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***Requiem Mass* by Hieronim Feicht in the Context of His Mass Compositions and the Repertoire of the Stradomski Choir**

Abstract

The article focuses on the context of Hieronim Feicht's *Requiem*, which was written during World War II. The main aspect of it is to present main thoughts on mass settings composed by Feicht and to give basic information about their performances given by the choir of theological seminary students of the Congregation of the Mission in Kraków-Stradom. Many of extant documents provide us with precise knowledge about the repertoire and solemnities during which it was sung. Except for performances, the article presents the praxis of performing requiem masses in the first half of the 20th century. Taking this context into consideration, the author presents a brief analysis of the Feicht's requiem mass setting.

Keywords

Requiem, Hieronim Feicht, Congregation of the Mission, Stradomski Choir

Hieronim Feicht is generally known as a musicologist, and his compositional output remains maybe not in the background, but rather is not at all widely recognized. This thought was formulated by Karol Mrowiec

in 1981¹ and, unfortunately, despite years passing by, this sentence is still true. It is probably the effect of the fact that the vast majority of Feicht's art is preserved only in manuscript sources and only a small part of it has been published so far. This year is the fifteenth anniversary of Feicht's death what is a good reason to think about his heritage, not having been studied yet. What is particularly interesting are mass compositions, and, among them, fascinating *Requiem Mass for one voice... in F minor* from 1940.

Historical Context

Karol Mrowiec² made the attempt to list twelve mass compositions written by Hieronim Feicht. They are created for either male choir (three- or four-voice) with organ accompaniment or *a cappella*, or for solo voice with accompaniment of organ. Among them, the author distinguished four choral masses, three pastoral masses, three *missae breves*, one mass based on solemnization and one mass for the dead (written at the beginning of 1937, not the same as the mass analyzed in this article). Its short characteristic is marked by a note:

Maybe it is not the only *Requiem* that the composer wrote. The author of these words recalls that during his theological studies he has seen the score of another *Requiem* composed by Feicht in Olcza during the Second World War. The search for manuscript of this mass has failed.³

However, this manuscript is mentioned by Wojciech Kałamarz,⁴ who in his doctoral dissertation listed all the compositions written by Feicht. It seems that his record, consisting of 271 positions (including collections), does not exhaust the topic of this output, but the amount of mass compositions is generally equal with the contemporary

¹ K. Mrowiec, *Twórczość mszalna ks. Hieronima Feichta CM*, "Nasza Przeszłość" 1981, vol. 56, p. 103.

² *Ibid.*, p. 134.

³ *Ibid.*

⁴ W. Kałamarz, *Muzyka u misjonarzy. Wkład Zgromadzenia Księży Misjonarzy św. Wincentego a Paulo w kulturę muzyczną Polski*, Kraków 2009, pp. 500–514.

knowledge of the subject. Among above-mentioned pieces, there are twenty three masses, including three requiem masses: *Requiem breve et facile...*, listed by Karol Mrowiec, for four male voices *a cappella* from 1937, dedicated to the memory of Jan Pieniążek; *Requiem* for two baritones and organ, without dating, and *Requiem for one voice (baritone or mezzo-soprano) or for one-voice choir with organ* (Polish original name: *Requiem na jeden głos «baryton lub mezzosopran» lub na chór jednogłosowy z tow. organów*).⁵

In his analysis of Feicht's mass compositions that were known to him, Karol Mrowiec at the beginning notices that all Feicht's sacred music was written for concrete ensembles, mainly for Stradomski Choir, active at the Congregation of the Mission in Kraków-Stradom. The chapel (similarly to the whole congregation) appreciated Feicht primarily as an outstanding musicologist, whereas his composition did not interested them too much, although many of Feicht's pieces were at least periodically performed. In this area, a great deal of important information is provided by hand-written notes taken by Karol Mrowiec that can be found in the Archive of the Congregation of the Mission in Kraków (without catalogue number). Notes concern the detailed list of repertoire of the choir indicating title (not always a full title) and a composer. Documented in this way, period of activity of the chapel begins on the 27th of September 1940 and ends on the 17th of September 1942. On this basis, its repertoire can be generally characterized, and, what is the most interesting in the analyzed perspective, claimed how many Feicht's compositions were performed at this time (Tab. 1).

