performance of the Mass in his presence in 1970 (see below), 2. the *Zodiaque* interview (see note 1), 3. Martin's commentary on his work, which his later widow Maria Emalia Martin-Boeke published in 1984 as part of a collection of such commentaries: Maria Martin (editor): *À propos de … Commentaires de Frank Martin sur ses œuvres* (Neuchâtel: À la Baconnière, 1984) p. 11 (in the following: *Commentaire*). Almost entirely, 3 is identical with 1. Some wordings in 2 are very similar or even identical to those in 1 and/or 3. The Martins – Maria Martin also took on the role of assistant and agent for her husband – refined what had previously been written.

6 Pedal points can also be observed throughout the Mass, including in the *Kyrie* (mm. 59, mm. 80), *Gloria* (mm. 114), *Credo* (mm. 30, mm. 45, mm. 104, mm. 125), as well as at various points in the *Sanctus*. In his fair copy manuscript from the 1920s, under the *Sanctus* opening, Martin wrote an annotation that he later erased, the ending of which is still clearly identifiable as "fis Orgelpunkt" (f♯ pedal point). Shortly before his passing he (not for the first time) elaborated (*Zodiaque*, p. 10): "This [pedal points and chords circling around them] is one of the principles of my composing that I keep coming back to. It's not a procedure, but the basis of my style. A sustained note becomes a melody in its own right because, as the harmony changes, that note takes on greater and greater importance as the surrounding harmony moves farther away. In my opinion, this is one of the most essential principles of music, not only in my own writing."

7 In early versions or sketches, Martin partly configured the double-choir disposition even more tailored to this, which is immediately recognizable from the clef arrangement.

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In 1926, Martin returned to Geneva, separated from his wife Odette. It is notable that among the few composers he had contact with during this time were Arthur Honegger and Benjamin Britten. All three explored avant-garde music and contemporary trends but did not strictly follow any specific school, developing their own musical languages that did not prioritize avoiding tradition. Martin found his own primarily through his confrontation with Schoenberg's dodecaphony, unmistakably – and explicitly – oriented towards Alban Berg.

However, the Mass was shelved for the time being. Martin repeatedly stressed that he had composed it not for the public, but solely for himself. In 1929/30, he worked on another sacred work, which, unlike the Mass, he never completed and would keep private throughout his life, a Christmas cantata he referred to as "Cantate sur la Nativité" or "Oratorio de Noël."[8]

In 1930, Odette and Frank Martin divorced. That year, he became professor of chamber music at the Geneva Conservatoire, serving until 1933 and [illegible] to 1946. He married Irène [illegible]933 accepted the positions [illegible]urer at the private Ge[illegible] *Modulme de musique*. [illegible]he passed away from [illegible] the school closed; [illegible]by Dutch flutist M[illegible]in in 1940.

[illegible]that he only fully dis[illegible]nguage and technique – [illegible]choenberg's – at the age of about 4[illegible] could find expression then in his secular oratorio *Le vin herbé* (premiered in 1942). He gained greater national recognition with this work, and then achieved international acclaim with his *Petite symphonie concertante* (premiered in 1946).

After the Allied invasion of Normandy in June 1944, the director of Radio Geneva commissioned Martin to compose an oratorio to be broadcasted on the day of the ceasefire. Martin considered only a religious work appropriate, and instead of using the proposed text from a Geneva writer, he himself compiled texts from the Bible. The outcome, *In terra pax*, marked a first for the 55-year-old. Until then, no religious work from his pen had ever been published or performed in public, although he had composed two such works in the 1920s: the Mass and the Christmas cantata. He mentioned both of them in 1946 in talks on the occasion of a performance of *In terra pax* in Basel.[9] Due to an "instinctive modesty," he had done nothing to arrange for a performance; it was sufficient for him to have written these pieces, whose religious-emotional expressions he felt were too private for the public. The only possibility considered was their performance in a church, within the context of the liturgy and without the mention of the composer. Shortly before his death, Martin – who had often spoken of the spiritual in music, of its effect on the soul or spirit – confessed that he had not been able to understand his deep religious feelings for a long time. He had had to suppress an intellectual expression of these feelings and break with the way of religion his father had instilled in him even though his father was not at all the least dogmatic.

Martin confessed that his scruples about [illegible]lishing religious works also stemmed from [illegible] experience with Ansermet. He had shown the Christmas cantata to his advocate when he composed it, and the latter's dismissive reaction ("We don't need something like that at the moment!") was the reason it was shelved. This is linked to Martin's statement that he did not want to publish the mass out of concern that it would be "judged solely on aesthetic grounds." In any case, Martin was able to finally find his way back to religion with *In terra pax*. He summarized: "So there was a rather longer break [from composing religious works] triggered by Ansermet's warning remark, and then came 'In terra pax,' which I wrote with fervent conviction because I no longer had any scruples, because I had to do it. It freed me from a kind of inhibition. I was completely sure that I wouldn't lie, for I had always been impressed and paralyzed by the danger of hypocrisy, which is so great and feared in the realm of religious music."[10]

8 In 1995, Martin's widow published it under the title *Cantate pour le temps de Noël* at Universal Edition. She completed the missing ending by transposing and reprising a chorus from the middle of the first part.

9 Frank Martin: *Un compositeur médite sur son art: Ecrits et pensées recueillis par sa femme* (Neuchâtel: À la Baconnière, 1977), pp. 121.

