

**The Music of Anton Nani - An Historical and Analytical
Approach with special reference to the
Messa Da Requiem (1879)**

VOLUME I

An Historical and Analytical Overview

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A thesis presented to the
Mediterranean Institute
in part fulfilment of the requirements for the
Degree of M.Phil. in Music at the
University of Malta

June 2005



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ABSTRACT

Anton Nani was a very prolific and renowned composer in Malta during the nineteenth century. This study mainly concentrates on his musical achievements with a special focus on one of his major works, the *Requiem Mass* (1879). It also includes an analytical and editorial study of this *Requiem Mass*, together with a comparative overview of the work and other contemporary *Messa da Requiem*. This Thesis includes the historical development of the musical settings of the Requiem Mass (Chapter 3). In 1886, Nani's *Requiem* was exhibited in London at the Colonial and Indian Exhibition. In Chapter 2, I delve into the historical significance of this Exhibition using both primary and secondary sources, which help us to view the *Requiem* in the perspective of British and Colonial History. These methods of research include an analysis of published and unpublished material, a critique and interviews.

Data related to the *Requiem* score was collected mainly from the Mdina Archives (Nani Section), *Santu Spirtu* National Archives, and from libraries in the UK, Malta, and Gozo. The second volume of the thesis provides a modern layout of the *Requiem Mass* Score and Vincenzo Ciappara's Choral Score. In this dissertation, I also present a critique of musical scores and a catalogue of the composer's works.

Supervisor – Dr. Mro. Dion Buhagiar

(Remains e Apple)

the main article

In memory of my grandparents - my first teachers

who instilled in me a love for learning

ACKNOWLEDGEMENTS

My sincere appreciation goes to my tutor Dr. Dion Buhagiar, who helped and encouraged me throughout the course of my work. My heartfelt thanks go to my parents, Alan, my sister Sandra and her family, whose constant moral and practical support helped me in keeping my morale high which made it possible for the completion of this work. I would also like to thank and pay homage to the late Dr. Mario Casarini who was always of great help to me in finding pertinent documents, books and musical scores in many Archives in Italy.

I am greatly indebted to the Mdina Cathedral Archives who put at my disposal original music scores. I would also like to render thanks to Mros. John Galea, and Colin Attard for their support and advise. I am also indebted to Mr. Mario Nani for his help in giving me some of his grandfather's personal documents from the Family's Private Archives. Thanks go also to Dr. Raymond Xerri for providing me with documents regarding the Colonial and Indian Exhibition archived at the London Library.

Very special thanks go to Mrs. Linda Attard Said for her help in language and proofing. Due thanks go also to Mr. Mark Sagona who kindly designed for me an alluring painting *Requiem* shown in each Chapter title page. I also like to thank Mro. Josef Debrincat, my colleague and friend, for his constant help and encouragement. Last but not least, I would like to thank all those who accepted my request for an interview. To these and to all those who have helped me but whom I have not mentioned, I have nothing to offer but my grateful thanks.

Table of Contents

Chapter 1: The Research Background and The Research Methods	1
1.1 Introduction	1
1.2 The research context	1
1.3 Aims and Objectives	3
1.4 Research Strategy	4
1.5 Primary Data Sources	4
1.6 Secondary Data Sources	5
1.7 Limitations	5
1.8 Structure of Analysis	6
1.9 Brief Chapter Content	6
Chapter 2: Anton Nani's Life and Musical Achievements	8
2.1 Introduction	8
2.2 Nani: The Name in the Realm of Music	9
2.3 Anton Nani	10
2.4 <i>I Cavalieri di Malta</i>	12
2.5 <i>Zorilla</i>	13
2.6 <i>Agnese Visconti</i>	14
2.7 <i>Maestro di Cappella</i>	16
2.8 Sacred and Secular Works	17
2.8.1 The Music Rivals	18
2.9 <i>L' Impresario</i>	20
2.10 Nani's musical activity	21
2.11 Colonial and Indian Exhibition	23
Chapter 3: Analytical Overview of the Requiem Mass	37
3.1 Introduction	37
3.2 The Gregorian Requiem Mass	38
3.3 The Traditional Requiem of Corsica	38
3.4 Polyphonic Settings to 1600	39
3.5 The High Renaissance	42
3.6 Masses after 1600	44
3.7 The Symphonic Requiem	46
3.7.1 Mozart's Requiem	47
3.8 Nineteenth Century	49
3.8.1 Verdi's <i>Messa per Rossini</i>	50
3.8.2 Other Nineteenth-Century Requiem Masses	53
3.9 Twentieth Century	53
3.9.1 Gyorgy Ligeti's Requiem Mass	54
3.9.2 Other twentieth-century musical genres	55

3.9.3	Britten's Requiem Mass	55
3.9.4	Other Twentieth-Century Requiem-Masses	56
3.9.5	The German Requiem	57
3.9.6	The Anglican, The Byzantine-Greek, The Russian Orthodox, The Serbian Requiem and The Armenian Orthodox Requiem	59
Chapter 4: Analytical Study of the Requiem Mass		62
4.1	Introduction	62
4.2	<i>Requiem</i> and <i>Kyrie</i>	64
4.2.1	<i>Requiem Aeternam</i>	64
4.2.2	<i>Kyrie</i>	69
4.3	<i>In Memoria Aeterna</i>	72
4.4	The <i>Dies Irae</i>	76
4.4.1	<i>Dies Irae</i>	77
4.4.2	<i>Tuba Mirum</i>	81
4.4.3	<i>Liber Scriptus</i>	86
4.4.4	<i>Quid sum miser</i>	91
4.4.5	<i>Recordare</i>	96
4.4.6	<i>Ingemisco</i>	101
4.4.7	<i>Confutatis</i>	106
4.4.8	<i>Lacrymosa</i>	111
4.4.9	<i>Amen - Fugato</i>	115
4.5	<i>Domine Jesu Christe</i>	119
4.6	<i>Sanctus</i>	124
4.7	<i>Benedictus</i>	127
4.8	<i>Agnus Dei</i>	130
4.9	<i>Lux Aeterna</i>	134
4.10	<i>Libera Me</i>	139
Chapter 5: Critical Report and Source Criticism		146
5.1	Sources	146
5.2	Text	161
5.3	Clefs and Instruments	162
5.4	Dynamics	163
5.5	Time Signature, Tempo Markings and Technique Notations	163
5.6	Introduction	164
5.7	Score	164
5.7.1	Nani's Orchestral Layout – Instruments and voices	165
5.7.2	Standard Format Presented	167
5.8	Dynamics, Technique and Expression Indications	168
5.9	Notes Edited	169
5.10	Translation of Text	171
5.10.1	The text of the Anton Nani <i>Requiem Mass</i>	171
5.10.1.1	Structure	171

5.10.1.2 Lyrics	172
Chapter 6: Conclusions	179
6.1 Introduction	179
6.2 A critical assessment	179
6.3 Summary of main observations and conclusions	181
6.4 Role of the Dissertation	182
APPENDIX I:	184
Secular Works by Anton Nani	184
Sacred Works by Anton Nani	194
APPENDIX II: Anton Nani's Life and Musical Achievements	205
APPENDIX III: Colonial and Indian Exhibition	239
Sources (Primary and Secondary)	258
Bibliography	264

Table of Illustrations

<i>Fig. 2.3.1 Anton Nani (1842-1929)</i>	10
<i>Fig 2.11.1. The Gwalior Gateway- Entrance of Exhibition</i>	23
<i>Fig. 2.11.4 Plan of the building which hosted the Colonial and Indian Exhibition</i>	24
<i>Fig. 2.11.5 An illustration depicting the official opening of the Colonial and Indian Exhibition</i>	25
<i>Fig 2.11.8 South Entrance to Maltese Court</i>	27
<i>Fig. 2.11.11 (Left) North End of the Cyprus Court (Right) South End of the Malta Court</i>	28
<i>Fig. 2.11.12 Maltese Costumes at the Malta Court</i>	29
<i>Fig. 2.11.13 Maltese Court</i>	30
<i>Fig. 2.11.14 Commemorative Diploma given to Exhibitors at the Exhibition</i>	32
<i>Fig. 2.11.15 Part of a publication which describes the Commemorative Diploma of the Colonial and Indian Exhibition.</i>	33
<i>Fig. 2.11.16 Maltese Vases in the Colonial and Indian exhibition</i>	35
<i>Fig. 2.11.17 Colonial and Indian Exhibition Souvenir, 1886</i>	36
<i>Fig. 3.4.1 Dufay and another major composer of the time, Gilles Binchois (c. 1400-1460).</i>	40
<i>Fig. 3.4.2 A Kyrie from an illuminated manuscript book of Mass music.</i>	41
<i>Fig. 3.5.1 Singers of the Bavarian Court Chapel in 1565 under Ronald de Lassus.</i>	42
<i>Fig. 3.8.1 A nineteenth-century score of Schumann lieder.</i>	49
<i>Fig. 5.3.1 Ophicleide</i>	162
<i>Fig. 5.7.1.1 Original front page of Requiem Score</i>	165
<i>Fig. 5.7.1.2 First page of Requiem Score</i>	166
<i>Fig. 5.7.2.1 First page of modern Requiem Score</i>	167
<i>Fig. 2.2.1 Nani Family (musicians)</i>	205
<i>Fig. 2.2.2 Angelo Nani</i>	206
<i>Fig. 2.2.3 Emmanuele Nani</i>	206
<i>Fig. 2.2.4 Dr. Paolo Nani</i>	207
<i>Fig. 2.2.5 Paolo Nani</i>	207

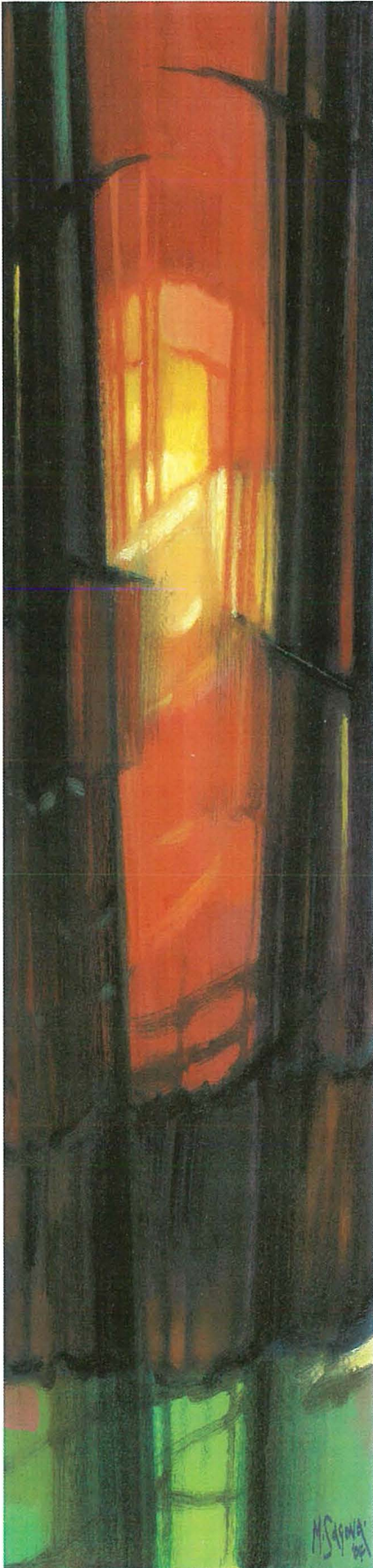
<i>Fig. 2.3.1 Anton Nani's Birth Certificate</i>	208
<i>Fig. 2.3.2 Anton Nani's House Entrance</i>	209
<i>Fig. 2.3.3 Anton Nani's Funeral in 1929</i>	209
<i>Fig. 2.4.1 I Cavalieri di Malta Libretto – 1926 (English translation)</i>	210
<i>Fig. 2.4.2 Notes on the I Cavalieri di Malta Librettos</i>	211
<i>Fig. 2.4.3 Poem dedicated to Anton Nani</i>	213
<i>Fig. 2.4.4 Strada Reale</i>	214
<i>Fig. 2.4.5 Royal Opera House</i>	215
<i>Fig. 2.4.6 I Cavalieri di Malta Cast – 8th September 1926</i>	216
<i>Fig. 2.4.7 I Cavalieri di Malta Poster</i>	217
<i>Fig. 2.5.1 Notes on the Zorilla Libretto</i>	218
<i>Fig. 2.5.2 Poem dedicated to Nani on the premier occasion of the Opera Zorilla</i>	219
<i>Fig. 2.6.1 Notes on the Agnese Visconti Librettos</i>	220
<i>Fig. 2.6.2 Agnese Visconti Libretto</i>	221
<i>Fig. 2.6.3 An 1889 Agnese Visconti Poster</i>	222
<i>Fig. 2.6.4 Some of the payments involved in Agnese Visconti Production</i>	223
<i>Fig. 2.6.5 Agnese Visconti Cast</i>	224
<i>Fig. 2.7.1 Nani's Requiem performed under the baton of Mro. Joseph Sammut</i>	225
<i>Fig. 2.8.2 Front-piece of printed secular work by Nani</i>	227
<i>Fig. 2.8.3 Example of a front-piece of printed secular work by Nani</i>	228
<i>Fig. 2.8.4 Another example of a front-piece of printed secular work by Nani</i>	229
<i>Fig. 2.8.1.1 Anton Nani's portrait on a nineteenth-century cigarette box</i>	230
<i>Fig. 2.8.1.2 Greetings to Anton Nani from a contemporary casino</i>	231
<i>Fig. 2.8.1.3 Poem dedicated to Nani by an admirer</i>	232
<i>Fig. 2.8.1.4 An approval signed by Ambroglio M. Anelli</i>	233
<i>Fig. 2.9.1 Two private contracts which reference is made to Anton Nani as Impresario of the Teatro Real di Malta</i>	234
<i>Fig. 2.10.1 A private contract with which Anton Nani became a member of the Societa' Teatro d'Esta of Sliema</i>	238
<i>Fig. 2.11.2 Anton Nani's Requiem Listed in The Exhibition's Catalogue of Works</i>	239
<i>Fig. 2.11.3 Malta Court Committee Meeting</i>	240

