

Summary

After reviewing three decades (1839–1871) in the musical life of the main church of Pest, it becomes obvious that the period when Ferenc Bräuer worked as the chorus-master was one of the most valuable periods or rather the hey-day of the 19th century musical life of the church. The regens chori had a lasting influence on the musical life of the church: his compositions and the repertoire introduced by him made the liturgy ceremonious as long as until the end of the 19th century.

The exemplary musical life of the Pest main church served as a model for the Hungarian cathedrals and for the major parish churches. This analysis intends to contribute to the completion of the image of the 19th century Hungarian church music life.

Further publications of mine in the extended domain of the thesis:

- ❖ „The choir and orchestra repertoire of the Budapest-Belvárosi Főplébánia Templom (City Centre Main Parish Church) in the liturgical years of 1942/1943”, *Magyar Egyházzene (Hungarian Church Music)* XIV/1–2 (2006/2007). 105–118.
- ❖ „The choir and orchestra repertoire of the Budapest-Belvárosi Főplébániatemplom (City Centre Main Parish Church) in the liturgical years of 1943/1944”, *Magyar Egyházzene (Hungarian Church Music)* XV/1 (2007/2008). 47–74.
- ❖ „Endre Virágh (1928–1999)”, *Magyar Egyházzene (Hungarian Church Music)* XVII/3 (2009/2010). 361–364.
- ❖ „Documents not yet known of the historical sheet music catalogue of the City centre church. Additional materials to the 19th–20th century performance history of Ferenc Liszt’s *Magyar Koronázási mise (Hungarian crowning mass)*”, *Magyar Egyházzene (Hungarian Church Music)* XIX/1 (2011/2012). 31–36. Under publication.

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DOCTORAL THESIS

THE MUSICAL LIFE OF THE MAIN CHURCH OF PEST IN
THE MIDDLE OF THE 19TH CENTURY IN THE REFLECTION
OF THE FERENC BRÄUER REGENS CHORI’S WORK
(1839–1871)

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I. Research history

The music history of the Budapest City Centre Main Parish Church of Our Lady (which was once the main church of the city of Pest) is a treasure in Hungarian music history. Kálmán Isoz music historian was the first to research its history in the first half of the 20th century. He processed the music history of the church from the documented beginnings (from the end of the 17th century) until the middle of the 19th century (*Buda és Pest zenei művelődése 'Music education of Buda and Pest' [1686–1873] volume I. [The 18th century]*. Budapest 1926 and volume II [typescript: Manuscript Archives of the Hungarian Academy of Sciences Ms 5661/41-43]). His work was completed more than half a century later by a valuable study – published in 1994 – by Klára Várhidi Rennerné. This study processed more recent archive sources and showed the music history of the church until the 1830s, when Alajos Cibulka quit his chorus-master work („A pesti belvárosi főplébániatemplom zenei élete a 18. században” „Musical life of the city centre main church of Pest in the 18th century”, *Musicology studies 1992–1994*. Budapest 1994. 23–66.).

Valuable data can be found about the relationship between Liszt and the church in the two-volume work by Dezső Legány (*Liszt Ferenc Magyarországon 'Ferenc Liszt in Hungary' 1869–1873*. Zeneműkiadó, Budapest 1976. és *Liszt Ferenc Magyarországon 'Ferenc Liszt in Hungary' 1874–1886*. Zeneműkiadó, Budapest 1986.), and in Ede Sebestyén's book (*Liszt Ferenc hangversenyei Budapesten. 'Ferenc Liszt's concerts in Budapest'* Published by the Liszt Ferenc Társaság, Budapest 1944).

However the literature on the musical life of the church is completed at the 4th decade of the 19th century. The period following has not been studied yet, although the main church of Pest had a key role in the Catholic Church music life and was an exemplary institution. This is the reason why I have chosen to study the not yet explored music history of the main church of Pest, starting from 1840.

II. Research methodology and the structure of the thesis

Apart from the above mentioned literature I adopted Kornél Báros's city history monograph as a structural example. Unfortunately the most

holidays ordinaries with a smaller apparatus. In the case of offertories the daily liturgical speech was less taken care of.

Compositions by Czech and Moravian composers (such as W. Plachy, V. F. Tucek and J. N. V. Wozet) were very often contained in the repertoire of the main church of Pest, since Bräuer regens chori had Czech ancestors.