10 Regarding all statements and quotes in this paragraph: *Zodiaque*, pp. 12–14, as well as *Commentaire*, p. 11.

Bärenreiter Leseprobe Sample page

Interestingly, Martin reused the passage from the Mass for "Et incarnatus est de Spiritu Sancto ex Maria Virgine. ET HOMO FACTUS EST." (capital letters as in the manuscript's text underlay) in the Christmas cantata, transposed down a whole tone and rearranged for six-part choir, strings, and organ. Both works remained unpublished, allowing Martin to repurpose this music for his grand Passion oratorio, *Golgotha*, premiered in 1949. The creation of *Golgotha*, without a commission, is also owed to Martin's breakthrough-experience with *In terra pax*.[11] Thus, the music from the 1920s about the birth of Jesus was heard publicly for the first time, but in a Passion work with the text "as he had loved his own in the world, he loved them with the highest love." In 1970, nearly fifty years after Martin first put the "Et incarnatus est" passage to paper, he cited it in his introductory text for the first performance of the Mass in his presence, in 1970 in Ghent (see below), as an example of parts that were still particularly close to him.

In 1946, Martin and his wife moved to Naarden aan Zee in North Holland, then to Amsterdam shortly commuting from the Netherlands for composition at the [illegible], now the *Hochschule* [illegible], his retirement in [illegible]usen received his [illegible] Martin in 1950. In [illegible] a friendship with [illegible] several performances Martin's presence. [illegible]ed to Naarden, east of [illegible] time, Martin composed the music work *La tempête*, premiered in 1956, and the oratorio *Le Mystère de la Nativité*, premiered in 1959.

In 1962, Hamburg church musician Franz-Wilhelm Brunnert, aware of Martin's Mass listed in the composer's catalogue of works, requested a perusal score. Finally, on November 2, 1963 – about forty years after its composition – the Bugenhagenkantorei, under Brunnert's direction, premiered the Mass at the Bugenhagenkirche in Hamburg, which was still being used for Lutheran services at the time.[12] Martin was not present.

In 1965/66, Martin arranged the *Agnus Dei* for solo organ (BA 6213), fulfilling the request for a short organ piece to fill a gap in a concert program.

Martin's stance on publishing the Mass had hardly changed until then, if at all. From 1970 onwards, however, events unfolded rapidly. As research for this edition revealed, on April 16, 1970, the *NCRV VOCAAL ENSEMBLE* (Hilversum) conducted by Marinus Voorberg recorded it at the Koningskerk in Amsterdam for the *Nederlandse Christelijke Radio Vereniging* (NCRV), which is no longer in existence. The first concert performance with Frank Martin in attendance took place on June 10, 1970, at the Sint-Baafs Kathedraal, Ghent, as part of the 22nd Internationale Heinrich Schütz Festival Breda. Contrary to some accounts, it was not the *Nederlands Radio Choir* or *Groot Omroepkoor* that performed, but again the *NCRV Vocaal Ensemble* under Voorberg's direction. Martin provided a note for the program booklet[13] stating that the composition was a private matter between the Mass text, the music, and the composer. Shortly before his passing, Martin, much quoted for pu[illegible]ated it as a matter between God and himself.[14]

At the Ghent concert, Martin met Jan Votter, the founder of Bärenreiter. Correspondence preserved in the publisher's archive documents part of the journey to publishing the Mass and related events. The Mass was performed frequently immediately after its publication in 1972. In 1975 Eric Ericson recorded the Mass with his Stockholm Chamber Choir. More than 30 commercial recordings released since then are listed on frankmartin.org.

Frank Martin remained active as a composer, pianist, and conductor until his passing on November 21, 1974, at the age of 84. His final work, *Et la vie l'emporta*, nearly completed, would have been a sacred composition. Maria Martin continued to reside in Naarden and oversee his legacy until her death in 2017 at the age of 102. Today, the former residence serves as the *Stichting Frank Martin Huis*, preserving Martin's library, study, and materials. Most manuscripts, however, are archived at the *Paul Sacher Stiftung Basel*, including the drafts and

11 Martin had, by the way, also reused a melody from the opening chorus of the Christmas cantata in the second part of *In terra pax*.

12 The choir later became the Winterhuder Kantorei Epiphanien due to restructuring.

13 https://www.schuetzgesellschaft.de/wp-content/uploads/IHSF/IHSF_Archiv/ISG_1970_IHSF_Programmheft.pdf, pp. 39.

14 *Zodiaque*, p. 12; *Commentaire*, p. 11.

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Messe

pour double Chœur a cappella

Kyrie

Frank Martin



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*) Zu unterschiedlichen Rhythmisierungen von „eleison“ in den Quellen siehe Critical Commentary. / For differently set rhythms for “eleison” in the sources, see Critical Commentary.

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Subitement beaucoup plus lent

94

dimin.

- lei - - - - - - - - son, e - - lei - - - - - son.

dimin.

- lei - - - - - - - - son, e - - lei - - - - - son.

dimin.

- lei - - - - - - - - son, e - lei - - - - son, e - lei - son.

dimin.

- lei - - - - - - - - son, e - lei - - - - son, e - lei - son.

Subitement beaucoup plus lent

dimin.

- lei - - - - - - - - son, e - lei - - - - son, e - lei - son.

dimin.

- lei - - - - - - - - son, e - lei - - - - son, e - lei - son.

dimin.

- lei - - - - - - - - son, e - lei - - - - son, e - lei - son.

dimin.

- son, e - lei - - - - son, e - lei - son.