<i>Fig. 2.11.6 Poem written for the occasion of the opening of the Colonial and Indian Exhibition, 1886.</i>	241
<i>Fig. 2.11.9 A list appointed officers in charge of the Indian and Colonial Exhibition.</i>	244
<i>Fig. 2.11.10 Colonial and Indian Exhibition</i>	252

LIST OF ABBREVIATIONS

A.C.M.....	Archivium Cathedralis Melitensis.
B./Bs.....	Bass.
b.....	Beat.
Bsn./Bsns.....	Bassoon/s.
Cassa.	Gran cassa.
Cf.....	Confir.
Cl./Cls.....	Clarinet/s.
CSG	Chief Secretary to Government.
Db.....	Double bass.
f.	Forte.
ff.....	Fortissimo.
Fl.	Flute.
Hn/s.	Horn/s.
Ibid.	Ibidem.
m.....	Measure.
mm.....	Measures.
Ob./Obs.	Oboe.
op.cit.....	Opera citata.
Org.	Organ.
Orh.....	Orchestra.
p.....	Piano.
P.A.....	Parish Archives.
P.M.	Portafoglio Maltese.
pp.....	Pianissimo.
S.....	Soprano.
sfz.	Sforzando.
smorz.	Smorzando.
T./Ts.	Tenor/s.

Tbn./Tbns.	Trombone/s.
Tim.	Timpani.
Tpt./Tpts.	Trumpet/s.
Vc.	Violoncello.
Vla./Vlas.....	Viola/s.
Vln/Vlns.	Violin/s.
Vol.....	Volume.



Chapter 1:

The Research Background and The Research Methods

Chapter 1: The Research Background and The Research Methods

1.1 Introduction

The Chapter sets out the research context with which this thesis deals. The main aims and objectives of this research study are identified. This chapter also states the limitations of the study as well as the assumptions made. The second part of this introductory chapter describes and justifies the research strategy adopted throughout the thesis. The research methods are explained, whilst the primary and secondary data sources are stated and justified. The Chapter then describes the method of analysis and outlines the chapter content to indicate the structure of the research which unfolds throughout the dissertation.

1.2 The research context

In the 1800's, the expression of feeling became more intense and personal. The conventions of form and tonal relations were trespassed beyond the limits that had once seemed reasonable. Some nineteenth-century writers called instrumental music the ideal Romantic art, because being free from the burden of words it could perfectly communicate pure emotion.

Meeting the final moments of existence within the physical realm of life is the one common experience and strong emotion fated by all mortal beings. Traditional Requiem Texts, often referred to as Canonical Prayers, have served as an abundant source of inspiration for an untold number of composers, many of whom have bequeathed to future generations their expert musical witness and testimony. It is true that funeral music does tend to be quite pensive and at times serious, yet it should be noted that all Requiems also contain passages that express great joy, passion, and spiritual ecstasy. This is only natural considering the fact that these composers have attempted not only to console sorrow and bereavement, but also to nurture and inspire happiness, optimism, and hope for resurrection. Thus, the Requiem Mass is truly a bittersweet work of art.

The name Requiem is derived from the first words of the opening introit, *Requiem Aeternam*. Masses for the dead have been celebrated by Christians since the earliest history of the Church. The Gregorian Mass is the form's oldest extant, gradually developing and changing throughout the decades. The Requiem Mass exercised a prominent influence upon subsequent musical styles, both sacred and profane. As orchestral music, such as the symphony and concerto, began to establish their prominence during the eighteenth century, the orchestra naturally evolved into an invaluable confederate for the choir. The orchestral parts had acquired an independent existence, giving colour to the entire work while occasionally providing support to the vocal and choral lines. In this manner, the Liturgical Concert Requiem was born. With the increase in the size and instrumental make-up of the orchestra came the expanded interest from philharmonic choruses and societies for private performance of these Requiem Settings.

During the Romantic era the Requiem made the journey from the sanctuary to the concert hall. Requiems composed by Berlioz and Dvorak, as well as Gounod's *Mors et Vita*, were specifically created for performance on the stage. The *Messa per Rossini* deserves to be hailed as one of the towering achievements of the nineteenth century. These developments influenced the operatic idiom of nineteenth century Maltese-composers. Eventually, this operatic language affected church music which became, as in Italy, very operatic in nature. One appropriate example of this development is Anton Nani's distinguished Requiem Mass.

This thesis sheds light on the Romantic idiom, which is greatly felt in Nani's Requiem Setting. The *Mass* was written in memory of his mother Maddalena, and first performed on the anniversary of her death on March 10, 1879 at the Collegiate Church of St. Paul Shipwrecked in Valletta. The massive composition is replete with fine melodies and at times uneasy grandeur, full of delicate melancholy and child-like faith. It must be admitted that the spirit of Verdi's Requiem is also the spirit that animates that of Anton Nani. As in Verdi's case, Nani's *Requiem* is possibly also his masterpiece.

Anton Nani's fame as a prolific composer of the Romantic Era in Malta, triggered my curiosity to study more about him and his music. Moreover, having special interest in requiem masses I chose Anton's composition as the focus of my study. Added to this, tradition has it that Anton was awarded a gold medal in the Colonial and Indian Exhibition of 1886 for his *Requiem Mass*. Maltese products, amongst which were profane and sacred musical compositions, were presented in this exhibition. This led me to further my research into the nature of the Exhibition and the composer's participation in the Malta Court.

1.3 Aims and Objectives

The primary aim of this research is the main musical achievements of Anton Nani. In order to focus the research, the study considers and analyses his *Requiem Mass*. Thus, the main aim and purpose of this thesis are **to provide an historical account of Anton Nani's life, his origins and his main compositions, as well as an analytical and editorial study of his *Requiem Mass***. This can be split into a number of particular objectives, namely:

- *Objective 1:* Anton Nani's life, his compositions and position in the Maltese musical scene with reference to the rivalry existing between the Nani and Bugeja families, together with their supporting parties and the composer's participation at the Colonial and Indian Exhibition.
- *Objective 2:* The outline of a number of diverse styles of Requiem Settings and the many unique ways in which composers confronted the task of creating such works.
- *Objective 3:* Providing a modern edition of the *Requiem Mass* score together with a critical report on the work.
- *Objective 4:* Analysis of the *Requiem Mass* with a comparison between Nani's *Requiem* and other Romantic Requiem Settings.

1.4 Research Strategy

The scope of the research is to provide an historical account of Anton Nani's life, his origins and his main compositions, as well as an analytical and editorial study of his *Requiem Mass*. The focus of the research is on Nani's *Requiem Mass*. Within the stated aims and objectives, the approach of this study requires a wide range of research tools for the gathering of information. The adopted analytical structure requires the collection and analysis of primary and secondary data sources, so as to develop substantiated arguments throughout the study. The selected methods and techniques consist of reviews of available literature, analysis of musical scores, and interviews.

A significant portion of the information used to compile this dissertation was achieved through the analysis of a number of musical scores kept in the Nani Collection, located at the Mdina Archives. Other data was collected from the National Archives, Rabat and the public libraries of Valletta and Victoria. Further information was found in Nani's Private Archives and through an interview with Mr. Mario Nani (Anton's Grandson) and with Dr. Ramon Tonna (relative of Anton Nani's friend Raffaele). Additional sources were located through information posted on the internet.

1.5 Primary Data Sources

In order to obtain the information required, nineteenth-century Maltese and English Newspapers were studied. Amongst these are reviews of Nani's operas and compositions performed in churches and in concert halls and correspondence between Victor Houlton (Executive Commissioner of the Colonial and Indian Exhibition) and the Committee in Malta between 1886 and 1887. The latter were gathered, reviewed and analysed. English newspapers and catalogues were found at the British Library in London and at the National Archives in Surrey. Last but not least, the two interviews shed light on Anton's life and participation in the Exhibition. Opera Librettos were also collected from Nani's Private Archives.

1.6 Secondary Data Sources

The research for this thesis relies on literature which is quite specialised, but includes published textbooks, unpublished texts, articles in contemporary newspapers and journals, and websites and other internet sources. The list of secondary sources is provided in the list of references section at the end of this thesis. A structured approach to the literature review allowed the selective extraction of the relevant information on the subject. This approach is particularly helpful in setting the scene for the more analytical second part of the research. The research has surely been amplified by the literature exploration and debates, extracted from the available secondary data sources, which serve to sharpen the general understanding of the issues under review. Added information was collected from local and foreign historical musical books, specialized Requiem books, copies of newspapers and other data from websites.

1.7 Limitations

The undertaking of such a demanding dissertation proved quite daunting to say the least, yet the preparation of the work was continuously fascinating, if at times arduous. In the edition presented in this dissertation, brass instruments such as the 1st and 2nd horns had to be transcribed in today's musical notation. The authentic score, archived at the Mdina Cathedral Archives, is difficult to decipher. The notation of some sections is fading and script is not clearly legible. A substantial part of the research had to be carried out by third persons at the London Public Library. Other information was gathered through e-mails from English researchers working in Archives in London. This was both time consuming as well as difficult, but undoubtedly, beneficial. Further research was carried out at the National Archives at *Santu Spirtu*, Rabat, Malta for a study of the correspondence - the majority not in good condition to read. Consequently, the letters are damaged due to the unsuitable conditions of the environment in which they were stored. Archivists at the British Archives consulted, were not always disposed to hand out restricted information from their vast collections. Other data sources found on web sites regarding the Industrial Exhibition proved impossible to acquire.

1.8 Structure of Analysis

The information gathered through primary and secondary sources was prioritised in order of relevance, in terms of reliability of information, and then analysed to meet the objectives of this research. The structure of the analysis of this research is developed within a defined methodological framework, dividing the study in accordance to the aims and objectives of the research. The analysis of the primary and secondary data sources is carried out in phases. First, the relevant information and data are extracted from the range of data collected. Second, the reliability of the data source is taken into account. Third, the data collected from the different sources was weighted, analysed, discussed and conclusions derived accordingly.

The data sources and the resulting conclusions are included throughout the dissertation as required and where relevant. This also applies to current articles and sources, where Nani, as well as members of his family, are still notably discussed. Moreover, many of his father's and son's works are still performed in our local churches in liturgical functions and in concerts. Many letters dating from 1886 related to the Colonial and Indian Exhibition were selected from the Chief Secretary to Government (CSG) index and eventually analysed.

1.9 Brief Chapter Content

The dissertation, divided in two volumes, is sub-divided into chapters, whose progression reflects the stage-by-stage process in the inductive research.

The research background and methods Chapter outlines the research carried out and the selection of sources made in order to finalise and present this study. The primary and secondary sources are pointed out and reviewed. It also describes the chapter content and layout of the thesis. Following this, Chapter 2 traces Nani's life and family and highlights his important works and achievements, with special reference to his participation at the Colonial and Indian Exhibition. Three sections are dedicated to his three operas and

another section deals with his sacred compositions. Another section covers Nani's secular works and a further part is devoted to his musical responsibilities.

Chapter 3 provides a look into the numerous settings of a musical-poetic form that has been composed from the Middle Ages to the present. Not only does this chapter take the reader through the better-known Requiems, but also lesser-known settings and works that are an imperative part of the Christian musical and spiritual heritage. Furthermore, there are also selections from the German Requiem, the Anglican, the War Requiem, and the Secular one. Chapter 4 examines the form, harmony and style of the *Requiem Mass* by Anton Nani and other musical resemblances with other requiem settings composed by other artists. This chapter is divided into sections each of which is devoted to every corresponding movement. Chapter 5 provides a précis of the *Requiem Mass* instrumental and vocal parts and score by Nani as found and catalogued in the files collected at the Mdina Archives. The musical arrangement and score reduction of Vincenzo Ciappara is also examined. The editorial procedures of this work follow.

The main focus of chapter 6 is to give a clear picture of the importance of Nani as a composer in the Romantic period and the influence of opera in his liturgical works. This volume also includes appendices as follows:

Appendix I: Catalogue of Nani's works.

Appendix II: Pertinent documents of his life with examples of his music.

Appendix III: Documents related to the Colonial and Indian Exhibition.

A list of References follows.

In the second volume of the thesis, a modern edition of the *Requiem Mass* score, by Anton Nani, is presented. Brass instruments were transcribed and other editorial markings were noted. The score is presented in a modern standard layout to be performed by modern instruments. Following this is the vocal score of Vincenzo Ciappara's choral score version.