Ferenc Bräuer was a determining and significant musician of the reform period and the period of conciliation. He was an open minded and versatile chorus-master, due to whom the musical life of the main church of Pest was thriving in the 19th century. His life represented well the musical changes that took place in the first half of the 19th century: in his years of youth, within the framework of residential music playing, he conducted the Kállays' Nagykálló ensemble; later, besides his church musician career, he had a determining role in forming the framework of non-church musical life. He organised an orchestral society, he was Deputy Head Teacher of the National Music Institute (today Béla Bartók School of Music) for decades, and he also took part in the foundation of the most prestigious and still extant music institutions of Hungary (such as the National Music Institute, and the Philharmonic Society). He was in touch with the Hungarian masters of romanticism, such as Ferenc Liszt, Ferenc Erkel, Mihály Mosonyi. On 31st August 1856 the Basilica was consecrated, and for this occasion, together with the father of the Hungarian national opera, he trained the orchestra to play the Esztergomi Nagymise by Ferenc Liszt.

He was very well educated in music: he studied piano playing and composition in Vienna from J. N. Hummel, who had been a student of Mozart. As a composer he supported the creation of Hungarian written music. His secular compositions were often contained in the programme of the Philharmonic Society.

Just like his predecessors, Ferenc Bräuer contributed to the repertoire of the church with his own compositions. His compositions were performed in not only the main church of Pest but in the Cathedral of Székesfehérvár and in Vienna. His church music compositions show an interesting duality: his minor works unambiguously represent the period of romanticism, but his inventive masses are composed in the classic style of Vienna. The Budapest 'Kleinmaster' is to be considered a real master of composing German-style Hungarian music (along with other masters such as Benedek Istvánffy, Georg Druschetzky and Georg Lickl).

Ferenc Bräuer inherited a rather anachronistic repertoire from his predecessor regens chori Alajos Cibulka. Over against the 18th century Bengraf-age heyday, a separation from the Vienna pattern was observable in the 1830s. The greatest part of the repertoire still consisted of compositions from the end of the previous century. However, from the 1840s due to Bräuer's hard work major changes took place. The repertoire of the church ensemble became more modern and kept up with the standard Vienna repertoire which contained compositions of Joseph Haydn, Wolfgang Amadeus Mozart, Luigi Cherubini, and Johann Nepomuk Hummel. The newest compositions promoted by the publishers of Vienna were popular and of major importance (by composers such as J. Eybler, J. Preindl, J. N. Fuchs and J. B. Schiedermayr). Major contemporary Hungarian compositions – mainly by Pest composers such as György Adler, Mihály Mosonyi, János Grill, Lajos Schindelmeisser and Robert Volkmann – also formed part of the repertoire. Bräuer kept in touch with not only the composers of Pest but also with the chorus-masters of the country (among others with József Janny from Székesfehérvár, György Lickl and Ferenc Hölzl from Pécs, József Seyler and Károly Seyler from Esztergom) the compositions of whom were often contained in the repertoire of the high mass. Naturally, Bräuer's repertoire also contained the church music compositions of the organists of the main church (such as János Hóra, János Lorenz and Mátyás Engeszer). Probably by Cecilian influence, a new trait appeared in the repertoire of the church ensemble: the renaissance vocal polyphony (G. P. da Palestrina). The foreign printed sheet music materials came from mainly Vienna, Leipzig, Augsburg, Bonn, Mainz, Prague, and Paris.

The figural repertoire was represented by mainly masses, graduals, requiems, offertories and other genres (such as antiphons, vesper-hymns, and litanies). Besides the figural repertoire the church ensemble sang Gregorian chants too, the position of which in the holy mass, in line with the contemporary practice, were the aspergeses, introits and communios.

Following the specifications of the liturgy was the primary aspect when assembling the repertoire. Both the rank of the ceremony and the Current season of the liturgical year were taken into consideration when choosing the ordinary of the mass. On the Sunday of the Lent and of Advent non-instrumental Gregorian chants and a capella masses were sang (the latter, among others, by Albrechtsberger and Michael Haydn). On major feasts representative masses were performed (among others by Beethoven and Cherubini), and on Sundays and on more common

important historical source of the musical life of the main church, the *Historia Domus*, has been lost, so my fundamental research is based upon mainly archive sources (such as *Canonica Visitatio*s and Budapest Council documents) and upon the historical sheet music collection of the church.

The first chapter of the thesis provides a summary on the musical life of Pest-Buda and on the most important events and the most important musical institutions of Hungarian church history in the 19th century. Apart from this, on the basis of Kálmán Isoz and Klára Rennerné Váradi's research it provides insight into the musical life of some prestigious Pest-Buda church in the first half of the century. Based upon these facts it becomes possible to demonstrate the extensive connection system of the Pest main church and its highly prestigious position in church music life among the twin towns.

By summarising the available literature on the topic, the second chapter provides a short overview on the 19th century history of the musical life of the church, and it also completes it with the not yet explored details (such as the description of the 1831 *Inventarium*).