Title of composition	Date of performing
<i>Ludu mój ludu</i> (<i>People my people</i>)	19 III 1941 (St. Joseph's Day)
	6 IV 1941 (Palm Sunday)
	29 III 1942 (Palm Sunday)
<i>Inclinet Dominus</i>	20 VII 1941 (St. Vincent a Paulo's Day)
	19 VII 1942 (St. Vincent a Paulo's Day)

⁵ The title of composition in this form was written as a title of the first page of the manuscript.

Title of composition	Date of performing
<i>Zdrowaś Maryja</i> (<i>Hail Mary</i>)	[?] 1941 (Ordination of Subdeacons in Stradom) [?] XI 1941 (name day of Father Kostarczyk) 27 XI 1941 (Our Lady of the Miraculous Medal's Day) 11 II 1942 (Our Lady of Lourdes's Day) 12 IV 1942 (White Sunday) 30 IV 1942 (first mass of priest Jachimczak) 10 V 1942 (first mass of priest Pustelnik) 13 VI 1942 (Ending of the year) 12 VII 1942 (priest's first mass in the church of St Augustine's order)
<i>Mihi autem</i>	26 I 1942 (Day of Conversion of Paul the Apostle)

Tab. 1: List of performances of sacred music by Hieronim Feicht of Stradomski Choir based on Karol Mrowiec's notes.

In the context of studies on Feicht's *Requiem*, also valuable are notes of Karol Mrowiec that relate to the repertoire of the mourning ceremonies (Tab. 2).

Circumstance and/or date	Repertoire
All Souls' Day, 1941 ⁶	<i>Requiem Mass</i> —Perosi ⁷
[?] 1942	<i>Requiem Mass</i> —Perosi

⁶ Next to this date, Karol Mrowiec wrote an annotation: "[...] Too much of screaming. Bases sing ordinarily." (Polish: "Za wiele krzyku. Basy ordynarnie śpiewają"). It is one of a few crude notes. The majority of them has clearly positive tone, e.g. "Brilliant!" (Polish: "Świetnie!"), "Good organ player!" ("Organista dobry!"), next to performances of Leon Świerczek's compositions from the 27th of April 1941.

⁷ *Messa da Requiem* by Don Lorenzo Perosi for three male voices with organ. Its performing during funerals is confirmed also by numerous copies of parts of this piece, owned by the Congregation of the Mission. Copies of this composition prepared in Kraków, printed in 1898, were obtained also by the Church of the Holy Cross in Warszawa. Sources are marked with a stamp: "Seminarium X.X. Misyonarzy w Krakowie Kleparzu" (Seminar of Priest of the Mission in Kraków-Kleparz). It allows to indicate precisely the time of composition of mentioned copies in Kraków Province, established in 1865, in so-called Kleparz House (Polish: "dom kleparski"), seminar *internum* was opened in 1867, and then, in 1878, so-called small seminar (Polish: "małe seminarium"). In 1901, they were moved to the new building in Kraków-Stradom. Because of that, it can be assumed that these sources were written between 1898 and 1901. Compare: W. Kałamarz, *op. cit.*, p. 126; *Misjonarze św. Wincentego a Paulo w Polsce (1651–2001)*, ed. S. Rospond, Kraków 2001, pp. 217–255.

Circumstance and/or date	Repertoire
Funeral of X. Weissmann, 2 II 1942	<i>Requiem Mass</i> —Perosi <i>Beati Mortui</i> —Flasza ⁸ <i>Dziś, gdy [...] (Today, when...)</i> —Flasza <i>Salve Regina</i> —Flasza <i>Pożegnał już ten świat (He yet passed away)</i> —Flasza <i>Na wieczny sen (For eternal dream)</i> —Flasza
Funeral of Marcin Kudlek [?], 26 V 1942	<i>Requiem Mass</i> —Perosi <i>Beati mortui</i> —Flasza <i>Salve Regina</i> —Röder ⁹ <i>Pożegnał już ten świat (He yet passed away)</i> —Flasza

Tab. 2: List of compositions performed by Stradomski Choir during mourning ceremonies based on the Karol Mrowiec's notes.