Chapter 2:

**Anton Nani's Life
and
Musical Achievements**

Chapter 2: Anton Nani's Life and Musical Achievements

The story is crude and melodramatic. It would hardly satisfy a critical taste without the adjunct of music... But it is an excellent peg on which to hang Signor Nani's melodious and harmonies: and the musical world is certainly the richer by some graceful and effective music, if not by an opera to spread through Europe and be the joy of many generations¹

2.1 Introduction

The following Chapter, which is divided in two parts, gives a comprehensive study about Anton Nani's musical accomplishments, popularity and rivalry in Maltese society of the nineteenth century. Anton Nani, having Italian origins, succeeded his father in his musical duties both as *Maestro di Cappella*, Director of concerts and operas, *Impresario* of the Theatre, as well as President of the *Camera degli Compositori di Musica Maltese*. This second Chapter also outlines Nani's compositions which range from sacred Music to secular to operas. Sections 1.3, 1.4 and 1.5 discuss his operas, giving a view of the performances and casts. The second part of the Chapter traces the Colonial and Indian Exhibition of 1886 at Kensington, London. Anton Nani was one of the exhibitors taking part in this Exhibition with his *Requiem Mass*. Contemporary Maltese and English newspapers and Catalogues of the Exhibition are examined.

¹ *Chronicle*, 15 January 1889, p. 5. The Opera *Agnese Visconti* by Anton Nani was received with great enthusiasm. Evidence corroborating this fact is the positive critical comments reported by the contemporary newspapers.

2.2 Nani: The Name in the Realm of Music

In Malta, five generations of Nani were artistically very active and they cover a period of two hundred years (see Appendix II: Figures 2.2.1-2.2.5). Angelo Nani was the first member of the family who settled on the island. He was born in 1751 at *Castel Franco*, province of Venice. He is thought to have arrived in Malta in the first half of 1766. Grand Master Pinto invited the musician to his palace after being overwhelmed by his violin performance during a musical tour which he had embarked on with another musician.² Eventually, Angelo was employed as a violinist in the Grandmaster's Palace. He held this occupation even during Grandmaster de Rohan's rule.³ He was also director of orchestras at the *Manoel Theatre*. Emmanuele Nani⁴ was Angelo's nephew and Dr. Paolo Nani was his grandson. Emmanuele, also a violinist, spent thirty five years playing and directing orchestras in various parts of Italy, France and England, before returning to Malta in 1823. Some of his compositions are kept at the Mdina Cathedral Museum Archives; others have been lost. Dr. Paolo, who graduated as a lawyer from the University of Malta in 1832, is the composer of a substantial amount of sacred music. His best known sacred work is the *Sancte Paulae* Antiphony which he wrote in 1840. He is also the composer of the comic opera *Mezzanotte*.⁵

Dr. Paolo Nani's son, Antonio continued the musical tradition, which was brought to an end by his son Paul. The latter's principal aim was to introduce symphonic and chamber music on a sound and permanent footing. He founded the Malta Symphony Orchestra in 1939 and is the composer of a number of works, including the Malta War Symphony, which he directed for the first time on June 26, 1944.⁶ Among these five generations was a wide range of musical activities, ranging from that of orchestra director,

² Lino Cuschieri, *Esposizzjoni dwar Is-Surmastrijiet Nani* (Malta. Dip. ta' l-Informazzjoni, 1990), pp. 5,6.

³ "Exhibition traces history of Maltese musical family" *The Times*, 21 January 1991, p. 17.

⁴ In the list of musicians taking part in various operas in different theatres in Sicily, Emanuele Nani is mentioned as being the 1st violinist director of the ballets: Crapetti in the Opera "La Pastorella Nobile" by P.A. Guglielmi at the Teatro del Principe di Biscari in Naples, 1794, "Direttore della musica e cembalo: Li Calsi, primo violino direttore dell'orchestra: Nani, primo violino direttore dei balli: Crapetti. E. Nani is also mentioned in the Opera "L'Italiana in Algeri" by Rossini in Venezia, 1813, Dir. Mus.: Rossi Buonaccorsi, primo viol.: Nani, scen.: Alderani.

⁵ *The Times*, 21 November 1970, p. 17.

⁶ *Ibid.*

music teacher, composer, violinist, *maestro di cappella*, *maestro concertatore*, and *impresario* of theatres in Malta.⁷

2.3 Anton Nani

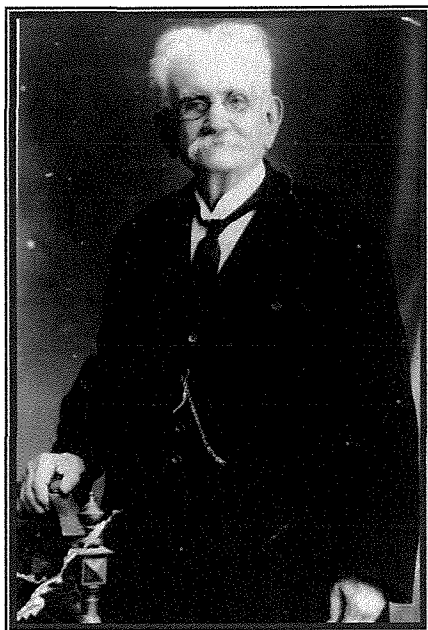


Fig. 2.3.1 Anton Nani (1842-1929)

Anton Nani was born in Valletta (Malta) on the 7th October 1842 (see Appendix II: Fig. 2.3.1).⁸ He was christened Josephus, Antonius, Salvator, Philippus, Philumius, Carmelus, Aloysius, Joannes, Pius, from which the second name was chosen, i.e. Antonius.⁹ (see Appendix II: Fig. 2.3.2) Nani was the son of the well-known Maltese composer and conductor Dr. Paul Nani¹⁰ and Magdalena nee` Cuschieri.¹¹ His sister Elvira Parnis was also a distinguished pianist as well as composer.¹²

⁷ Rizzoli/Milano Music encyclopedia, Groves Dictionary, Ulderico Rolandi, Levanzani, all quoted Maestro Anton Nani as "Il Genio di Musica" (Maltese), Music Composer and a very conscientious Opera Director. Other renowned authors who contributed to Nani's fame were Della Corte, De Rensis, Viviani, Rinaldi, Artz, Ganado, Caruana Gatto, Mons. Farrugia, Muscat Azzopardi, Mifsud Bonnici, Luigi Vella and Guze` Galea.

⁸ Cf., Baptism Certificate documented issued by Rev. Timothy Sammut, dated 30 July 1923, Valletta, used in the one available in the Nani's Private Archives, preserved by Mr. Mario Nani (grandson of A. Nani). Mr. Mario Nani states that his father Paul confirmed that Anton was actually born a day before the date documented in the Baptism Certificate.

⁹ Hence, this name Anton (short for the Italian Antonio) will be used instead of the Latin name Antonius. In his article "Nani Family", unpublished material, Paul Nani affirmed that it was his mother who did not wish to use the name Joseph because her elder son, Joseph had died soon after he was born. In the same article Nani stated that when Anton was in Naples he used to be called Antonio and "Sur Anton" whilst residing in Malta. However, he was always known by his family and friends as Anton. On the other hand, his signature on his musical compositions was that of Antonio Nani.

¹⁰ At the Archivio della R. Accademia Filarmonica in Bologna, Italy, Anton's father Dr. Paolo Nani is mentioned as gaining full marks for his compositions presented to the board in 1879, "Nani Paolo di Malta a pieni voti in ambiele votazioni".

¹¹ Paul Nani, "Anton Nani," Nani's Private Archives, St. Julians, p. 2.

¹² Ibid.

Anton started his musical lessons in Malta with his own father. He then furthered his studies under the tutorship of Fr. G. Spiteri Fremond.¹³ Evidence also shows that he took lessons with Fr. Giuseppe Burlo'.¹⁴ Between the years 1867 and 1877, Anton lived in Naples. He studied with both Aniello Barbati as well as with Nicola De Giosa at the *Conservatorio San Pietro di Majella*.¹⁵ He composed several important works while residing in Naples for ten years. These included *I Partimenti*; this is a scientific treatise in seven volumes, containing Theory of Music combining harmony, counterpoint and the fugue.¹⁶

Nani married Carmela nee` Mifsud on the 2nd July 1904 and had two children.¹⁷ Paul, his son, was to carry on the Nani family musical tradition. The composer died on the 25th February 1929, aged 87.¹⁸ He was honoured by a quasi state funeral of imposing solemnity (see Appendix II: Fig. 2.3.3). The coffin was carried by four *Maestri*, who were: Diacono, Caruana, Alberto and Luigi Vella. There were representatives of H.E. the Governor, the Bishop, the Chamber of Lawyers, the Medical Association, the Notaries, the Chamber of Commerce, Arts and Manufacturers as well as Civil Government Services and the Council of Parish Priests. All the Band Clubs of Malta and Gozo were carrying their Banners and a cortege of over 500 persons left from his residence to St. Paul Shipwreck Collegiate (Valletta). His son Paul conducted his father's Requiem. Nani was buried at the *Addolorata Cemetery* in the Nani Family Vault.¹⁹

¹³ Ulderico Rolandi, *Musica e Musicisti in Malta* (Livorno: Raffaello Giusti, 1932), p. 76.

¹⁴ In the "Regola del Partimento Musicale rischiarito dal Sacerdote Don Giuseppe Burlo' Maestro di Cappella, con aggiunta di alcune regole ad uso dei giovani che intraprendono lo studio di Contrapunto" Anton Nani is listed as a student during the year 1855. A. C. M. Mus. Ms. 1463 f. lv.

¹⁵ In the article "Why this apathy to our Maltese renowned musicians?," unpublished material, Mario Nani stated that whilst living in Naples, his grandfather resided at Via Roma Grd. Toledo 247.

¹⁶ Mario Nani, "Classical Operas," Nani's Private Archives, St. Julians, p.2.

¹⁷ P.A., Zejtun, Mat. Vol. XVII, p.113.

¹⁸ P.A., P. Salv., Morti 1927-1936, p.135

¹⁹ Paul Nani, "Nani Family" Nani's Private Archives, St. Julians, p 8.

2.4 *I Cavalieri di Malta*

On the 16th January 1880, for the first time, an opera full of warm charming and dramatic melodies, composed by a Maltese composer, was performed at the Royal Opera House in Valletta.²⁰ This was the opera *I Cavalieri di Malta* (see Appendix II: Figures 2.4.1 and 2.4.2) composed by Anton Nani, consisting of a lyric drama with a prologue and 3 acts, on the libretto of Enrico Golisciani.²¹

The local and foreign press was already advertising the production of this opera as early as 1878.²² The ovation for the performance of this Opera was unique, the audience stood up and frantically applauded the composer, who was called on stage thirty-seven times, while five excerpts were granted an encore.²³ The evening came to end with admirers, singers and well wishers applauding in the street. Whilst the latter accompanied the Maestro to his home, fireworks were also lit on this memorable occasion. A

²⁰ Ibid.; In 1861, the British decided to build an opera house in Strada Reale or Kingsway (today's Republic Street). It is not clear which building was demolished in order to construct the opera house. Alfie Guillaumier in "Bliet u Rhula Maltin" (Sta. Venera: Klabb Kotba Maltin, 1972) quotes sources stating that the opera house was built on the site of the Auberge D'Angleterre (British Auberge). However, Guillaumier mentions other sources which contradict this version and which claim that the site was that of the Casa Della Giornata, the palace of the Lanfreducci – illustrious family of the knights (this version is also confirmed by Nicholas de Piro). The Royal Opera House was designed by the distinguished architect Edward Middleton Barry, the same architect who rebuilt the Royal Opera House in Covent Garden., London. The Opera House was destroyed by a fire in 1873. Reconstruction was undertaken within the following four years.

²¹ Paul Nani, "Nani Family," Nani's Private Archives, St. Julians, p. 3. According to U. Rolandi, the Opera "I Cavalieri di Malta" by A. Nani is the only Opera an historical Maltese Text composed by a Maltese Composer.

²² *In Nahla Maltia*, 9 ta' Ottubru 1878, p.3; In the newspaper "In-Nahla Maltia," 11 ta' Dicembru 1878 the following was cited: "Din is-sena, actarx icolna ix-xorti li nisimghu zewg Opri sbieh mictuba min zewg Maltin... I Cavalieri di Malta, mictuba mis-surmast Anton Nani."

²³ *Il Portafoglio Maltese*, 19 gennaio 1880, p.3, "Venerdi 16 corrente ando` in scena la nuova opera I Cavalieri di Malta del Maestro Antonio Nani, e vi conseguì un successo brillantissimo. L'entusiasmo del pubblico ando sempre crescendo fino alla fine dell'opera ove fu un vero delirio; tutto I pubblico in piedi applaudiva al maestro 5 pezzi bissati, e dopo l'opera gli artisti applauditi in starda ed il maestro accompagnato a casa fra gli applausi della folla e con fuochi di bengala." In the "Cronistoria dell' Opera Lirica in Malta," vol. 2 (unpublished work of M'Ang Borg, 1892), p. 99; both Anton Nani and Alberto De Cristoforo are referred to as orchestra directors for 'I Cavalieri di Malta'. The soloists performing in this Opera were Giovanni Zambellini, Giulia Firmani, Giuseppe de Filippis, Benedetto Dropini, Lorenzo del Riccio, Marianna Vinco and Benedetto Perez.

contemporary local paper maintained that the opera was a “colossal success.”²⁴ Moreover, one journal reported the music of this opera as “grandious, stupendous, immense”.²⁵

This opera was performed for the second time, one week later, on the 23rd January 1880. On the 23rd of September 1880, *I Cavalieri di Malta* was performed again for the third time.²⁶ As was traditional in those days, poems were also dedicated to Nani (see Appendix II: Fig. 2.4.3). During the season 1879-1880 at the Royal Opera House, (see Appendix II: Figures 2.4.4 and 2.4.5) the Opera was performed eight times,²⁷ while at the Manoel Theatre performances took place on the 4th, 5th, 8th, 11th and 12th September 1926.²⁸ The orchestra director was Maestro De Cristofaro while the choir-master was Maestro Mario Cirillo²⁹ (see Appendix II: Figures 2.4.6 and 2.4.7).