Bärenreiter
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Sample page

Glori

p *mf*

Glo - ri-a in ex - cel - - - - - - sis

p *mf*

Glo-ri-a in ex - cel - - - - - - sis

p *mf*

Glo - ri-a in ex - cel - sis,

p *mf*

Glo - ri-a in ex - cel - sis,

p *mf*

Glo-ri-a in ex - cel - - - - - - sis

p *mf*

Glo-ri-a in ex - cel - - - - - - sis

p *mf*

Glo-ri-a in ex - cel - - - - sis,

p *mf*

Glo - ri-a in ex - cel - - - - sis,



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115

Spi - ri - tu in glo - ri - a De - i Pa - - - - - - - - - - -

-tris, cum San - cto Spi - ri - tu in glo - ri - a De - i

A - - - - - - men, A - - - - - - - - - - -

Cum San - cto Spi - ri - tu in glo - ri - a De - i

San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris,

Pa - tris,

A - - - men,

A - - - men,

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Retenu

- - - - - - - - - tris. A - men.

Pa - tris. A - - - - - - - men, A - men.

- - men, in glo - ri - a De - i Pa - tris. A - men.

Pa - - - - tris. A - - - - men, A - men.

Retenu

cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - - - - tris. A - men.

cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - - - - tris. A - men.

cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris. A - men.

cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris. A - men.

Credo



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*) hervortretend / coming to the fore

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*) Siehe / See Critical Commentary.

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*) Siehe / See Critical Commentary (Individual Remarks).

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CRITICAL COMMENTARY

SOURCES

Main Sources

(chronologically in descending order)

A First print edition of the Mass, 1972
Frank Martin: Messe für zwei vierstimmige Chöre
no Editor given, based on correspondence in the Bärenreiter archive the edition was supervised by Wolfgang Rehm
Bärenreiter (BA 5419), Kassel 1972

B Recording of the Mass, 1970
Nederlands Instituut voor Beeld & Geluid
Programma NCRV [Nederlandse Christelijke Radio Vereniging] Vocaal Ensemble – Marinus Voorberg, dirigent [conductor]
Tape number EM-70383, recorded 16 April 197[illegible]
[no information about the music recorded]
According to metadata, the broadcast date was also 1970-04-16
[illegible] discovered by Ria Raven, of[illegible]ot Omroepkoor, which ed[illegible]he recording on the first[illegible]ram as "Messe pour [illegible]ella – Frank Martin"
[illegible]an 09:30–10:30 uur in[illegible]terdam"
[illegible] from 0930 to 1030 [illegible]sterdam]
[illegible]e Latin text is in Italian
[illegible] copy), 1922–26
[illegible]er Stiftung Basel
Martin, Frank: Messe (Ch2, 1922–26, 102 pages), manuscript
Fair copy with erasures, corrections, annotations by Frank Martin; layout markings of unknown hand
Landscape orientation, 26,5 × 35 cm, bound, primary content in ink
Title page by Martin: MESSE / pour double Choeur a cappella / Frank Martin / 1922–1926
One accolade/page; clefs and key signature missing on every right-hand page; Kyrie, Gloria: 10 staves/page (lowest two staves empty); Credo, Sanctus, Agnus: 12 staves/page (first and last two staves empty, one stave between choruses empty)
Contains Martin's 1965/66 organ arrangement of *Agnus Dei*: S1 stave was repurposed for right-hand part (with added articulation markings and two altered bars notated in the stave above it), two lowest (originally empty) for left-hand and pedal parts, and two entire bars crossed out
Printed considerably downsized, as special facsimile edition (Odenthal 1992), with permission by Maria Martin before manuscript was donated to Paul Sacher Stiftung Basel, on the occasion of a Frank Martin concert cycle celebrating the centenary of his birth, performed by the Kölner Kammerchor directed by Volker Hempfling, in 1990

D Autograph (preliminary scores), 1922–26
Paul Sacher Stiftung Basel
Martin, Frank: Messe (Ch2, 1922–26, 183 pages), manuscript
Collection of working scores with erasures, corrections, and annotations by Martin: near-parallel versions of movements or large parts of them; earlier versions and preliminary sketches (partly in different keys, different notations like double note values, and/or different arrangements, sometimes even for SSAA-TTBB) for large parts or shorter sections (partially crossed out); few preliminary melodic sketches, both used and unused in final version; no material whatsoever for *Agnus Dei*
Portrait orientation, 32 × 24 cm, individual sheets of four-pagers with one exception: the last score of the collection, a near-final version of the *Sanctus* without *Benedictus*, is written on the same paper used for the fair copy (C), pencil
In full score layout: mainly two accolades/page

Additional Sources

E Second print edition of the Mass, 2014
Martin: Messe pour double chœur a cappella
[Title also in Englisch and German]
Herausgegeben von / Edited by Antje Wissemann, Bärenreiter (BA 7594), Kassel 2014

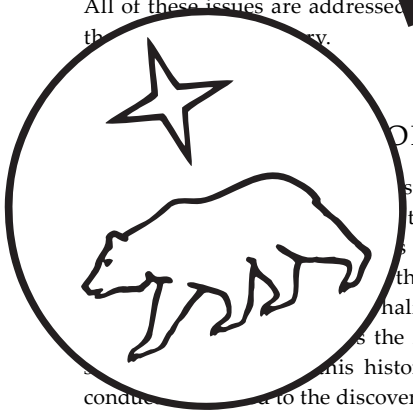
F Arrangement of the Mass's Agnus Dei for Organ
Martin, Frank: Agnus Dei
Originalbearbeitung für Orgel vom Komponisten / aus der zweichörigen Messe von 1926/1966 Bärenreiter (BA 6213), Kassel 1978