In this perspective, very precious are also notes of Feicht himself, taken in the letter addressed to “Meteor” as an answer for the article of Wendelin Świerczek *25 lat pracy Stradomskiego Chóru Teologów XX. Misjonarzy...*,¹⁰ that broaden the knowledge of repertoire of requiem masses performed by Stradomski Choir.¹¹ Namely, he wrote that “Requiem mass by Liszt was fragmentally performed for the first time in July 1916, namely *Dies irae* and *Sanctus* during the ceremony [...]; later, this mass was sung also fragmentarily (conjoined with fragments

⁸ Tomasz Flasza (1865-1940) was a Polish composer, an author of much sacred music for male choir. His compositions can be included to the most frequently performed compositions in the Regensburg's style.

⁹ Georg Valentin Röder (1776-1848) was a composer of the German origin.

¹⁰ W. Świerczek, *25 lat pracy Stradomskiego Chóru Teologów XX. Misjonarzy pod art. kierownictwem Bol. Wallek Walewskiego 1907-1932*, “Meteor. Dwumiesięcznik Kleryków Księży Misjonarzy” 1933, No. 1, pp. 47-57. In this article, the wider report of the choir's activity was prepared, including its repertoire. Besides compositions mentioned before, numerous pieces of Palestrina, Beethoven, Nowowiejski or fragments from Verdi's pieces should be mentioned. The vast majority of this repertoire was used for over 20 years. Its reduction in the later time should be translated in terms of difficult conditions of the Second World War.

¹¹ It is a letter published in *Sprostowania i uzupełnienia do artykułu „25 lat pracy chóru...”*. Compare: *Do Redakcji „Meteora”*, “Meteor. Dwumiesięcznik Kleryków Księży Misjonarzy”, 1933, No. 2, pp. 128-131.

from Perosi's mass)".¹² Feicht mentions also performance of the mass for the dead by Johannes Verhulst¹³ in August 1916.

On the basis of above-mentioned information, it can be faultily assumed that cycle masses by Feicht were not performed at all.¹⁴ The preserved notes of Karol Mrowiec are not, however, the only one or even the most significant source of knowledge of Stradomski Choir's repertoire. *Memory book of Stradomski Choir* (Polish: *Księga pamiątkowa Chóru Stradomskiego*) was written scrupulously, and there the detailed information about performed repertoire was included. Numerous facts concerning activity of the choir in the years before the beginning of the Second World War were also written in the *Chronicle* (Polish: *Kronika*) systematically published in "Meteor", the journal of the Congregation of the Mission. Karol Mrowiec, referring to these both sources in his paper concerning mass compositions of Hieronim Feicht, emphasizes, however, that "Meteor" was not published during the War and *Memory book* was written unsystematically.¹⁵ Yet, in the first half of the 1939, this book contains exceptionally little information about the activity of the choir. The previous journals allows to recreate counting of performing Feicht's art and to add several new positions. On the 2nd of November 1937,¹⁶ for the first time "choir performed [...] mass for the dead, and what is the most important, it is a masterpiece written by

¹² *Ibid.*, p. 129.

¹³ This *Requiem* was performed during funeral of priest Drohojewski. See: *ibid.*

¹⁴ In Karol Mrowiec's notes there is also lack of information that the remaining mass cycles by Feicht were performed. In this source, information about mass compositions was, however, extraordinarily rare. In the whole notebook, masses by only seven composers were mentioned, i.e. Bolesław Wallek-Walewski (1885–1945): 6 performances (from which at least twice *Polish mass* was sung); Johann Stehle (1839–1915): 6 performances (among others, on the Day of Conversion of Paul the Apostle in 1942); Lorenzo Perosi (1872–1956): 4 performances (probably *Messa a tre voci d'uomo con accompagnamento d'organo od armonio*, published in 1898); Leon Świerczek (1900–1980): 3 performances; Wincenty Rychling (1841–1896): 2 performances and Joseph Dietrich (1874–1956): 2 performances (most probably *Messe zu Ehren des heiligen Joseph* was performed).

¹⁵ K. Mrowiec, *Twórczość mszalna...*, *op. cit.*, p. 107.