2.5 Zorilla

Anton Nani has to his credit another famous Opera namely: *Zorilla*, (see Appendix II: Fig. 2.5.1) a jocose melodrama in three acts on the libretto of Almerido Spadetta.³⁰ According to U. Rolandi, this opera was composed in 1870 and premiered in Naples in March 1872 (see Appendix II: Fig. 2.5.2) at the Teatro Rossini.³¹ Some state that it was first performed at the *Teatro Mercandante*, Naples.³²

²⁴ *Il Portafoglio Maltese*, 26 gennaio 1880, p.3, “Nel congratularci nuovamente col bravo Maestro per questo suo veramente colossale successo...”

²⁵ *Risorgimento*, 26 gennaio 1880, p.2, “La musica... oh, la musica, Signori miei, e grande, stupenda, immensa!” ... “E’ vegliami il dire che il vecchio Mro. Amore, in nome di tutti i professori d’orchestra – i quali, tra parentesi, intenderanno di musica almeno quanto il gran’uomo del Corriere – risum teneatis, amici – presento’ al Mro. Nani, una coppa d’argento ed una corona di alloro, accompagnate da pergamena – dove e’ significato il loro tributo di omaggio per tanto genio e tanta maestria...”

On this occasion, the composer was awarded two silver cups, a certificate, bunches of flowers and other gifts made of gold, given by various people, including Mro. Amore, in the name of all the members of the orchestra.

²⁶ *Il Portafoglio Maltese*, 20 maggio 1880, p. 3.

²⁷ *Ibid.*

²⁸ Antonio Nani “I Cavalieri di Malta” (11 ta’ Settembru 1926) Nani’s Private Archives, St. Julians.

²⁹ Borg M’ Ang, “Cronistoria dell’ Opera Lirica in Malta,” vol. 2, pp. 385, 388. The female performing in the Opera were Sacchetti and Kissaun while the male singers were Roveri, Pasquini Fabbri, Emiliari, Rama, Gauci, Abela, Baldacchino and Chircop.

³⁰ Ulderico Rolandi, *Musica e Musicisti in Malta*, p. 76.

³¹ M’ Ang Borg, “Cronistoria dell’ Opera Lirica in Malta,” vol. 2, p.564.

³² An article entitled “Il Meldramm Malti-Anton Nani” in *In-Nahla Maltia* (29 ta’ Mejju 1909), states that the Opera *Zorilla* was performed in 1873 and then in 1874, “Meta saret iz-Zorilla fl-1873 cantau fiha il Fanny

The premier performance in Malta took place on the 18th January 1874 at the Manoel Theatre since the Royal Opera House was completely destroyed by fire the year before.³³ The general rehearsal, which was held a day before, was attended by the Governor General of Malta.³⁴ *Il Portafoglio Maltese* reports that Mro. Barbati sent a telegram to Dr. Paolo Nani stating:

Yesterday evening first representation of the Zorilla. Exultant performance. Maestro Nani called out for an encore fifteen times. A very good execution. Your satisfied son, Maestro Barbati.³⁵

On another date the same newspaper reported that the production of *Zorilla* in Naples was a definite triumph.³⁶

2.6 *Agnese Visconti*

Another exuberant work composed in Naples is the Opera *Agnese Visconti*, (see Appendix II: Figures 2.6.1 and 2.6.2) an opera in four acts and the libretto again by Enrico Golisciani.³⁷ The Symphony of the Opera was performed at St. Peter's College at Majella under the baton of De Giosa and in the presence of the President S. Cesareo for the inauguration of the season 1876-1877 by the *Societa' Filarmonica dei Nobili di Napoli*.³⁸ It was also performed at the Theatre San Carlo with the participation of the double bass player Bottesini. Whilst at De Giosa's house in Naples, Maestro Petrella passed very positive comments on the Funerary March - part of this opera - which was played on the

Rubini, id-De Sanctis, Proni u Linu Conti. Meta saret iz-Zorilla fl-1874 cantau fiha ir-Rubini, Runcio, M. Medica u Linu Conti". ; A. J.G., *Cronistoria*, vol. II, p.66; *Chronicle*, 27 February 1929, p.18; Caruana Gatto, *Malta Artistica*, p.68.

³³ Ulderico Rolandi, *Musica e Musicisti a Malta*, p. 76. Antonio Nani, "Zorilla" (25 gennaio 1874) Nani's Private Archives, St. Julians.

³⁴ Mario Nani, "Classical Operas," Nani's Private Archives, St. Julians, p 2.

³⁵ *Il Portafoglio Maltese*, 27 febbraio 1872 p.3, "Ieri sera prima rappresentazione del Zorilla. Esito felicissimo. Quindici chiamate al Maestro Nani. Esecuzione buona. Vostro figlio contentissimo. Maestro Barbati." In the article "Zorilla", *Il Portafoglio Maltese*, 20 febbraio 1872, p. 3, the singers mentioned taking part in this performance were Fanny Rubini, Filippo Proni, Angelo de Sanctis and Lino Conti.

³⁶ *Il Portafoglio Maltese*, 20 gennaio 1874, p.3 "*deciso trionfo*."

³⁷ Antonio Nani, "Agnese Visconti" (1889) Nani's private Archives, St. Julians.

³⁸ *Corriere Mercantile Maltese*, 6 dicembre 1876, p.2.

piano.³⁹ The Duke S.Cesarei recognised Nani as an honour to his own country “...*onore della propria patria...*” and Maestro Cav. De. Giosa called him his dear follower “*suo caro discepolo.*” After attending one of the rehearsals of *Agnese Visconti*, both the Duke S. Cesareo and Mro. Cav. De Giosa highly congratulated Nani for this grand composition.⁴⁰

The original title of this opera was *Agnese Gonzaga* but had to be changed to *Agnese Visconti*. This name was imposed by the board of censors due to the fact that the baritone was the Prince, first cousin to San Luigi Gonzaga. Therefore, the author of the libretto suggested the maiden name of the princess Visconti.⁴¹ Its first performance was on the 6th January 1889. The orchestra director was Corrado Rodzani.⁴² (see Appendix II: Fig. 2.6.3).

During the February and March season of the year 1901, at the Royal Opera House, (see Appendix II: Figures 2.6.4 and 2.6.5) which had been constructed by then, the Opera *Agnese Visconti* was successfully performed four times. The orchestra was under the baton of Aldieri, the choir under the direction of M. Battista and Dr. Paolo Nani on the piano.⁴³ *Il Portafoglio Maltese* quoted the following remarks on the second performance of the Opera:

The success was no less than the first performance. The execution was perfect. The numerous audience applauded with enthusiasm every musical excerpts of the superb score, starting from the Symphony to the final piece, with festivities celebrated to the skilled artists together with the talented Maestro Nani, in which he was applauded and called on stage for 14 times. Three pieces were given as encore... Moreover, its in the judgment of the intelligent

³⁹ *In-Nahla*, 29 ta' Mejju 1909.

⁴⁰ *Corriere Mercantile Maltese*, 6 dicembre 1876.

⁴¹ Paul Nani, “Anton Nani,” Nani's Private Archives, St. Julians, pp. 2,3

⁴² Antonio Nani, “Agnese Visconti” (1889) Nani's Private Archives, St. Julians; the singers performing in this occasion were Sancte Athos, Vittorina Paganelli Grassi, Pietro Pasquali, Elisa Riccardi, Numa Giommi, Francesca Conti and another unknown singer. See poster of the Opera “Agnese Visconti” dated 6th January 1889.

⁴³ Antonio Nani, “Agnese Visconti” (1901) Nani's Private Archives, St. Julians, the soloists taking part were M. Campofiore, M. Ferrini, G. Zenatello, E. Nani (Enrico Nani is listed with the Opera singers taking part in 25th November, 1919 on the 22nd operatic season at the Teatro del principe di Biscari, taking part in the “Otello”, under the baton of Mugnone/Fratini/Mineo) Nazzareno Franchi, U. Ubaldini and an unknown singer, listed N.N. Excerpts from this opera have often been performed in several concerts. On August 1984, a concert, solely dedicated to music from this opera, was held at San Anton Gardens under the baton of Mro. Dr. Dione Buhagiar, as part of the “Malta International Arts Festival,” 1984.

and of those impartial that *Agnese Visconti* is an opera designated to be reproduced in well-known theatres.⁴⁴

2.7 *Maestro di Cappella*

Like his father, Anton was *Maestro di Cappella* of several churches in Malta. He also succeeded his father as *Maestro di Cappella* in other churches, including St. Paul's Shipwreck, the Carmelite Basilica in Valletta and the Parish Churches of Balzan, Zejtun, Tarxien, and Siggiewi.⁴⁵ Anton and his father often conducted their respective compositions in the same church services.⁴⁶

His major sacred work is his Requiem (see Appendix II: Fig. 2.7.1), completed on the 18th February 1879 and originally scored for two tenors, two basses, male four-part choir and grand orchestra, it is divided into seventeen movements of which nine make up the *Dies irae*: Requiem and *Kyrie* (choir), *In Memoria Aeterna* (duet baritone and bass), *Dies irae* (choir), *Tuba Mirum* (baritone), *Liber Scriptus* (duet: tenor and bass), *Quid sum Miser* (terzetto: two tenors and bass), *Confutatis* (pezzo concertato: soloists and choir), *Lachrymosa* (tenor), *Amen* (fugue: soloists and choir), *Sanctus* (choir), *Benedictus* (choir), *Agnus Dei* (choir), *Lux Aeterna* (baritone and choir), and *Libera Me* (soloists and choir). It was performed for the first time on the 10th March of the same year at St. Paul's Shipwreck in Valletta on the anniversary of his mother death.⁴⁷ In Malta, during those years, all those who had the financial means used to include a condition in their will requiring a performance of this requiem during their funeral. For this reason, this masterpiece used to have an average of four performances each month, in the parishes all over Malta.⁴⁸

⁴⁴ In *Il Portafoglio Maltese*, 28 gennaio 1889, p.3 the following was cited, "Il successo non fu minore della prima sera, l'esecuzione piu' perfetta. La numerosa udiienza applaudi' con entusiasmo tutti i pezzi del bellissimo spartito, cominciando dalla Sinfonia sino il finale, festeggiando grandemente I bravi artisti insieme al valente Maestro Nani il quale fu per ben 14 volte chiamato agli onori del proscenio tra ovazioni immense. Furono pure replicati tre pezzi... Insomma e giudizio degli intelligenti ed imparziali l'Agnese Visconti e' un opera degna di venire riprodotta in importanti teatri..."

⁴⁵ *Chronicle*, 27 February 1929, p.18.

⁴⁶ Mario Nani, personal communication (26th May 2003).

⁴⁷ For a detailed discussion of this matter see chapters 4 and 5 and 6.

⁴⁸ Mario Nani, personal communication (26th May 2003).

Another highly appreciated composition is the *Laudate Pueri*, which was first performed for the feast of St. Paul Shipwreck, Valletta. In contemporary local newspapers, this sacred piece was praised for its severe, but at the same time, majestic style... without theatrical or profane reminiscence and for its proper use of music in synchrony with the lyrics.⁴⁹ Anton Nani's two hymns are both of massive structure for choir and full orchestra, typical of Romantic Composers. These are: *O Salutaris Ostia* (a three part composition) which was inaugurated in 1881 for the feast of *Chorpus Christi* at Rabat and the other is *Proles de Coeli Produit*, composed in 1882 for the feast of Saint Francis of Assisi.⁵⁰ Nani was also invited to perform with his orchestra in Gozo on special occasions, especially during feasts. According to a Gozitan newspaper, on the 8th May 1898 Nani conducted his orchestra during the feast days of St. George at St. George's Basilica in Rabat Gozo.⁵¹

2.8 Sacred and Secular Works

Besides being a *Maestro di Cappella*, Nani also conducted sacred music concerts. Among these is the concert held on the 12th April 1878 at the Royal Opera House. This was a concert of responsorial psalms written for Maundy Thursday, all works composed by Anton Nani. A contemporary local newspaper *Il Portafoglio Maltese* expressed their view in the statement:

according to opinion of experts all the musical pieces were very good, have an astonishing effect and pay tribute to the composer.⁵²

Anton Nani is also mentioned in a list of conductors of various seasons of the Royal Theatre. He was listed as being the Music Director between the years 1879-1880.⁵³ Besides his three operas, Nani composed many other short secular works such as polkas, mazurkas, songs and waltzes. (see Appendix II: Fig. 2.8.1) Many of these compositions

⁴⁹ *Il Portafoglio Maltese*, 23 febbraio 1882, p.2, "stile severo e al tempo stesso maestoso... scevro da reminiscenza teatrali o profane," and for its "retta corrispondenza della musica al significato delle parole."