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A supplement to this Critical Commentary (DBA 01222-01), available on the Bärenreiter website, contains:

1) A reproduction of S1 stave from the *Agnus Dei* as it survived in Martin's fair copy (**C**), demonstrating the additions of tenuto markings and ties for the organ arrangement (**F**).
2) An overview of all later-changed "eleison" cases (in musical notation) preserved in Martin's fair copy (**C**).
3) Exemplary comparisons of music examples illustrating the differences in how crescendo and diminuendo hairpins are rendered in sources and editions.
4) An overview of all later-erased solo and tutti indications in the *Gloria*, *Credo*, and *Sanctus* in **C**.
5) Martin's introduction for the 1970 performance in Ghent and work commentary as published in Martin, Maria [editor] (1984) *À propos de … Commentaires de Frank Martin sur ses œuvres*. Neuchâtel: A la Baconnière (see Preface).

All of these issues are addressed at some point in the following commentary.



ON

s Mass for double
the initial manu
s lying u
the first print edi-
half a century later.
s the first comprehen-
his history. The research
conduc to the discovery of not only the existence of a previously unknown source but also the source itself, which is not a musical text, but the first recording of the Mass. The 1970 production of the NCRV Vocaal Ensemble with conductor Marinus Voorberg featuring Martin's Mass included not only the second public performance of the Mass ever, in June, and the first one with Martin in attendance. Part of it was a recording session for the Netherlands Christian Radio Association two months prior to the concert. Martin provided copies of his manuscript score for the production. The recording took place half an hour drive from Martin's home. Martin also penned a composer's note for the concert in June (see Preface). Through the recording and performance, Martin was able to experience for the first time how his score proved itself in practice. It is worth noting that Martin, like the majority of composers, used to make changes in his scores, both merely editorial and sometimes even to the substance, after works were performed for the first times and before they were published as printed editions. Martin was involved in the preparation of the first edition of the Mass, released in 1972, which is, among other things, evident from letters in the Bärenreiter archive. Proof sheets were sent to the composer. Unfortunately, neither scores from the 1970 production with annotations, nor corrected proofs for the edition 1972, nor other written sources documenting changes Martin intended or his responses to specific questions have survived. However, we can assume that he reflected on the final presentation of the score, received feedback, possibly also discussed several questions and details, and responded to questions concerning the edition. Even if other editorial standards may have been common at the time, it can be ruled out that significant or systematic changes to the musical text were made without Martin's approval. It is documented that he reviewed material prior to their publication, as for example evidenced by another publication from the same period: in the January 1975 issue of the magazine *Zodiaque* focusing on Frank Martin, it is emphasized that he revised and corrected all the interviews before this was going on 21 November 1974.

After receiving the edition's copies, Martin expressed in a letter to Bärenreiter dated August 15, 1972 that he found the edition highly satisfactory. Since it certainly reflects Martin's final intentions for the musical text of his Mass and holds its basic substance, this edition relies basically the 1972 printed edition (**A**). Yet, in many respects, the practices of that time in editing do not meet today's standards. Hence, this new edition strives to remain as faithful as possible to the source material and the composer's intentions while also addressing practical requirements, ensuring an up-to-date and accessible resource for performance and, with comprehensive information provided in the Preface and *Critical Commentary*, scholarship. The 1970 recording (**B**) captured an intermediate stage in the Mass's evolution from manuscript, long concealed within a drawer, to its eventual publication. It provided insights, for example, concerning articulation markings in **C** (1920s) but not in **A** (1972), and vice versa, as well as specific uncertain pitches in the *Benedictus* and the *Agnus Dei* (see below). Cross comparisons among all sources helped to clarify

1 *Hommage à Frank Martin*, in: *Zodiaque* no. 103 (January 1975, Frank Martin issue), p. 2.

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text without further indication. Otherwise, editorially added dynamic indications, articulation markings, and breath marks are given in square brackets. It was not necessary to add a slur except for cases where it was definitely missing by oversight. All cases, silently added or not, are addressed in the *Individual Remarks*.

In terms of accidentals, the musical text of the present edition basically adheres to Martin's fair copy (**C**): All accidentals, including courtesy accidentals, handwritten by Martin in **C** are reproduced in standard print, except for a) very few definitely unnecessary courtesy accidentals appearing for the second time in the same bar, which have been left out, and b) a few accidentals clearly missing unintentionally, which have been added tacitly and which are listed below in the *Individual Remarks*. Editorially added courtesy accidentals which are not to be found in **C** are given in small print.

In his 1920s manuscripts, Martin often unintentionally positioned crescendo and diminuendo hairpins inconsistently, with varying alignment, length, and starting and ending points. This inconsistency may rarely have been influenced by sections of the m… …dy covered with other writ… …ered the musical m… …ent a… …the writing … …musical exe… …tion. … …or Ma… …t to place … …nding aligns with … …note sequence, … …gh musically it is … … crescendo should …

… …dos and diminuendos … …cuted simultaneously, the starting … …g points of the hairpins are often not precisely aligned vertically. Similarly, Martin's handwritten dynamic indications as words, such as "*diminuendo*," are sometimes not vertically aligned, yet clearly meant to be.