¹⁶ At this moment, it is worthy to notice that *Chronicle* partly confirms the assumptions made before. As it was noted, the Choir of Seminarists from Vilnius's seminar (consisting of 10 people) performed *Requiem* by Perosi on the 1st of November 1937. On that day in Kraków not some mass by Gounod was performed. See: *Kronika*, "Meteor. Dwumiesięcznik Kleryków Księży Misjonarzy" 1938, No. 1, pp. 31–32.

one of our Priests and Professors, Hieronim Feicht¹⁷. Numbers from the years directly predeceasing the Second World War indicate also performances of two other masses written by him: *Missa Pauperes Sion* (on the 1st of May 1928) and *Polish Mass*¹⁸ (on the 16th of November 1937, on the 6th of May 1938, on the 12th of September 1938). Some information included in *Memory book* indicates that Hieronim Feicht's compositions were also performed outside the liturgy.¹⁹

The important subject concerning *Requiem for one voice...* by Feicht is the issue of the style of church music from that period. The vast majority of the repertoire in the first quarter of the twentieth century is based on the foreign compositions. Without doubt, they are pieces in so-called Regzensburg style. Its features are: writing for male choir (often with accompaniment of organ) and relatively simple texture, created with intention of performing the composition by the amateurish chapels. Although they are not deprived of, sometimes expanded, imitational passages, homophony usually dominated the piece. The crucial role in the establishment of the repertoire of such character played definitely Bolesław Wallek-Walewski,²⁰ who was a conductor of Stradomski Choir for many years.

¹⁷ *Ibid.*, p. 32. It was probably above-mentioned *Requiem* breve et facile... composed in 1937. Compare: K. Mrowiec, *op. cit.*, p. 105.

¹⁸ Kałamarz noted only one *Polish Mass* by Feicht. It was composed in years 1936-1937 for four-voice male choir, and its songs are intended for, as following, *Kyrie, Gloria, Credo, Sanctus, Benedictus, Agnus Dei*. Next to the note informing about performance of this piece on the 12th of September 1938, in *Chronicle* in "Monitor", there is additional information in the form of text incipit: "Today happiness..." (Polish: "Dziś radość..."). Compare: W. Kałamarz, *op. cit.*, p. 498.

¹⁹ For example, in 1938, because of the name day of Hieronim Feicht, the choir performed his following pieces: *Verbum supernum, Ultima in mortis, Salutis humanae, Panis angelicus, Aeternae Rex, Quis novus coelis, Recordare Virgo* and *Inclinet Dominus*. The last composition (intended for offertory) appears extraordinarily often in the *Chronicle* and is, beside Marian songs, one of the most frequently performed compositions by Feicht. What is more, it was often described in a positive way.

²⁰ At the end of the 30s of the 20th century, Wallek-Walewski also composed *Requiem*. This mass, what is worth noticing, was performed not only under the composer himself by Stradomski Choir (e.g. on the 2nd of November 1938), but also by another Kraków's choir, "Echo". *Chronicle* of "Meteor" notes that choir "Echo" with help of singers from Stradomski Choir performed *Requiem* by Wallek-Walewski during the funeral of colonel Władysław Belina-Prażmowski on the Rakowicki Cemetery in Kraków on the 20th of September 1938. Compare: *Kronika*, [in:] "Meteor. Dwumiesięcznik Kleryków Księży Misjonarzy" 1938, No. 6, p. 229.

Numerous publications of Hieronim Feicht show his clearly positive attitude towards Regensburg style. He also expresses his respect for Józef Surzyński as a booster of the Cecilian movement in Poland. For the further characteristic of stylistic preferences of Feicht, documents preserved in the Archive of the Congregation of the Mission in Kraków are particularly precious. They consist of, among others, notes indicating clear predilection towards performing Gregorian chant in the liturgy (especially Vatican edition). In terms of polyphonic compositions, Feicht pays attention to the crucial role of moderation in used compositional techniques. He criticized especially “empty virtuosity”, overuse of dotted rhythm and syncope.²¹

The background of *Requiem for one voice...* by Hieronim Feicht should be complemented by the subject of chronology of his mass compositions. What was mentioned above, one of his three requiem masses was written during the Second World War. Among all mass compositions listed by Karol Mrowiec, at least two were created during the War²² (*VIII Missa Pastoralis in defectu primi tenoris*, *IX Missa Pastoralis sine tenore: secunda*),²³ and five of them were composed in Zakopane–Olcza, but it is impossible to state clearly if it took place during the war, when Feicht lived there, or during his pre-war or after-war visits. On the basis of the index made by Kałamarz, the list of mass compositions from the time of war can be supplemented with *Latin mass (nota bene* having the same instrumentation as the

²¹ The sketchy description of stylistic preferences of Hieronim Feicht, displayed in this article, was based on his evaluation of compositions sent for compositional competitions, during which he was a member of a committee. It should be noticed that it is a simplification, and generally his desire to think about the topic of style of church music and in the thought of Hieronim Feicht requires the specific, source-based research. The precious source would be an article mentioned by Wojciech Kałamarz: *Requiem, kompozycja Bolesława Wallek-Walewskiego* written by Hieronim Feicht and published, according to the researcher, in “Ilustrowany Kurier Codzienny” (No. 303 from 1936). In spite of effort made, this text has not been found. Compare: H. Feicht, *Wspomnienia*, Kraków 2008, p. 203; W. Kałamarz, *op. cit.*, p. 578.