⁵⁰ Paul Nani, "Nani Family" Nani's Private Archives, St. Julians, p.8.

⁵¹ *Habbar Ghaudci*, 13 ta' Mejju 1898, no. 2.

⁵² *Il Portafoglio Maltese*, 8 aprile 1878, p.3, "a giudizio degli intelligenti tutti questi pezzi sono veramente bellissimi e di un effetto sorprendente e fanno molto onore al giovane compositore."

⁵³ Ulderico Rolandi, *Musica e Musicisti a Malta*, p.37.

were published in London by Boosey and Coply, in Naples by Del Monaco and by Gerard and Brocktorff in Malta (see Appendix II: Figures 2.8.2-2.8.4).

2.8.1 The Music Rivals

The 1860s gave birth to the so-called parties: The *Nanisti* and The *Bugejisti*. The Bugeja family, a contemporary musical renowned Maltese family, had at its side admirers who considered themselves rivals to the Nani musicians. On the other side, the Nani family's enthusiasts supported both Nani (see Appendix II: Figures 2.8.1.1-2.8.1.3) and his father as composers and *Maestri di Cappella* in the various churches around Malta. The parties were the means for the two respective families to exhibit their musical capabilities and potential.

The *Messa del Naufrago*, composed by A. Nani in 1872 is another vivid example of the Romantic Operatic style. This musical style appealed much more to the people, the latter being more interested in the theatrical compositions rather than sacred. By mid-nineteen century, the newspaper *Fede ed Azione* was executing a campaign against the contemporary choice of profane music performed in churches. *Fede ed Azione* was most probably referring to the Music of Paolo Nani and his son.⁵⁴

With the *Zorilla* representation, the schism between the two parties grew even wider.⁵⁵ Notwithstanding this, the parties were very positive for the two families. The introduction of the parties made it possible for the chaplains and clergy of churches to commission a *Maestro di Cappella* and to introduce musical compositions, which had to be approved beforehand, by the members of the respective parties. This is confirmed by a letter dated 7th June 1901, written by Rev. Calcedonio Schembri (Msida Chaplain) to the Archbishop Pietro Paolo Pace, where he explained the reasons for his decision to ask for the permission to appoint a *Maestro di Cappella* for his church.⁵⁶ This clearly shows the massive strong interference that these parties had on the decisions taken by the church regarding musical services in churches.

⁵⁴ Evidence is found in the three articles "Della Musica di Chiesa" dated 8, 11 and 18 gennaio, 1873.

⁵⁵ *Lo Smascheratore*, 28 marzo, 1874, p.4.

⁵⁶ *Supplicationes, Miscellanea*, Box 70, No. 125, Curia Archives, Floriana.

On the 1st January 1896, at the Collegiate Church, Isla, on the occasion of a *Prima Messa*, the Symphony of the Opera *I Cavalieri di Malta* and the *Messe del Naufrago* were performed by a full orchestra and singers under the baton of the composer.⁵⁷ On the other hand, as part of the Immaculate Conception Feast of Bormla, Riccardo Bugeja executed the Symphony from the Opera-Ballet *Il Guarany* by Carlos Gomes.⁵⁸ As a result, on the 22nd December 1896, the Archbishop Mons. P. Pace conducted a meeting with R. Bugeja, A. Malfiggiani, P. Nani, P. Vassallo and Giuseppe Vella. The agenda discussed regarded the profane music performed in churches during feasts. The Archbishop declared that these executed compositions were not appropriate for church services and ordered a reduction in the stylistic excesses which had turned churches into opera houses, rather than places of worship.⁵⁹ This meeting did not change the situation.

The *Moto Propio* of Pope Pius X of 1903⁶⁰ imposed on the composer an adaptation of a different style of composition and this is what triggered Maltese composers to adopt a more sacred style in their compositions and in their choice of musical excerpts to be performed in the church services. (see Appendix II: Fig. 2.8.1.4)

During the following years, between 1891 and 1907, Nani's enthusiasm for sacred compositions started declining. Thus, some of his compositions are merely arrangements of previous works. As a matter of fact, in 1907, he re-orchestrated his *Messa del Naufrago* in conformity with the rules set by the *Moto Propio*. The *Kyrie* and *Gloria* sections were reduced from one hour fifteen minutes to thirty minutes. The *Credo*, *Sanctus*, *Benedictus* and *Agnus Dei* retained their original form. The Mass rehearsal took place at the Carmelite Convent in Valletta. The numerous listeners were disappointed by the Mass' modification. However, despite all odds, Nani's *Messa in Fa* (1908) holds a statement signed by Ambrogio M. Anelli, who was the honorary president of the *Associazione Italiana di S. Cecilia*, stating that this mass was composed in conformity with the rules set

⁵⁷ *Malta Taghna*, 4 ta' Jannar, 1896, p.2.

⁵⁸ *Malta Taghna*, 12 Dicembru, 1896, p.2.

⁵⁹ *L'Ordine*, 24 dicembre, 1896, p. 3.

⁶⁰ The *Moto Propio* emphasised upon the importance of the traditional plainsong and of the classical polyphony of the time of Palestrina, thus, denouncing church music from a theatrical style, being adopted primarily in the 1800's.

down by the *Moto Propio* and that it is to be praised for its simple and elegant musical form.⁶¹ (see Appendix II: Fig. 2.8.1.3)

2.9 *L' Impresario*

Anton Nani was *Impresario* of the Royal Opera House (see Appendix II: Fig. 2.9.1) for four consecutive seasons from 1885 to 1889. His associates were Giacomo Montano, Giuseppe Bencini, Paolo Lanzon, Bartolomeo Busuttil, Cristoforo Carreras, Giuseppe Arrigo and Dr. Federico Bernard.⁶² In the years 1885-1886, the *Impresa* purchased beautiful new costumes made of good quality material and embroidery. It was said that the members of the choir and the director himself had better outfits than the solo singers under previous *Impresas* of earlier seasons.⁶³

In the *Musica e Musicisti* in Malta by Rolandi, the author states some of the conditions given to him for the contract as an impresario of the Royal Theatre were:

Right now I have in my hands the 1889 contract which, apart from other things, obliged the impresario (who was the most noted Maestro Antonio Nani, Maltese-the dean of the musicians, who is now dead) to produce not less than sixteen musical scores during the operatic season, three of which had to be two new operas; to give performances everyday except on Fridays, on Sundays and on other commemorations; to well illuminate the theatre during the representations; to concede no more than ten evenings for rest to the singers during the whole season, equally divided according to the opinions of the Comitato di Soveglianza; the said committee had a right to approve or not the list of the first and second box subscribers and of the pit!⁶⁴

⁶¹ A.C.M. Mus. Ms. (1726), f. lv.

⁶² M' Ang, "Cronistoria dell' Opera Lirica in Malta," vol. 2, p.128.

⁶³ *Il Portafoglio Maltese*, 14 settembre 1885, p.2.

⁶⁴ In *Musica e Musicisti in Malta* by U. Rolandi, pp.26, 27, the following was cited, "Ho sott'occhio ad es. il contratto d'appalto del 1889 nel quale, tra l'altro, si faceva obbligo all'impresario (che era il noto Maestro Antonio Nani, maltese – il decano dei musicisti teste' defunto) di dare non meno di sedici spartiti nel corso della stagione con almeno due opere nuove; di dare rappresentazioni in tutti i giorni eccetto i Venerdi', le Domeniche ed altre ricorrenze; di illuminare conveniente il teatro durante la rappresentazione; di non accordare piu' di dieci serate di beneficio ai cantanti durante la stagione, con equa ripartizione di essa tra i vari abbonati, a giudizio del Comitato di sorveglianza; il quale aveva pure diritto di approvare o meno l'elenco degli abbonati ai palchi di 1° e 2° ordine e di platea!"

As already mentioned, it was mainly Italian Operas that were performed in the Theatre. The operas *Mefistefole* by Arrigo Boito and *Donna Juanita* by F. De Suppe were among the new operas performed.⁶⁵ Amongst the operas executed during Nani's *impresa* were *Fra Diavolo* by Daniele Auber, *Carmen* by Giorgio Bizet, *La Sonnambula* by Vincenzo Bellini and *Giulietta e Romeo* by the same composer.⁶⁶

2.10 Nani's musical activity

While Anton Nani was impresario of the *Teatro Reale*, he also became a shareholder as well as an orchestra director of a new theatre, *Teatro Principessa Melita*. This theatre was built in the early months of 1885 and the opening was inaugurated by Lady Simmons, the Governor's wife, on the 21st May 1885.⁶⁷ It was situated in Sliema and was designated especially for summer musical and prose representations.⁶⁸ Another contract also refers to Nani as being a member of the *Societa' Teatro d'Esta'* of Sliema (see Appendix II: Fig. 2.10.1). During the inauguration concert, Nani conducted the *Sinfonia* to his opera *I Cavalieri di Malta*.⁶⁹ The composer became member of this Theatre's Committee on the 29th March 1885 till 1890 when the Theatre was closed.⁷⁰

In 1923, Anton Nani became honorary President of the *Camera degli Autori e Compositori di Musica Maltese*.⁷¹ It was inaugurated on the 16th December 1923 and its function was to raise the standard of the musical profession and to encourage musicians in

⁶⁵ *Il Portafoglio Maltese*, 31 agosto, 1885 p.3.

⁶⁶ Ulderico Rolandi, op.cit, pp. 28, 29.

⁶⁷ Copy of a fragment of a contract dated 29 marzo 1885, signed by Hearne, Bisazza, Debono, Paulson, Castillo and another three persons. This copy of the contract is to be found at Nani's Family Private Archives.

⁶⁸ *Guida Generale* (1887), p. 231.

⁶⁹ Ulderico Rolandi, *Musica e Musicisti in Malta*, p. 39.

⁷⁰ *Portafoglio Maltese*. 25 maggio 1885, p.2.

⁷¹ Anton Nani is mentioned as one of the committee members of the "Teatro Principessa Melita" in *Guida Generale* (1886) p.185; *Guida Generale* (1887) p.192; *Guida Generale* (1888), p.204 and *Guida Generale* (1889), pp.237,238.

their musical field.⁷² In 1924, Nani was also nominated honorary member of the *Circolo La Stella e Filarmonica San Filippo* of Zebbug.⁷³

⁷² Ulderico Rolandi, *Musica e Musicisti in Malta*, pp.41, 76; "The Chamber of Maltese Composers," *T M T*, 3 July 1926, p. 1; "Malta Music, The Chamber of Maltese Composers," *T M T*, 4 September 1926, p. 1.

⁷³ Letter dated 19th March 1924, addressed to Anton Nani and signed by Antonio Chirchop, secretary of the *Circolo "La Stella" e Filarmonica "San Filippo"* of Zebbug, Nani Archives.

2.11 Colonial and Indian Exhibition

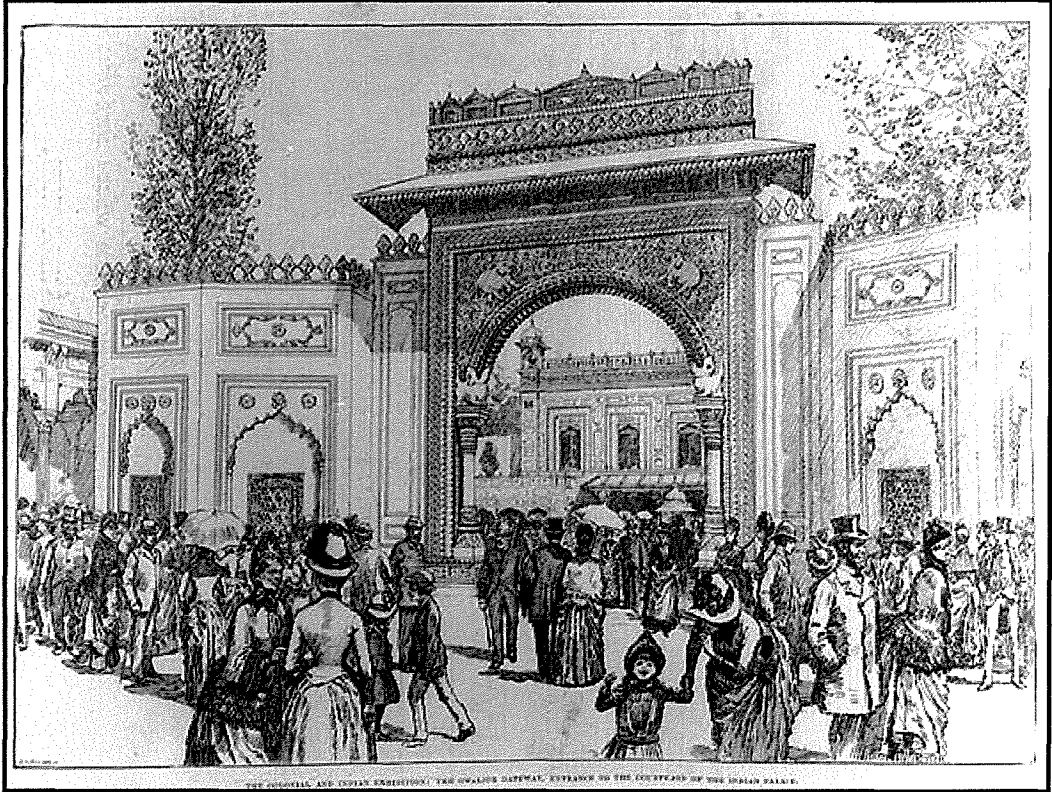


Fig 2.11.1. The Gwalior Gateway- Entrance of Exhibition
(Source: *Illustrated London News*, July 1886)

In 1886, a Colonial and Indian Exhibition was set up in South Kensington, London.⁷⁴ Anton Nani's *Requiem* was one of the items exhibited together with other pieces of sacred and profane music as well as traditional Maltese products (see Appendix III: Figures 2.11.2 and 2.11.3). Among the composers whose works were exhibited, one finds Emanuele Bartoli, Vittorio Carabott, Dr. Paolo Nani, Cav. G. Folliero De Luna and R.B. Carbonaro.⁷⁵

⁷⁴ Secretary Exhibition Commission, Minutes of Meetings, Meeting of 13 August 1886, CSG 01/1886-8266, passim.