In the 1972 edition (**A**), these markings were partially standardized in a reasonably consistent way, particularly concerning vertical hairpin positions for simultaneous execution. It appears that Martin, at least in some cases, has checked back on follow-up questions. Nonetheless, instances of disorderly placement persisted, and some standardization efforts went too far. The 2014 edition (**E**) also aimed to standardize, but the result was less successful. Striving to adhere faithfully to the 1920s manuscript, which contains a lot of graphically inconsistent entries meant to be consistent, resulted in confusion rather than clarity in the outcome.

The present edition standardizes these markings as musically sound as possible, while maintaining fidelity to the original source material and considering adjustments in the 1972 (**A**) and 2014 (**E**) editions, with the aim to provide a musical text as clear as possible and well-suited for practical use. Exemplary comparisons of several cases and how they are reproduced in different editions can be found in the supplement.

Martin peculiarly in **C** and **D** wrote double-dotted notes when they were supposed to sound for an entire irregular bar (1) in the *Pleni sunt coeli* section of the *Sanctus*, where he notated double-dotted half notes for the 5/8 bars 38, 39, 62, 64, 68, 70, and (2) at the end of the *Agnus Dei*, where he wrote double-dotted whole notes for each of the 5/4 bars 45 and 50. **E** corrected all of these bars by instead adding the smallest note value at the end with a tie. Again the two bars in the *Agnus Dei* wrongly assigning a dotted while correcting the bars in the *Pleni sunt coeli* section like **E**. This edition corrects all bars but, when possible in a way reflecting the metrical organization of the music and the practice of performing it. Thus, for example, the *Pleni sunt coeli* bars are given as 𝅗𝅥. 𝅗𝅥., illustrating the bar and conductor's divisions as indicated by Martin.

The text underlay has been reproduced according to modern grammar, spelling, hyphenation), in accordance with the *Graduale Romanum*. In the 1970 recording (**B**), as in the majority of recordings, the Latin text is pronounced in Italian.

At a certain point, Martin considered having many sections sung solo in the *Gloria*, *Credo*, and *Sanctus*. In **C**, markings were consistently present accordingly but later erased. An overview of all these entries can be found in the supplement.

"ELEISON" IN THE *KYRIE* / c OR c♯ IN THE *AGNUS DEI*

In both of the two 1922 *Kyrie* scores, one contained in **C** and the other one in **D**, two stages regarding the notation of "eleison" are evident. When Martin had finished putting the entire movement to paper, "-lei-" was consistently written as a monosyllable, that is, as it appeared in the 1972 edition. In a second stage, Martin changed the notation of "eleison" in both **C** and **D** throughout: He inserted a note between the original notes for "-lei-" and "-son," repeating the former, wrote a new "-i-" below it, and erased the "-i-"s originally written as part of the syllable "-lei-." There are also clear signs

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of erased notes in this context, such as in m. 25, where originally a half note was written for A1, B1, A2, T2, and B2. Martin furthermore consistently added a slur connecting the note for the original "-lei-" and the added note for the new "-i-," though according to notation standards then and now, this would only be necessary when one syllable is used as text underlay for two or more different pitches. The result of these changes is that "eleison" consistently appears as a four-syllable word in both **C** and **D**. In **C**, there is only one exception (m. 16, B1), while in **D** there are a few more, apparently due to oversight. The two stages regarding the notation of "eleison" are – if at all – barely noticeable in the special facsimile edition of **C** (Odenthal 1992) for reasons mentioned above. The timing of these systematic changes remains a matter of conjecture; the fact that they are also present in **D** might suggest that they were executed very early on.

For the recording in 1970 (**B**), the notation a given in **C** had been realized. But then in the 197 edition (**A**), "eleison" was consistently reproduced as a three-syllable word wi the diphthong "lei" in the middle again – as Mar had originally set of putting the score to paper urprising against the bl- outlined, ger ations of nd concert-g ere ation t the one in at all. There is a rel- tin pres ved in the December 1971, that ction run was corr et ter opens with: "anlie- orrekturabzug ihrer Messe ou will find a proof copy of you ").

Conclusions will be summarized after discussing the following questions, as the reasoning is basically the same.

In the 1972 edition (**A**), the penultimate note of the first phrase of the *Agnus Dei* in the unison melody in Choir I (m. 3) was written without an accidental, appearing as c natural in each part (four times). It became tradition to perform it with c natural, testified by recordings. Yet, organists and church musicians also familiar with Martin's organ arrangement of the *Agnus Dei*, composed in 1965/65 and published in 1978, were aware that in this arrangement, this particular note was given as c♯. As the 1920s manuscript (**C**) began to circulate among singers and choral conductors – Volker Hempfling, for instance, was able to keep the fair copy, **C**, which was handed to him by Martin's widow, at his home for about a year, later initiating the production of a special private print edition, see source description above – it became somewhat known that Martin in the 1920s unmistakably had written c♯ in all four parts of Choir I. The question was: Did Martin change his mind, or are we dealing with four printing errors in the 1972 edition?

Now a new source was discovered: On the 1970 recording, **B**, the chorus sings c natural. A mistake during the recording session can certainly be ruled out: The choir used copies of Martin's fair copy, **C**, which unmistakable shows c♯ four times.