²² *VII Missa Pastoralis* was written on Olcza in 1939. Mrowiec claims that it was composed even before the beginning of the war. See: K. Mrowiec, *Twórczość mszalna...*, *op. cit.*, p. 107.

²³ The Roman numerals preceding titles of the masses relates to the numeration introduced by Karol Mrowiec. See: *ibid.*, pp. 104–107.

composition that is discussed in this article), composed on the 2nd of April 1941 in Olcza.²⁴

What is written on the first page of the preserved manuscript score, *Requiem for one voice...* was being composed in Zakopane-Olcza from the 1st to the 10th of September 1940; the similar annotation appears also at the end of the score, after *Lux perpetua* (“Z.-O. 10 VIII 940 [sic!]”). The whole score was prepared by one scribe, and comparison of the hands’ character with other sources allows to state clearly that it is an autograph of Feicht. This piece is, therefore, chronologically the first (among these ones that we can date) composition written during the Second World War.

***Requiem for one voice... in F minor*—Source Description and Analysis of the Composition**

The autograph²⁵ of *Requiem for one voice...* contains 8 pages and does not include the separate title card.²⁶ The source is readable, deletions and corrections are rare. In the several systems, the composer wrote in pencil additional remarks (“con moto”, number of bars at the end of *Offertorium* or the fifth of the tonic chord transposed one octave up in the last bar of *Dies irae*). Every system consists of three staves, and the proper realization of organ part (written on two staves) is guaranteed by the additional performance remarks, marking precisely, whether the given fragment should be performed on the manual or with using pedal. The components of the cycle are parts typical for requiem mass: *Introit (Requiem aeternam)*, *Kyrie*, *Sequentia (Dies irae)*, *Offertorium (Domine Jesu Christe)*, *Sanctus* with *Benedictus*, *Agnus Dei* with *Lux perpetua*. Individual parts contain: 30 bars (*Introit*), 23 bars (*Kyrie*), 37 bars (*Sequentia*), 49 bars

²⁴ Compare: W. Kałamarz, *op. cit.*, pp. 506–507.

²⁵ The autograph (without catalogue number) is kept in the Archive of the Congregation of the Mission in Kraków-Stradom.

²⁶ On the first page, the following annotation is written: “x. Hieronim Feicht | Requiem | na jeden głos (baryton lub mezzosopran) lub na chór jednogłosowy | z tow. organów.” Next to it: “Zakopane-Olcza d 1–10 VIII. | 1940.”

(*Offertorium*), 43 bars (*Sanctus* and *Benedictus*) and 43 bars (*Agnus Dei* with *Lux perpetua*).

The mass is maintained in F minor, enriched by numerous chromatic passages and harmony of ambivalent tonality. Rhythm consistently follows the prosody of Latin text. The *Introit* opening motif is a material that unites the whole composition, at the beginning of the piece repeated progressively with changes. Its shape, with domination of seconds and with characteristic fourths (when repeating the motif: when in the text there is “Domine” we have descending fourths, and when “et lux”—ascending fourths) influences the whole composition. Sometimes, the composer introduces diminished fourth, e.g. *as*¹-*e*¹ in the last moment of *Agnus Dei* when we have words “requiem sempiternam”, after which there is modulation to F major.

Even in the first part of the cycle, despite the unity of the musical shape, Feicht differentiates the episodes in terms of performance. The beginning of *Introit* is intended for performing it *Andante sostenuto*, and its further fragment *Te decet hymnus* should be performed more vividly. Next to quite more intense movement, there is also necessity to realize the accompaniment only on the manuals, so we can suppose that the composer’s intention was to brighten the sound. Subsequently with the return of *Requiem aeternam*, repeated without changes, it is also return of *tempo primo*. In episodes using pedal, constant notes dominate, what leads to the extremely interesting dissonant chords. The very beginning of *Introit* (see: Ex. 1) in F minor starts with major chord of the sixth degree with third doubled by bass (as a pedal point), being actually the root of a tonic chord, reached through passing notes at the end of the first bar.