⁷⁵ Board of Local Commissioners, Executive Commissioner in London, Colonial and Indian Exhibition 1886 Catalogue of Works Exhibited, (London: William Clowes and Sons, Limited), 1886.

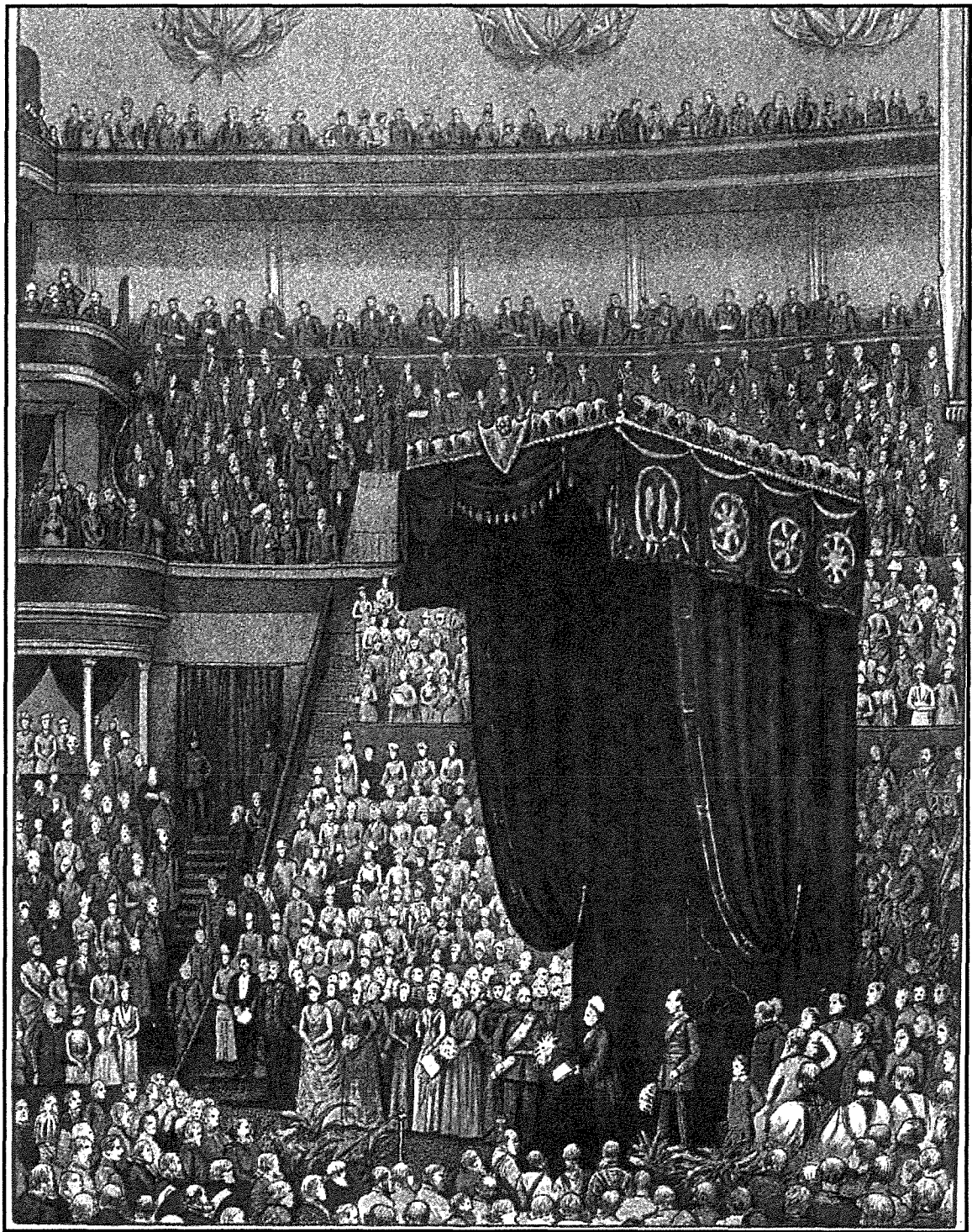


Fig. 2.11.5 An illustration depicting the official opening of the Colonial and Indian Exhibition
(Source: Cundall Frank, *Reminiscences of the Colonial and Indian Exhibition*, 1886)

The patriotic theme of the poem reflects the spirit of nationalism such an exhibition was intended to instill in British subjects (see Appendix III: Fig. 2.11.6). For this occasion people came from the far corners of the British Empire bringing a great variety of objects with them (see Appendix III Fig. 2.11.7). This exhibition was open to the public for six months, from April to October.⁷⁶ It was opened by Queen Victoria in person, thus rendering the whole event more important. British and local newspapers gave full reportage of this pompous opening.⁷⁷ Before the official opening, on Saturday 1st May 1886, the Prince of Wales visited the Malta Court. The following Telegram was transmitted to H. E. The Governor of the Maltese Islands by the Secretary of the Royal Commission of the Colonial Exhibition:

The Prince of Wales this day officially inspected the Malta Court – He was received by Sir Victor Houlton, and examined, with much interest and in detail, the various sections of the Exhibition, and expressed his great satisfaction at the hearty cooperation of the Maltese Government, and the completeness of the arrangement.⁷⁸

⁷⁶ CSC 01/1886-6523; The countries which took part in the Exhibition were the following: - The Dominion of Canada, New South Wales, Victoria, South Australia, Queensland, Western Australia, New Zealand, Cape of Good Hope, Natal, Ceylon, Mauritius, Straits, Settlements, Hong Kong, Jamaica, Trinidad, Barbadoes, Leeward Islands, Windward Islands, British Honduras, Bahamas, West African Settlements, Malta, Gibraltar, Cyprus and Fiji, "Colonial and Indian Exhibition (London, 1886)," *The Malta Standard*, 23 July, 1885, p. 1.

⁷⁷ "Royal Colonial Exhibition," *The Malta Times*, 8 May, 1886, p. 2; The Malta Standard of the 13th May 1886 dedicated a long front-page article to the Opening of the Colonial and Indian Exhibition: "Favoured by the most beautiful weather greeted along the line of route with the respectful salutations of thousands of her loyal subjects, the ceremony of the opening of the Colonial and Indian Exhibition at South Kensington by the Queen passed off on Tuesday, the 4th inst. to the enjoyment and satisfaction of everybody concerned. Not only in the speeches which were delivered inside the Exhibition buildings were comparisons drawn between this event and the opening of the Great Exhibition by the Queen in 1851. The reference suggested itself to many of the more mature among the crowds, and it as felt on all hands to be most fitting that the Queen, now that the jubilee year of her reign is approaching, should honour with her presence the inauguration of an Exhibition which will display, as have never been displayed before, the extent, the resources, the power, and the multifarious character of the great Empire which has prospered so much during the nearly 50 years Her Majesty as occupied the Throne. For the Queen's Speech see appendix III.

⁷⁸ "Royal Colonial Exhibition," *The Malta Times*, 8 May, 1886 p. 2.



Fig 2.11.8 South Entrance to Maltese Court
(Source: *The Illustrated London News*, October 1886)

For this occasion Sir Victor Houlton was specifically appointed Executive Commissioner for the Malta Court (see Appendix III: Fig. 2.11.9 [h]), while the British Governor in Malta set up a Maltese Commission. This Commission was duty bound to inspect the items to be exhibited before transport and assist Sir Houlton in the management of the Exhibition.⁷⁹

Research carried out at the National Archives, Rabat, Malta brought forward a number of letters corresponding to this Colonial and Indian Exhibition (see Appendix III: Fig. 2.11.10). This correspondence was carried out in preparation for the said event, in due course and after.⁸⁰

⁷⁹ Horatio Vella to Victor Houlton, letter dated 21 June 1886, CSG 01/1886-8266.

⁸⁰ In this correspondence one finds a number of points discussed in meetings held between the Committee members. The majority of the letters relate to the erection of shops constructed by Sir Victor Houlton at the



Fig. 2.11.11 (Left) North End of the Cyprus Court
(Right) South End of the Malta Court
(Source: *Illustrated London News*, October 1886)

In the Malta Court, which adjoined that of Cyprus, apart from the Maltese exhibits, four shops were constructed for the sale of filigree work, lace, cigars, cigarettes, liquors, sweets and mule cloths.⁸¹ All the exhibits sent were intended to be placed within this Court. Most of them, including Nani's *Requiem* had a selling price. However, the articles

Maltese Court. Other letters confer to arguments raised regarding the case "Firm Michael Borg" (a Maltese Firm established in London making a profitable business in the lace trade). A very serious and legitimate cause of complaint was that of Mr. V. Borg, who had refused to send any articles to exhibit when requested to do so, but had been allowed to sell goods at a stall in the Exhibition. This was directly contrary to the express agreement entered into between the Committee in Malta and Sir Houlton; Secretary Exhibition Commission; Minutes of Meetings, Meeting 13 August 1886. Other correspondence exchanged regarded unsold goods, complaints regarding the management of shops, on damaged items (due to bad handling in transport) and the disappearance of articles.

⁸¹ Ibid.

Articles sold in these shops were provided by the exhibitors only. Persons other than exhibitors were not granted the use of them. All exhibitors were invited to provide supplies leaving a percentage to defray expenses, i.e. 5% on the value realized by sale. An advertisement embodying the conditions of sale was prepared and circulated to the several exhibitors. The shops erected were 9.5 ft. in length and 9 ft. deep with counters; Victor Houlton to Horatio Vella, letter dated 2nd March 1886, CSG 01/1886-8266.

exclusively sent for sale fell under a different category. Conditions of sales were established by Mr. Aguis.⁸² The shops erected were to be a great opportunity for the sale of their manufactures. Prior to the set up of these shops, the exhibitors were requested to hold in readiness a stock of articles which had to be sold under account. A weekly statement of the sales affected with the respective amount had to be remitted by the commission in London.⁸³ Every shop was provided with sales persons to conduct the sales and an accountant to keep books. The weekly salary of the employees ranged from 25 shillings to 30 shillings a week.⁸⁴ The Commission in Malta advised Sir Houlton to employ four ladies suggesting that salesgirls were “more attractive for the job.”⁸⁵



It was not the first time such an exhibition was organized. In 1851 and 1882 International expositions were held in which Malta participated. The 1886 exhibition differed from the previous ones in that the latter was limited to the Colonies and India. It was

Fig. 2.11.12 Maltese Costumes at the Malta Court
(Source: *The Illustrated London News*, October 1886)

visited by five and a half million people.⁸⁶ The Maltese commission sent to London the finest of the late eighteen hundred contemporary Maltese products and in a letter dated 12th

⁸² Horatio Vella to Victor Houlton, letter dated 21st June 1886, CSG 01/1886-8266.

⁸³ CSG 01/1886-8266. It was agreed “that the expenses of freight and carriage to Kensington, insurance and duty if any will be borne by the Exhibition, and that 5% will be retained from the amount realized by the sale to defray expenses of construction and payments to employees; the articles to be sold on exhibitors’ account and of which they would receive particulars and remittance weekly from the commissioners in London through this Committee.” An extract from *The Minute Book of Proceedings of the Committee of the Colonial Exhibition*, sitting (No. 117) 16th March 1886.

⁸⁴ Victor Houlton to Horatio Vella, letter dated 25th March 1886, CSG 01/1886-8266.

⁸⁵ Horatio Vella to Victor Houlton, letter dated 15th March 1886, CSG 01/1886-8266.

⁸⁶ Sherwood Marika, “White myths, black omissions: the historical origins of racism in Britain,” www.ex.ac.uk/historyresource/journal5/Sherwood.pdf, p. 4.