After all that has been laid out, it might have become clear already that for both matters – the setting of "eleison" and the pitch in the *Agnus Dei* – the present edition adheres to **A**. Martin had, in any case, experienced performances of his Mass for the first time in 1970 and then the opportunity to reconsider. If he would have liked to change the "eleison" during the recording session already, assumed he was present, it would have been hardly feasible to ask for more than 60 alterations and the realize them accordingly on short notice during the limited time of the session. The recordings documents show that the choir was already very much occupied with the challenges of the music. In contrast, it would have been easily possible to request Choir I to change one note from c♯ to c in the *Agnus Dei* unison melody and record it. Certainly, the pitch was not altered without Martin's authorization. Even if the recording, with Martin not present, somehow ended up featuring c natural for other reasons, Martin probably obtained a copy or at least had the opportunity to listen to it; he would possibly have been aware of the issue for the print edition. And even if c instead of c♯ ultimately ended up in the 1972 edition somewhat randomly due to the dynamics of events, the initial recordings, starting with that of 1970, document that c natural has prevailed in the performance, publication, reception, and recording history of the Mass, whose inception Martin was part of.[2]

2 It should be mentioned that some choir conductors strongly believe that, for musical dramaturgical reasons, the very first phrase must end with a c♯, presuming B minor, and that the "altered" c natural should only appear in m. 13 for intensification. However, this interpretation is only one of several possible ones. In any case, the harmony in the Mass often leans towards modal structures. Assuming specific major or minor tonalities and expecting certain structures and developments accordingly quickly leads into ideological territory. The opening phrase reoccurs twice with identical pitches, metrically shifted, in mm. 11 and 24. In his fair copy (**C**),

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It can be ruled out that the editorial staff decided on these questions without Martin's approval. Martin seems to have ultimately settled on c instead of c♯ for the *Agnus* and, for the "eleison," on returning to his initial effort in writing the full score, rejecting the systematic changes made apparently shortly afterwards. An overview of all these changes listed by the editor, allowing to recreate a performance featuring this notation variant for "eleison" found in the two *Kyrie* manuscript of the 1920s, can be found in the supplement. As a matter of fact, **A** is the last source Martin was involved in. After its publication, Martin not only wrote to the publisher expressing his satisfaction with the edition, but also did not request to change the notation of the "eleison" nor the c natural for following printings.

Shortly before this edition went to print, a surprising discovery was made. In October 1972, Frank Martin spent two weeks in Dresden working with the Dresdner Kreuzchor on *In terra pax*, *Golgotha* and the Mass. The lead first soprano's recollections of Martin's residency confirm the editorial decisions already made based on the sources. Among other things, Martin instructed the choir to always sing "e" late and short, and he clarified that in mm. 3 and 4 of the Kyrie, "e" is to be sung, not a diphthong, with clearly resonated

MARTIN

[illegible] page crossed out]

D Le 1ᵉʳ Premiere Chœur doit se compose des 1ens sopranos, 1ens altos, 1ens ténors et 1ens basses

Le 2de Chœur des mezzosopranos, contraaltos, seconds ténors et basso Perfonds

Kyrie Juin 1922

[Canonic text of the Kyrie]

Ier Chœur		IIe Chœur	
Basse	Tenor	Tenor	Basse
Alto	Soprano	Soprano	Alto

Directeur

1	Tutti	**D**: *Lent. comme une plainte*
12.2	A2	c' in later printings of **A** mistakenly blurred as quarter note instead of half note
20	S2	no error, quarter note and two quarter rests in **A** and **A**
20	S1/Ch. I/A2	**C**, **A**, **E**: diminuendo hairpin as short as in S2 (for length of quarter note). Present edition: five hairpins for the length of eighth note (based on a presumed tendency of Martin when placing hairpins, as mentioned in the *General Remarks*)
30.4	[illegible]	crescendo hairpin missing in **C**, added in **A**, bracketed in **E**
35/36	S1/Ch. II	**C**: *pp* approx. on 36.3 (in some parts a 'fifth later'), dim. hairpin e. p. approx. on fermata (36.1.) or a little bit 'later' **D**: *pp* on 36.3, diminuendo hairpin s. p. 'earlier,' on 35.1, e. p. right before *pp* in 36 **A**: *pp* position on 36.3 only in Ch. II, with diminuendo hairpins ending right before *pp*, in S1 *pp* placed slightly more left (btw. beat 2 and 3), diminuendo hairpin completely missing E: *pp* a little 'later' than beat 36.2, diminuendo hairpin e. p. on fermata (36.1), standardized for all parts Present edition standardized as in **A**, but consistently also for S1 (as performed in **B**)
37	Tutti	**D**: *Doux, sombre, et très déclamé*
41	Tutti	**D**: *Très lié en augmentant*
47	B2	diminuendo hairpin missing in **C** and **E**, added in **A**
47	B2	**D**: a footnote reads *1/3 seulement des basses du 2º chœur chantenont la note superieure*
49	Tutti	**D**: *Très lie en diminuant*

Martin wrote resolution signs for c natural here (m. 13 and 26), which are also reproduced in all print editions. However, these are safety resolution signs, as shortly before, in m. 16 and 26 respectively, c♯ occurred (Martin frequently employed safety accidentals or resolution signs when alterations occurred beforehand even only in other parts). The harmonic context also differs from that in the very first bars. In mm. 39, the opening phrase reoccurs a last time, in a once more different harmonic setting, a perfect fifth higher and with a melodic 'evasive cadence,' for the penultimate note is repeated instead of being resolved (m. 41). This, appropriate for the colon in the text underlay, sets the stage for an extension in which the melodic half-step ending (a Phrygian tenor clause) can reappear, prolonged, for "nobis" (mm. 43). The opinion also circulating among choral conductors that c natural in mm. 3 "simply sounds better" should not go unmentioned.