Just after D \flat major, there is F minor chord that has passing character, leading to cadence, so dominant seventh chord without root (with second in the pedal) resolving into tonic. It is possible, however, to interpret the beginning of *Introit* also as an delay of the tonic chord (D \flat ¹ changing into the fifth of the tonic C¹). Progressive repetition of the motif and the harmonic solutions used in the further fragment of *Requiem aeternam* do not help to maintain the tonal ambiguity, that during the whole composition will manifest several times.

Andante sostenuto

mp

Baryton

Re - qui-em ae - ter - nam do - na e - is Do - mi-ne et lux per-

Organy

mp

Ex. 1: H. Feicht, *Requiem for one voice.... F minor*. The beginning of *Introit* (bb. 1–5).²⁷

sempre pp

Bar.

Pi - e Je-su Do - mi-ne do - na e - is re - qui - em A - men.

Org.

sempre pp

pp

Ex. 2: H. Feicht, *Requiem for one voice... F minor*. The ending of the sequence *Dies irae* (bb. 31–37).

Kyrie differs significantly from *Introit*. It uses different motifs, although several ones (especially the first one, when in the text we have “Kyrie eleison”) can be associated with the ones that are already known (e.g. with the text “dona eis Domine”), and actually they are their development with the new sounds. The supporting of the beginning motif

²⁷ All the examples are transcribed by the author.

of *Kyrie* on the chord B \flat minor creates the impression of changing the key. This faulty impression is fixed quite fast by second *Kyrie*, clearly maintained in F minor, at the same time using the characteristic inclination $f^1-e^1-f^1$ from the beginning motif of *Requiem*. *Kyrie* stands out from the whole mass for the death also because of using metre 3/4. The remaining parts of the cycle are consequently maintained in metre 4/4.

The richness of motifs associated with the previous parts can be found in the whole *Requiem*, and a perfect example for it could be the beginning of *Dies irae* with the inversion of the initial motive from *Introit*. What is interesting, the part of organ pedal was developed here by alternatively repeating the root and the third of the chord, what makes the harmonic scheme more stabilized. The whole *Dies irae* is divided into three episodes, and the melody of one episode contains two stanzas (in the manuscript source only the first six stanzas were written, and about the way of performing the next six informs the annotation on the margin). The whole part of the requiem mass is ending with *Lacrimosa*. It is supposed to be performed slower, in dynamics not louder than *piano* (in the manuscript remarks *dolcissimo* (*pp*) when in the text there are words “homo reus huic ergo” and *semper pp* when there are the words “Pie Jesu” were noted). It begins from the dominant seventh chord in organ, and for the first time the vocal part is realized not simultaneously, but with the delay (after pause). The ending episode of *Pie Jesu* (Ex. 3) was based on the motifs that recall the beginning of *Dies irae* and it ends with F minor chord. What is interesting, *Amen* appears next, that ends the sequence and is based on the conjunction between tonally different chords A major and F major.

Both *Offertorium* (*Domine Jesu Christe*) and *Sanctus* are based on the motifs known from *Introit* and *Kyrie*. However, it is worth noticing that in the fragment of *Offertorium* (*Hostias et preces*) then in the text we have “eas Domine de morte transire” the composer wrote with pencil the enharmonic names of the sounds, what is a result of the fact that the whole *Hostias* (till we there are words “quam olim...”, when the previous notation returns) was marked with five flats, and the notation of chromatic uses numerous double flats (so it can be assumed that

this piece was performed).²⁸ In relation to the proceeding episodes, among others because of the change of the key signature the change of the key is clearly noticeable. *Hostias* begins with third ($F^1-A\flat^1$), which would suggest F minor, but it leads to $D\flat$ major. The fragment is distinguished from the whole composition not only because of the key but also because of richness of chromatic, numerous dissonances in syncope between bars in the organ part (at the beginning episode of *Hostias et preces* they are realized without using the pedal), especially clearly noticed ninth below the vocal part and general use of bass of the character close to pedal point from *Kyrie* (the root of the chord in pedal). Above-mentioned domination of chord $D\flat$ major remains, however, only for the beginning seven bars of *Hostias*. The following episode of *Hodie memoriam*, which introduces metre 3/4 once in order to remain the prosody of text in musical rhythm,²⁹ is based on the series of chromatic sevenths leading from C major to $D\flat$ major. The return to the main key of F minor could be found in