July 1886 sent by Horatio Vella to Victor Houlton, the sender communicates the fact that the event had cost the Government “a by no means indifferent sum.”⁸⁷ Reference to the high quality work exhibited is found in a letter dated January 15th 1887 sent from London by Prof. Dr. Nicola Zammit (*Relatore Speciale*) and Sir. Victor Houlton:

... of belief on my part of the many advantages that Malta had derived from its brilliant Representative Court in the Great Colonial and Indian Exhibition of 1886.⁸⁸

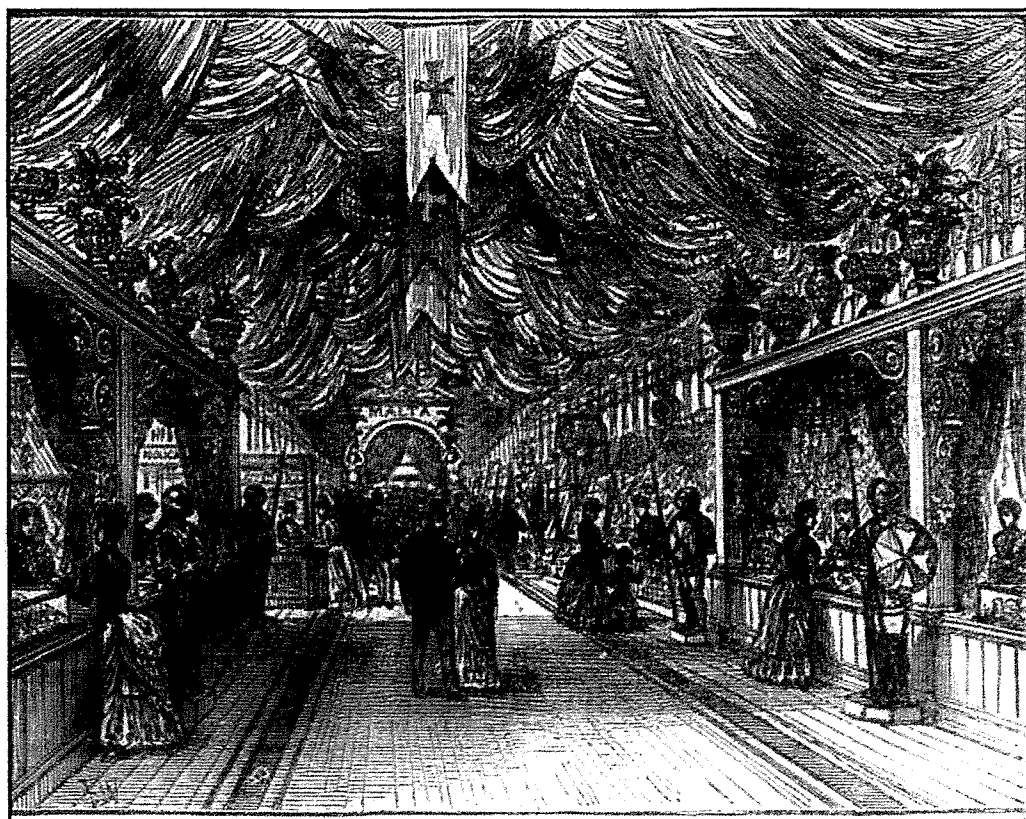


Fig. 2.11.13 Maltese Court
(Source: *Illustrated London News*, October 1886)

According to Professor J. R. Seeley, Professor of Modern History at the University of Cambridge, the objective of the exhibition was “bringing before the public attention those vast subjects, which often by their very vastness escape us, even when it is most

⁸⁷ Victor Houlton by Horatio Vella, letter dated 12th July 1886, CSG 01/1886-8266.

⁸⁸ CSG 01/1886-9957.

important that we should bear them in mind.”⁸⁹ The objective was addressed to late eighteenth century inhabitants of the British Isles and to foreigners. Moreover the merit of the Empire and the necessity of British tutelage for the Colonies were conveyed in several ways. Catalogues explaining the exhibits, and the ceremonial and commemorative artifacts of the Exhibition were accurately prepared. In a speech delivered by Sir Philip Cunliffe-Owen, in the name of His Royal Highness the Prince of Wales, it was clearly depicted that the importance of the Exhibition was mainly to “...bring together the products of our vast Empire under one roof...”⁹⁰ Moreover, Sir Philip stressed that this event was going to be “...undoubtedly the most magnificent and interesting exhibition ever seen.”⁹¹ Every important colony had its own catalogue of objects with explanatory notes.⁹² The Royal Commission issued a general catalogue for the entire exhibition, a special one for the Indian Section and a general handbook for the British Indian and Colonial Empire.⁹³

On the 9th October 1886, the Illustrated London Times, which dedicated a number of pages to the Exhibition, reported that:

in the limited space at their disposal, the Executive Commissioner, Sir Victor Houlton, G. C. M. G., the Assistant Commissioner, Mr G. Agius, one of the leading foreign coal merchants in London, and the acute, courteous and Zealous Secretary, Mr. H. G. Cutugno, have accomplished wonders in setting fourth the elegant industries of Malta.

⁸⁹ Seely J. R., “Introduction,” Her Majesty's Colonies, (London: William Clowes and Sons, Limited), 1886, p. vii.

⁹⁰ “The Colonial and Indian Exhibition,” The Malta Standard, 29 April, 1886, p. 1.

⁹¹ Ibid.

⁹² Colonial and Indian Exhibition “Catalogue of Works Exhibited,” passim.

⁹³ Frank Cundall (e.d.), Reminiscences of the Colonial and Indian Exhibition (London: William Clowes and Sons, Limited), 1886, p. 3.



Fig. 2.11.14 Commemorative Diploma given to Exhibitors at the Exhibition
 (Source: <http://www.nmsi.ac.uk/piclib/imagerecord.asp?id=10256536>)

The ‘elegant industries of Malta’ ranged from agricultural products, furniture and wrought – iron work, to musical compositions, drawings and photographs.⁹⁴ In Malta a number of publications for the said event were issued, the most important being *Malta Le Sue Industrie*, written by Dr. Nicola Zammit, Professor of Philosophy at the Regia Università di Malta in 1886. Due to the vast number of items exposed and the variety and nature of the Maltese products exhibited, one can deduce, in the first place, that the nature of the 1886 Exhibition was a meander of typical Maltese products, with little focus on quality or merit. However, the Medals and Commemorative Diplomas of Honour awarded for this occasion tend to prove the contrary.⁹⁵ During his speech at the *Riunione*, which took place in the *Sala Del Consiglio Di Governo* for this occasion, Prof. Dr. Nicola Zammit

⁹⁴ Ibid; *Colonial and Indian Exhibition “Catalogue of Objects Exhibited.”* passim.

⁹⁵ The Diploma contained a picture of the colonies with a female figure representing them. The female figures pay tribute to Britannia seated on the throne, supported by figures of industry and commerce. The sea, and the white cliffs of Albion form the background; “A Critical History of Architecture” in *Architecture*, p. 2.

Commemorative Diploma.

103

The Fountains are set in action by screw-valves fixed vertically on the different branches attached to the water main. The large jets, which send the water to the greatest heights, are worked by plug-valves and levers, so as to allow an instantaneous start and stop, which causes a shower of spray. There are, altogether, eleven wheels and six levers.

The interior of the island, in the centre of the basin, from which the fountains rise, is an apartment about twenty-one feet square, with a passage all round it. It is reached by means of a subway, through which are laid the cables for the electric current and the signalling wires. In the roof are seven circular skylights of very strong glass, one of them being exactly in the centre, the others forming a hexagon about it. Under each of these skylights is a stand, on which is fixed a hand arc lamp of 8,000 candle-power. Over each lamp is a lens, which concentrates the light on the jet of water, the centre of which is directly in the line of focus of the lens. There are also eight windows in the roof of the outer passage under each of which is a lamp and reflector. When the order "Lights on" is received, the five arc lamps are set going, the result being to powerfully illumine the jets of water internally, while the dropping water or spray is illuminated externally by the surrounding beams of light, thus producing a glistening effect. There is also a lamp opposite the cascade, the light being concentrated by a plano-convex lens.

The fountain display is directed from the clock tower at the south side of the Garden, the "operating room" being below the dial of the large clock. The operator controls not only the working of the jets, but also the colour and power of the lights, by a series of electric signals, arranged on a key-board with sixty keys, in five rows of twelve each, which communicate with bells and indicators inside the island.

INTERIOR ILLUMINATIONS.

The interior of the Exhibition Galleries are lighted by 430 electric arc lamps, each equal to about 2,000 standard candles, fed by dynamo machines which are placed in the engine-room at the western end of the South Galleries. The machines are driven by eight engines giving out 1,200 indicated horse-power. In addition to the arc lamps, about 2,000 incandescent lamps of twenty candle-power each are used for lighting the Offices, Indian Palace, Refreshment Rooms, and some parts of the galleries.

COMMEMORATIVE DIPLOMA.

The accompanying illustration is a reduced reproduction of Mr. Riley's original design for the Commemorative Diploma, which is a water-colour drawing 2 ft. 4 in. in length.*

* The copies of the Diplomas, for presentation to those who have taken part in the exhibition, were printed by Mr. Griggs of Peckham. The design was drawn on stone by the Chromo-litho Art Studio, under the direction of Miss Rushton, the manager.

(a)

Fig. 2.11.15 Part of a publication which describes the Commemorative Diploma of the Colonial and Indian Exhibition.

On page 104 reference is made to the personification of Malta on the Diploma (see Fig. 2.11.13)

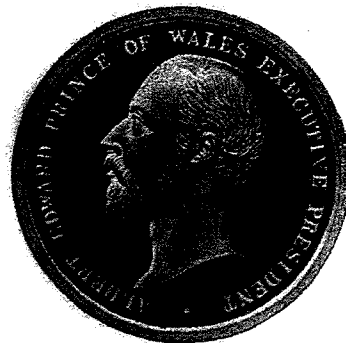
(Source: Cundall Frank, *Reminiscences of the Colonial and Indian Exhibition, 1886*)

Britannia seated to the right, supported by Commerce and Industry, is receiving the Colonies, each of which is represented by a single female figure. India holds a jar containing spices; Canada, with a Red Indian head-dress and a fur-lined cloak, bears a calumet; Australia, on whose dress kangaroos are embroidered, carries a sword in allusion to the aid which New South Wales so promptly rendered in the Soudan campaign; New Zealand bears a Maori paddle; the West Indies offers sugar-cane; the Cape holds ostrich feathers; Burmah offers a bead necklace; Malta has a spear; Cyprus is typified as Venus; and the other colonies are to be identified by typical produce or emblems. In the back-ground is Britannia's realm—the sea, with a suggestion of the white cliffs of Albion, a fort and a quay. On the sea is one of the seven troopships which are ever engaged bearing soldiers to and from the Indian Empire.

The wall of the Audience Hall is composed of granite, verd'antico and porphyry panels, with gold arabesque designs and porphyry columns. Above is a festoon of fruit and flowers. Surrounding the picture is a decorative border, on which are inscribed, at the top, on either side of the Royal arms, the names of the chief provinces of India; at the bottom, the principal divisions of Canada; and on either side, the British colonies.

COMMEMORATIVE MEDAL.

The obverse of the medal, a portrait of H.R.H. the Prince of Wales, was modelled from life and engraved by Mr. Leonard C. Wyon. On the reverse,



OBVERSE.



REVERSE.

COMMEMORATIVE MEDAL.



the name of the exhibition is surrounded by a wreath of English oak-leaves, executed under the direction of Mr. R. Hill of the Royal Mint. The medal is the exact size of this reproduction, which has been made direct from it.

mentioned the fact that the products had to be assessed and judged in London "*essi saranno contati dopo e giudicati al loro tempo.*"⁹⁶ In another stance, he confirms that this exposition was going to be an opportunity for merit.⁹⁷ A letter dated November 26th, 1886 sent from London by Prof. Dr. Nicola Zammit and Sir Victor Houlton corroborates that the Maltese Islands distinguished themselves in their talents - Malta being awarded with 374 diplomas and a number of medals (see Fig. 12.11.15).⁹⁸

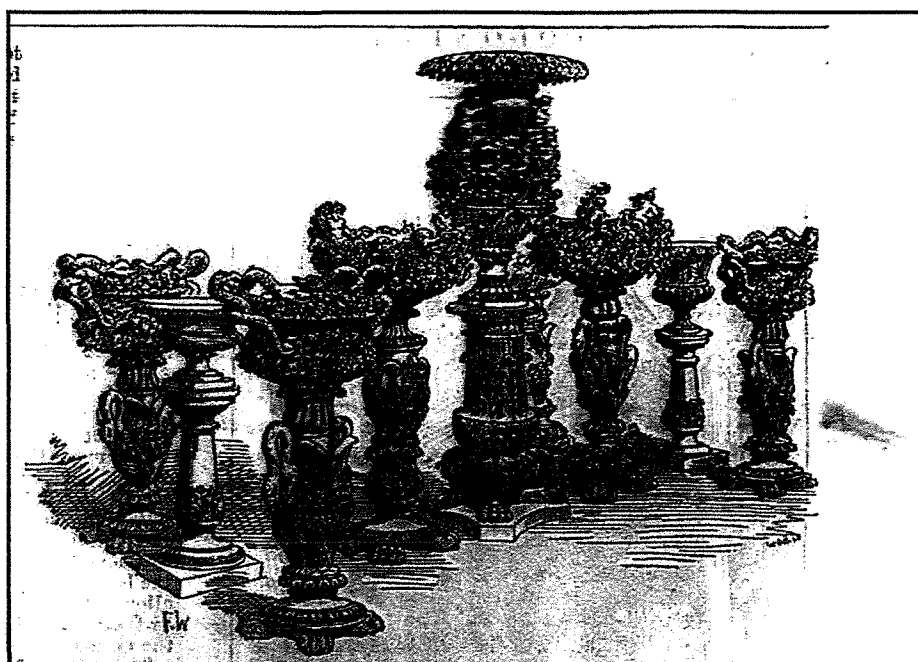


Fig. 2.11.16 Maltese Vases in the Colonial and Indian exhibition
(Source: *Illustrated London News*, October 1886)

Correspondence exchanged from London and Malta and vice versa brought forward the fact that the Committee in Malta encountered a number of difficulties during the organisation of such a large project. Divergencies between the Malta Committee and the Commissioner in London emerged on a number of occasions. This culminated in Sir

⁹⁶ Esposizione Coloniale di Londra del 1886: Riunione tenuta nella Sala del Consiglio di Governo di Malta, 21 aprile 1885: Malta Court Committee, p. 15, "essi saranno contati dopo e giudicati al loro tempo".