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1	Tutti	**D**: *Calme sans traîner* / *Sonorité tré claire*
21	T2	**C**: slur missing from note two to note three (for "bo-"), added in **A**, dotted in **E**
36	B2	**C**: crescendo hairpin missing, added in **A**, bracketed in **E**
37	B2	**C**: ***f*** missing, added in **A**, bracketed in **E**
42	B1	no dynamic indication in any source, courtesy ***mf*** added in present edition
45	B1	*piú* ***f*** missing in all sources, added in in present edition
58	Tutti	**D**: Trés contenu / Prière
70/78	Tutti	indications *avec plus d'insistance* and *avec éclat* in **C** only above Ch. I, but Martin often in the Mass, and particularly in the *Gloria*, notated tempo and character indications (including *Retenu*) only above Ch. I even when they clearly apply to both choirs. Following the editorial method of the present edition, both indications have also been given above Ch. II
73	B1	**C**: slur missing from note two to note [illegible] ("-di"), added in **A**, dotted [illegible] (Claire [illegible] " (coming to be [illegible] ut not in **A**; has [illegible] be superfluous [illegible] tion sketched [illegible] lues in two staves [illegible] ore originally also [illegible] values, as ev[illegible] ures and corrected bar
116/117		[illegible] not in **D**), early printings of **A**: both notes connected with a tie, suffix "-men" missing, extension line after "a-", emended in later printings of **A** and **E**
119.2	T1	in early printings of **A** (with gray cover), the second symbol in bar (eighth rest following the quarter rest) is missing
122	Tutti	**C**, **A**, **E**: diminuendo hairpin ends (not precisely aligned in some of the sources) approx. two-thirds into the bar Present edition gives them for length of entire bar

C: Exclamation mark above final bar line
[no duration]
D: alternate title page with the same date and the complete canonic text; alternate version of Gloria up to (including) "misere nobis" (m. 84 in final version), a half-step higher and for different double choir set-up (otherwise identical in principle), "Gratias" section in triplets instead of proportion change, six different bars for "Domine fili unigenite" crossed out, fermata before "Domine Deus" (m. 58 in final version) specified as *Court*; three-bar sketch for "Propter magnam, gloriam tuam" with first notes similar to final "Quoniam to solus sanctus"

Credo

Title pages

C CREDO
[complete canonic text of the Credo]

D CREDO
Jusqu'au [illegible] sur exit[illegible] oût 1922
fi[illegible] eptembr[illegible]

48	A2	**C**: slur for "et" missing, added in **A**, bracketed in **E**
48	S1	diminuendo hairpin dotted and aligned with all other hairpins in **E**, [illegible] ugh not missing, but positioned a little 'later' in **C** and **A**; present edition gives regular hairpin aligned with all others
49/50	Tutti	**D**, **C**: "et [illegible] factus [illegible]" in upper-case letters
60	Tutti	**C**: *diminuendo* in S1 and A1, *un peu en dehors* in T1, nothing in B1 **A**, **E**: *dimin.* only in S1, nothing in A1, *un peu en dehors* in T1, nothing in B1 Present edition gives *dimin.* in S1 and A1 as well as [*dimin.*] in B1. Obviously only T1 was meant to come to the fore, as performed in **B**, and being the only part with a <> marking and melodic movement in m. 61.
67	Tutti	**C**: no double bar line to indicate key change
89	Tutti	**C**: wrong measure indications in **C** (2/4 instead of 2/2)
91.3+	A1	in early printings of **A** (with gray cover), last note in bar wrongly given as e' instead of d'
96.2+	A1	in early printings of **A** (with gray cover), 4th note wrongly given as f♯' instead of e'
100	Tutti	**D**: six ¾ bar long preliminary version for "Et in spiritum sanctum" with double note values, a 4th down, crossed out and followed by the final version of mm. 100

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118.1 B2 **C**: <> missing, added in **A**, bracketed in **E**

123 Tutti **C**, **A**: no double bar line to indicate key change
D: two earlier bars for a beginning of "Confiteor" crossed out, followed by four bars of the final version, followed by nine earlier bars (on g♯ pedal point) crossed out, followed by the final version

132 Tutti **C**, **E**: ***f*** for all parts in Ch. I, in Ch. II ***ff*** for S2 and T2, ***f*** for A1 and B2
A: ***f*** for all parts in Ch. I, ***ff*** for all parts in Ch. II
Here standardizations for **A** went too far. Martin intended S2 and T2 (set in unison) to come to the fore, as in **C** the second ***f*** was added *only* to these parts at a later stage with a pencil

C: "6 min" written after final bar line (not corresponding to the duration of ca. 3:00 on the generally very slow recording, **B**]
D: sketch for partly alternate *Credo* section: four bars (52–55), followed by a differ- [100.2 A] then an earlier version of 60 identical to final ver-; another repetition of follow[ed] by this sec-al version; eight bar resurrex[it] (in E[b] ")

C Sanctus [entire page crossed out]
D Sanctus
Unused melodic sketch



C: Under first accolade text was erased, the ending of which is still identifiable as "fis Orgelpunkt" (f♯ pedal point)
D: Alternate version of the beginning in c Minor, crossed out; alternate version of the beginning in f♯ Minor (24 bars); rendition of the *Benedictus* with start and ending almost as in final version and different middle part; no material for first *Hosanna*; this is followed by a fair copy of the final *Sanctus* version without the Benedictus, no longer written on the paper used in **D** so far, but on the one used in **C**. Comments on that copy are included in the following list.