²⁸ Karol Mrowiec gives interesting information concerning the performance of another mass by Feicht (*V Missa Paupers Sion*) in Zakopane-Olcza in 1937 during the feast of Assumption of Mary: "The premiere took place on the 15th of August [1937] during the main mass in Olcza performed by trio of soloists: headmaster B. Wallek-Walewski (tenor I and organ), priest Alojzy Konieczny (tenor II), priest Feicht (bass)." (Polish: "Premiera odbyła się 15. VIII [1937 r.] na sumie w Olczy w wykonaniu tercetu solowego: Dyr. B. Wallek-Walewski (tenor I and organ), X. Alojzy Konieczny (tenor II), X. Feicht (bas)"). In the further analysis, he also notices "untypical ensemble of pieces No. VIII [*Missa pastoralis in defectu primi tenoris*] and IX [*Missa pastoralis sine tenore: secunda*] consisting of tenor II, baritone and bass. Apparently, Feicht did not count that the performer of this composition will be the choir of seminarians from Stradom but rather that the performer will be quickly organized ensemble in Olcza that had not the high tenor." It seems to be probable that similar conditions of performance can be related to the discussed Requiem, although verification if the first performer could have been the composer itself is not possible at the current stadium of the research. Feicht during his visit to Zakopane-Olcza taught the teenagers harmony, musical forms and history of music. So, one of the assumptions supplementing these divagations can be also the thought that participation of the musically gifted teenagers would have influenced the shape and performing at least some compositions by Feicht, but unfortunately we cannot verify it. Compare: K. Mrowiec, *Twórczość mszalna...*, op. cit., p. 116; W. Kałamarz, op. cit., p. 456.

²⁹ There are analogous moments only in Offertory (bb. 6 and 35).

episode *Quam olim* (the composer strictly indicated the change of key using key signature), although the last cadence leads to the parallel key of A \flat major.

Sanctus introduces repetition of liturgical text, what is not common in the rest of the mass' parts (e.g. "Pleni sunt coeli et terra Gloria tua, Gloria tua"). It starts with the slowing down of the rhythm (the notation of rhythm in half-notes is required additionally by the remark *Maestoso*). Despite the fact that opening motifs are new melodic material, yet from words "Dominus Deus" it is possible to perceive that rhythmic pattern typical for discussed above *Introit* and *Kyrie* is present. The motifs are transformed in several ways, although the most often they appear in the form that is taken directly from the fragment opening the mass. Because of the expanded chromatic and numerous double accidentals, similarly to *Hostias*, Feicht wrote down with pencil the names of enharmonic equivalents of the sounds. In the last *Hosanna in excelsis* the remark *con moto* was also written in pencil (Ex. 3).

Ex. 3: H. Feicht, *Requiem for one voice... F minor*. Fragment of *Benedictus* (bb. 3–36).

The last part of the cycle is *Agnus Dei* and *Lux perpetua*. Both stylistically and in terms of motifs used this part is related to *Introit*. The opening motif of the first *Agnus Dei*, during the second repetition of the words "Agnus...", is repeated a third above the first one with different development of the phrase. It is noticeable that in comparison with previous parts of *Agnus Dei*, it has a different form. At the beginning, it is simplified and realized using manual, and then in the short fragment

it becomes more dense, creating the impression of the gradually increasing sound, yet to introducing pedal at the end of the third bar. The increase of sound in the whole *Agnus Dei* resembles the dynamics as well, the succeeding cries “Agnus Dei” are maintained successively in *piano*, *mezzo-piano* and *mezzo-forte*. The part of pedal, especially in the first and second *Agnus Dei* is characterized by considerable activity. What is more, between individual parts of *Agnus Dei* short instrumental fragments are introduced, what happens for the first time in the whole *Requiem*. Between the first and second part, it is just a three-sound motif, but next, between the second and third part, in accordance with the logic of increasing sound is not only more complex but also extremely interesting from the harmonic point of view (Ex. 4). The texture of manual consists of, primarily, parallel sixths and thirds, that are finished by recalling the motif known from numerous moments of *Introit*. The third part of *Agnus Dei* is a modulation to F major, in which *Lux aeterna*, divided by quarter-note general pause, is maintained (Ex. 5). The major key of this episode seems to show perfectly the nature of text. The whole composition ends with the theme of *Introit-Requiem aeternam*, introduced as a frame.