The most important part of my thesis is the third chapter, which gives a detailed description of three important decades in the 19th century of the musical life of the main church of Pest, when Ferenc Bräuer was the regens chori (1839–1871). By comparing the contemporary domestic and foreign – mainly Vienna – patterns, it provides new information on the composition of the contemporary church ensemble, on the order of the ceremony and the repertoire of liturgy songs.

Ferenc Bräuer's church musician work was strongly connected to his other musical activities, so in the chapter following – with a short overview – his activities as piano artist, vice-principal, and teacher are mentioned and so are his public work activities. But his composer oeuvre (especially his church music) needed a more detailed exploration. In the main church of Pest for more than half a century his masses and motets were part of the repertoire, so his compositions are to be considered inseparable from the institution's music history. My analysis provides new details about the Hungarian 'Kleinmasters' which makes it possible to evaluate their body of work. None of the works of the most important 19th century Chorus-master-Kleinmasters' – such as Alajos Cibulka, Ferenc Bräuer, and Mátyás Engeszer – has been published in a modern version. For this reason this thesis contains five modern-version pieces of sheet music of the above mentioned composers. The main text also

contains some pieces of sheet music which elucidate the musical analyses.

The thesis contains a thematic catalogue too – which is based on the extant historic sheet music collection – in order to show the documents of contemporary music playing and to outline the repertoire of the church's ensemble. The above mentioned catalogue also has an important stop-gap function, since so far no comprehensive catalogue has been made of the historic sheet music collection of the capital's churches.

III. Research results

In the first half of the 19th century – like in the previous century – the order of the ceremony and church music in the main parish church of Pest followed the general practice of Hungarian churches. The principles laid down by the Tridentine Council and the subsequent ecclesiastical regulations formed the basis of the order of church music. The repertoire was based upon the practices of the Court chapel (Hofkapelle) of Vienna.

The main church of Pest functioned as a so called patron church in the 19th century. Its musicians were appointed by the city council and paid by either the city or the church. However, the main church of the Hungarian seat of government compared to other churches of importance (such as Cathedrals, and the parish churches of relatively significant cities) employed a smaller number of professional and paid church music ensembles. In the beginning of the 1830s the choir and the orchestra – reflecting the conditions of the end of the 18th century – had only 12 members (regens chori, organist, two boy singers, two singers and six instrumental musicians). Because of the low number of officially employed musicians auxiliary musicians were needed to perform figural music. Ferenc Bräuer the regens chori applied to the Council of Pest and managed to get a considerable amount of yearly lump sum (which was many times more than the yearly wage of a chorus-master) to be able to pay the auxiliary musicians' royalty. The choir consisted of mainly amateur singers, but the orchestra consisted of professional musicians from the most prestigious contemporary music institutions of the city, such as the Pest-Buda Music Society, the National Music Institute, and the National Theatre. Although the number of musicians in the paid

ensemble was low, its constitution was permanent for a long time: it had almost the same members for decades. As for the quality of church music, this kind of stability was rather determining since it created a potential for the regens chori to continuously play high standard music. In accordance with the contemporary conventions each musician was able to play several musical instruments.

According to the contemporary practice, in the first half of the century the Hungarian and German cantors of the main church also fulfilled the role of a teacher. This practice changed in 1846 when the city council united the two cantor positions, but divided the functions of cantor and teacher. It is important to mention that the various senior positions (such as regens chori, organist, cantor) were divided only in the main church of Pest in the capital city which certainly contributed to the unbroken development and flourishing of its musical life.

In the first half of the 19th century the church had a rather rich liturgical life. A mass was celebrated hourly in the morning on every Sunday, on every high day and on every weekday. Figural music was played on the ceremonious Sunday high masses and on the Sunday afternoon Vespers with the assistance of the choir and the orchestra. The secondary liturgy was represented by a number of ceremonious processions, and the paraliturgy was represented by the afternoon litanies. The church inherited the order of the ceremony from the 18th century and according to the Canonica Visitatio (Episcopal Church visitations) it bequeathed it to the 19th century almost unchanged.

In the 1840s the church had a stock of 30–40 musical instruments (which was considered to be average at that time), and had a rich stock of sheet music – some 600 pieces. One third of the sheet music stock is still extant in the historic sheet music collection of the church. The thematic catalogue of the collection is contained in the thesis. The oldest pieces of the collection are from the second half of the 18th century (such as the Offertory of V. Rathberger from 1735), and according to the records they were still in use in the 1870s.

It is worth mentioning that the Inventarium which was used as a sheet music collection catalogue by the chorus-masters for half a century – until the 1880s – is still extant. The catalogue, which even contains the genesis of the different compositions, was made in 1831. It is invaluable since it is the only descriptive catalogue containing the church's music history from the 18th–19th centuries.