20/21 T1 **A**: crescendo and diminuendo hairpin, missing in **C** (and **E**)

21 Ch. II **A**: *dolce*, missing in **C** (and **E**)

22 A1 **A**: *dolce*, missing in **C** (and **E**)

35–37 Tutti **D**: no bar signature nor bar lines for "Pleni sunt coeli et terra gloria tua"

42 Ch. II **A**: ***mf***, missing in **C** (and **E**)

65 T1 misprint in **A**: first note is mistakenly a quarter instead of an eighth note, as in **C** (and **E**) and parallel bars (63 and 65).

68.1 T1 **A**; **C**: [missing] bracketed in **E**

76 Tutti all sources: the indication *Le même mouvement* does not refer to the tempo but was merely notated by Martin to clarify that the *Benedictus* is not supposed to be a separate movement, for in **C** there is a page break between the ending of the first *Hosanna* and the beginning of the *Benedictus*.
A gives g' (natural) as second note in bar (for "-tus"), **E** gives a in E[b] as such. The bar is the first bar in a right-hand page. Martin consistently did not write key signatures on right-hand pages, as he treated the open double-page in landscape orientation as one single page, with all systems continuing on the same level over the page break.
The handwriting in **C** clearly shows that a' was originally written (in ink), and that at a later stage a, for now ignoring the key signatures, g' was inscribed to obviously replace a' – yet, Martin did not cross out the a'. Actually, due to the key signature on the left-hand page Martin had written not g' but g♯'. However, it is safe to assume that g♯ could not be intended, as the resulting chord would be the sole occurrence of such a highly dissonant chord in that particular section. It is more likely that Martin simply overlooked the key signature when he inscribed the new note, as they are missing at the beginning of the right-hand page. Obviously, m. 100 is identical to m. 102, and, except for the sopranos, also

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with m. 104. The recording, **B**, also features g′.

104 A1/T1/B2 **A**, **E**: *cresc.* incorrectly (erroneous standardization)

111.5 T1 in early printings of **A** (with gray cover), last note in bar is wrongly given as c♯′ instead of e′

[no duration]

Agnus Dei

D No material whatsoever

Title page

C AGNUS DEI [entire page crossed out]

C also contains Martin's 1955/56 organ arrangement of the *Agnus Dei*: The left-hand and pedal part were outlined in the empty staves beneath the Mass's full score, while the original S1 stave was redevised for the right-hand part. As part of the piece's repurposing, Martin added numerous tenuto markings as well as slurs, which, if assumed to belong to the choral score, conflict with the text underlay. Surprisingly, however, the print edition of the organ arrangement, **F**, does not include these in[illegible] of the Mass editions so far [illegible]ite their presence in th[illegible]plete overview of all [illegible]opleme[illegible]nt.

[illegible]he 1966 organ ar-[illegible]*nus Dei*) indicate[illegible] Ch. I, w[illegible]A in-[illegible]e discussion of the [illegible] c natural is sung.

[illegible]*vec le soprano*" and [illegible]ngs

19–29 [illegible]dication "*avec le soprano*" and simile markings

19–24 A1/B1 **C**: Martin notated this section in both parts in small print, presumably due to the phrase being (too) high in the tessitura, suggesting the possibility of omitting it or singing it in the next lower part if necessary. In this edition, the section is replicated in the same way, in contrast to all previous editions, which standardized to normal print.

19 A2 first three dyads are in **C** (and **E**), **B**: g♭ and b♭; in **A**: e♭ and g♭

This seems to be a misprint in **A**, for there are no other similar leaps in the progression leading up to this bar or afterwards, but always the same notes when other voices are gradually rising stepwise.

24 Ch. II **C**: ***p*** is missing only in B2
B: entire chorus sings ***p***
A: ***p*** is missing in all four parts of Ch. II
E: ***p*** is given in all four parts of Ch. II, no brackets for the ***p*** in B2
It appears to be an unintended omission in **A**, or to be deemed self-explanatory due to the long diminuendo hairpin before. However, present edition [illegible]gres[illegible]in all four parts of Ch. II.

27 Ch. [illegible] (and B[illegible]<> beat 1 ("-re-") and 3 ("-no-")
A: no <> markings
B: chorus pe[illegible]forms <> articulation
Present edition follows **C** and **B** here.

27–29 [illegible] **C**: indication "*avec le soprano*" and simile markings

32/33 [illegible] **C**: <> missing twice [illegible]d for "re"), though in all other parts of Ch. I, added in A[illegible]bracketed in **E**

37.2+ B1 [illegible]n early printings of **A** (with gray cover), 3rd note is wrongly given as g instead of f♯

[illegible]2 A1/B1 **C**: Martin notated the first four notes in both parts in small print, presumably due to them being (too) high in the tessitura, suggesting the possibility of omitting them or singing them in the next lower part if necessary. In this edition, the notes are replicated in the same way, in contrast to all previous editions, which standardized to normal print (cf. remarks for mm. 19–24).

39.5+ T1 **A**: flag missing for last note in bar, so it incorrectly appears as quarter note instead of an eighth note

49.3 B1 in early printings of **A** (with gray cover), ♮ is missing for 2nd note

C: "4 min" written after final bar line [closer to the duration of ca. 4:20 on the generally very slow recording, **B**, in contrast to *Kyrie* and *Credo*]

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