As it can be assumed from this analysis, the composition is extremely unified in terms of motifs provided. Many of used motifs are strict reference or paraphrase of motifs known from *Introit* and *Kyrie*. Organ part is almost only the assistance for vocal parts. Skipping above-mentioned difficulties resulting from lavish use of harmony, what, according to Kałamarz, is a characteristic feature of Feicht’s style,³⁰ it can be seen as rather simple. In pedal part, arpeggiated chords and repeated intervals dominate. Lack of episodes of imitative character and rare surprising linking of chords (e.g. *Amen* in *Dies irae*, introducing the augmented chord when in the text there are words “et Tibi reddetur” in *Introit*) can be claimed as characteristic features of the discussed *Requiem*: Kałamarz notices, that using them frequently is typical for Feicht’s art.³¹ It also appears that this composition may be accepted as the interesting example of the late art in the Regensburg

³⁰ W. Kałamarz, *op. cit.*, p. 234.

³¹ *Ibid.*

style. It is not only because of its instrumentation and treating of the individual voices, with subordination of the organ part to the solo part, but also because of its harmony.

The image displays three systems of musical notation for a voice and organ. Each system consists of a vocal line (labeled 'Bar.') and an organ accompaniment (labeled 'Org.').

- System 1:** The vocal line begins with the lyrics "Ag - nus De - i qui tol - lis pec - ca - ta mun - di do - na e - is re - qui -". The organ accompaniment is marked *mp* and features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.
- System 2:** The vocal line continues with "em do - na e - is re - qui - em". The organ accompaniment is marked *p* and features a more active, melodic instrumental episode in the right hand, while the left hand provides a steady accompaniment.
- System 3:** The vocal line begins with "Ag - nus De - i qui tol - lis pec - ca - ta mun - di do - na e - is re - qui". The organ accompaniment is marked *mf* and features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Ex. 4: H. Feicht, *Requiem for one voice... F minor*. The second and third parts of *Agnus Dei* divided by the instrumental episode (bb. 8–19).

The image shows a musical score for a Baritone (Bar.) and Organ (Org.). The score is in F minor (three flats) and 4/4 time. The Baritone part is written in a single staff with lyrics underneath. The Organ part is written in two staves (treble and bass clefs). The first system covers the first three measures, and the second system covers the next four measures. The lyrics are: "Lux ae - ter - na lu - ce - at e - is Do - mi - ne cum san - ctis tu - is in ae - ter - num qui - a pi - us es."

Ex. 5: The beginning of *Lux perpetua* (bb. 1–6).

Conclusion

The scientific problems that have been signalized in this paper are the extremely interesting context for *Requiem for one voice... in F minor* and the whole output of mass compositions of Hieronim Feicht. This context consists of, among others: church music written by other composers of that time, their style and reception by Feicht, all the data and indications that document or suggest performing compositions of the famous musicologist, and even the activity and repertoire of Stradomski Choir. As the main chapel of the Congregation of the

Mission, it performed numerous compositions written by priests originating from the congregation. The activity of the Choir is precisely documented (by *Memory book*... and the *Chronicle* of "Meteor", complemented with notes made by Karol Mrowiec at the time when another sources did not contain information of this type, it is a precious point of reference when we want to draw the reception of Feicht's compositions at the time when they were composed. As the information concerning the functioning of these pieces in the repertoire is not completed, we cannot state when exactly many of them were performed. It is known, indeed, that Karol Mrowiec, who conducted Stradomski Choir, performed several masses written by Feicht, but it still remains true that, as he said, about many of them we do not even know if they were ever performed in the Stradom church. This group includes also *Requiem for one voice*..., although annotations on the score suggest that it was performed. Irrespective of the problematic issue of functioning of these pieces in the repertoire of Stradomski Choir (or different ensembles, organized *ad hoc*) there is no doubt that requiem masses, and especially above-discussed *Requiem*, play the important role in the Hieronim Feicht's compositional output. On the one hand, they can be interesting because of the time of their composition: in the difficult time of the Second World War; on the other, because of the fact that there are the only known today masses for the dead that were written in the environment of the Congregation of the Mission.³¹

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³² *Ibid*, p. 495.

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