⁹⁷ Ibid., p. 16. In an interview held with Dr. Ramon Tonna, it was stated that his great grandfather, Mr. Raffaele Tonna exhibited his double bass (crafted and designed by himself) at the Colonial and Indian Exhibition. He was also awarded a bronze medal (still archived at Dr. Ramon Tonna's residence at St. Julians).

⁹⁸ Victor Houlton and Nicola Zammit to the Committee in Malta, letter dated, 26 November 1886, CSG 01/1886-9451.

Houlton inviting the Commission to come forward in a different manner next time they communicated with him. An interesting fact emerged from a letter dated 22nd July 1886 sent by Victor Houlton to Horatio Vella in which Sir Houlton recounts her Majesty the Queen's visit and interest in the Malta Court as proof of his outstanding managing capacities. During this visit Queen Victoria was accompanied by Princess Beatrice. In his letter Sir Houlton communicates to the Committee in Malta that the Queen's and the Princess':

attention was specially called to the goods in the Court, and Her Majesty as also Her Royal Highness The Princess Beatrice were pleased to select some of the mule cloths and several of the articles of silver.⁹⁹



Fig. 2.11.17 Colonial and Indian Exhibition Souvenir, 1886
(Source: http://www.horden.com/stockimages/large/200211_639_01.jpg)

⁹⁹ Victor Houlton to Horatio Vella, letter dated 22 July, 1886, CSG 01/1886-8266.



Chapter 3:

Analytical Overview of the Requiem Mass

Chapter 3: Analytical Overview of the Requiem Mass

3.1 Introduction

In musical history, Mass settings have formed an important part of choral music, from the Middle Ages till the present day. Composers have mostly set the 'Common' or as it is better known, the 'Ordinary' of the Mass, leaving the 'Proper' (varying with the occasion) to traditional plainsong. The exception is the Requiem Mass, of which many have been composed. The Requiem Mass or Mass for the Dead is celebrated in memory of the faithfully departed on All Soul's Day¹ or it may be sung also on the day of burial and on following anniversaries.

The purpose of the following Chapter is to identify which settings still remain in the active concert repertory. Among these are the compositions of Mozart, Britten, Faure, Verdi, Brahms and occasionally Cherubini. These compositions fall within a certain musical period with their styles, structure and form. These musical changes are analysed in sections with backing requiem mass examples. Thus, the Gregorian Mass stands as the form's oldest extant. It gradually developed and matured in varying degrees in many countries around the world according to their different cultures and traditions. Eventually, the popularity of the Gregorian Mass declined after flourishing for around six hundred years. It realized a pivotal status in music history because of its melodic content and spiritual quality, which exercised a prominent influence upon subsequent musical styles, both sacred and profane.

¹ "Odilo, Abbot of Cluny, established All Souls' Day in the eleventh century. All Souls' Day is a Roman Catholic day commemorating the faithful departed or those baptized Christians believed to be in purgatory." The Soul's Day is celebrated on the 2nd November; Alfred C. Rush, Death and Burial in Christian Antiquity. No 1 of the Catholic University of America Studies in Christian Antiquity (Washington, D.C.: The Catholic University of America Press, 1957) p. 3.

3.2 The Gregorian Requiem Mass

During the thirteenth and fourteenth centuries, there was a proliferation of votive Masses,² particularly the Requiem. This rapid growth was caused by the belief that offering prayers for souls in purgatory was the most effective way of assisting those departed souls to attain their eternal glory. Monophonic Gregorian Chant is named after Pope Gregory I (who reigned from 590 to 604) as it was he who started to collect and codify the chants that were used in churches throughout the Christian world. These chants were used in Mass celebrations of the liturgical year and the Daily Divine Office. The Chant reached the highest point of its development between 750 and 850. After this time, polyphony gradually replaced the monophonic chant composition.

The music of the Gregorian Requiem Mass was written for unaccompanied male voices, usually clergy, in monophonic style and its structure developed over the Middle Ages, reaching its present format by the 1300s. The sequence hymn, *Dies Irae*, was the last piece to be included into the Requiem Mass by the Council of Trent (1543-63), included in the Italian Rite during the 1300s, but not employed in the French Rite until the 1400s. It was unofficially removed from the rite by the Second Vatican Council (1962-65), however, there remain parishes where it is still sung to this day.

For many centuries, the Requiem Mass was in formation, however, during the lifetime of the Tridentine Council, the liturgies of the Mozarabic (Spain) and Galican (France) Rites were discarded in favour of the Roman Rite. Only the Ambrosian Rite (Milan) was spared. To this day, the Funeral Mass, as celebrated in Milan, varies somewhat from the Roman version.

3.3 The Traditional Requiem of Corsica

The origin of the traditional Corsican polyphonic music, based on improvised folk-music possesses a number of archaic traits, for example, the parallel harmonic movements of

² A Mass which is not part of the Liturgical calendar; R. Snow, Requiem Mass, Music of "New Catholic Encyclopedia" New York, 1967.

thirds, fourths and fifths. The earliest form of this type of vocal polyphony is called 'parallel organum', originating in France around 1,200 years ago. In this style, secondary voices double the principal melody at the fourth and fifth degrees of the scale.³

Much of the music of the Gallican (French) and Celtic (Irish) liturgies are now lost because they developed and disappeared before a musical notation had been created to preserve them. The music of the Corsican style was also passed on in a much similar way, for example the oral tradition. A number of Corsican Requiem Chants are preserved in a *Kyriale* that is believed to date from the eighteenth century. The *Kyriale* was not rediscovered until the beginning of the twentieth century and is currently located in Bastia, Corsica (Franciscan Provincial Monastery).

3.4 Polyphonic Settings to 1600

There are single Requiem Mass movements from the late fifteenth century. The earliest reference to a complete Polyphonic Requiem is in the will of Guillaume Dufay, a Burgundian composer (1397 - 1474) who requested:

...that twelve or more capable men on the day following my funeral sing my Requiem Mass in the Chapel of St Stephen (Cambrai) and for this I bequeath four pounds Parision.⁴

Unfortunately, there is no record of this composition.

³ The word *organum* is used to describe the duplication of a melody at a different pitch. Notable examples of vocal *organum* styles have existed since 850; Elwyn A. Weinandt, *Choral Music of the Church*, (New York: The Free Press, 1965), p. 40.

⁴ Craig Wright, "Dufay at Cambrai: Discoveries and Revisions," *Journal of the American Musicological Society* XXVII, no. 2 (1975): 175.



Fig. 3.4.1 Dufay and another major composer of the time, Gilles Binchois (c. 1400-1460).

(Source: Joseph Kerman, *Listen*)

Although Dufay is credited with originating the first known Polyphonic Requiem, the first setting composed in this style and therefore believed to be the oldest extant Requiem remaining in existence, is the setting by Johannes Ockeghem, possibly written c.1461. This was used as a model for later sixteenth century composers particularly in its use of chant. Ockeghem set only the Introit, Kyrie, Gradual (*Si Ambulem*) and Tract (*Sicut Cervus*) and varied the texture frequently ranging from two to four voices.

The fifteenth century was a period of immense activity in the development and composition of Polyphonic Music. The first Polyphonic Mass traceable to a single known composer is the *Messe de Notre Dame*, by Guillaume de Machaut (1300-1377), written in 1364 or earlier. The Requiem of Antoine Brumel, Pierre de La Rue and Johannes Prioris, Antoine de Fevin, Claudin Sermisy Jean Richafort, Pierre de Manchicourt and that of Jacobus Vaet immediately followed Ockeghem's.

Brumel and Prioris both included the *Sanctus*, *Agnus Dei* and Communion, all of which had been omitted by Ockeghem. There are several anonymous settings that survive from the sixteenth century. From Ockeghem to the end of the sixteenth century, some forty one Requiem Masses survive adopting a rather conservative style and a rigidity in structure.



Fig. 3.4.2 A Kyrie from an illuminated manuscript book of Mass music.

*The man who commissioned the production of this book is shown praying with the help of an angel, who also (below) seems to be giving a seal of approval to the family coat of arms. (Source: Joseph Kerman, *Listen*)*

registers of the bass. Franco-Flemish composers were endowed by their intrepid experimentation and imitative polyphony with a fluid treatment of the texture and a varied use of chord progressions, enhanced by suspensions.

Early Requiem settings of Fevin, Brumel, and especially de la Rue make use of imitative voice pairings. All Franco-Flemish Requiem contexts possess fragments of older plainchant tunes, primarily the Chant Incipits that were still sung before most of the principal sections of the Requiem Mass.

⁵ Similar in style to the Motet, the *Deploration* is a piece in which its composer mourns the loss of a colleague. Other names are mentioned within these compositions; Alec Robertson, *Requiem: Music of Mourning & Consolation* (New York: F. Praeger, 1967), p. 21.

3.5 The High Renaissance

The mid-sixteenth century proved to be a prosperous time for the art of vocal music. The most significant advance to take place was the gradual yet beneficial unification of the Franco-Flemish and Italian musical traditions. The Netherlands with their science of counterpoint, and the Italians, with their sense of harmonic fullness, combined to create a liturgical repertory that displayed a remarkable balance of the horizontal and the vertical formations of music, known as the *Golden Age of Polyphony*.

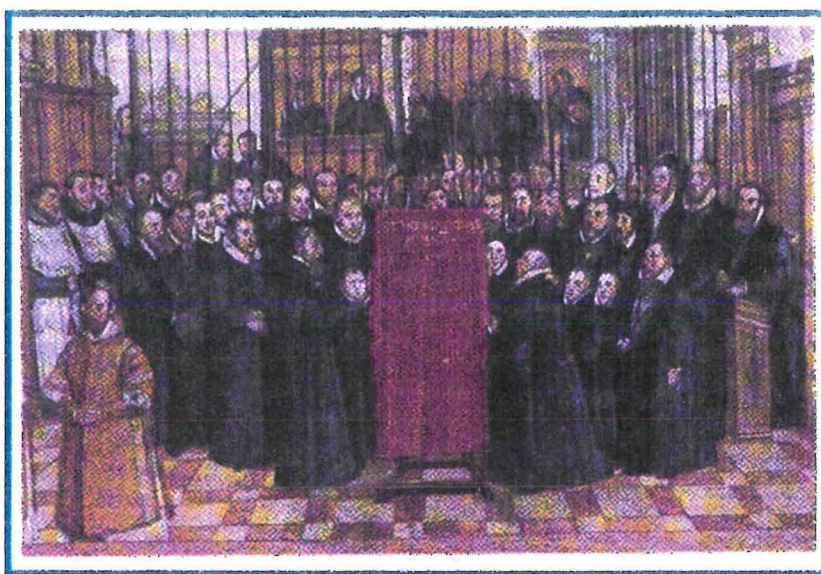


Fig. 3.5.1 Singers of the Bavarian Court Chapel in 1565 under Ronald de Lasso.
(Source: Joseph Kerman, *Listen*)

The Golden Age gave us settings by Anerio, Di Lasso (two settings), Palestrina and Victoria⁶ (two settings) to name a few. Regardless of whether it was written by Flemish composers or by Italians, Requiem Mass was an important part of musical tradition and innovation.

The *Agenda Defunctorum* is a major work that has a complete set of pieces for the Office of the Dead. It was published in Seville (1556) by Juan Vasquez (c. 1510 - c. 1575).

⁶ One of Victoria's Requiem was written on the death of Empress Maria and published in 1605. Ibid., 22.

The volume is dedicated to "*Johanni Bravo, viro nobilissimo ac domine suo.*" Of the twenty-seven pieces that constitute this opus, only six are not based upon the Gregorian melodies. Following is an outline of the work:

Matins:

<i>Title</i>	<i>Voices</i>	<i>Theme</i>	<i>Style</i>
1. <i>Regem cui</i> 1 st Nocturne	satb	Gregorian	homophonic
2. <i>Dirige, Domine</i>	satb	Gregorian	imitative polyphony
3. <i>Convertere, Domine</i>	satb	Gregorian	imitative polyphony
4. <i>Nequando rapiat</i>	satb	Gregorian	imitative polyphony
5. <i>Parce mihi</i>	ssat	original	homophonic
6. <i>Taedet animam</i>	satb	original	homophonic
7. <i>Manus tuae</i> 2 nd Nocturne	satb	original	homophonic
8. <i>In loco pascuae</i>	satb	Gregorian	polyphony
9. <i>Delicta</i>	satb	Gregorian	polyphony
10. <i>Credo videre</i>	satb	Gregorian	polyphony
11. <i>Responde mihi</i> 3 rd Nocturne	satb	original	polyphony
12. <i>Complaceat tibi</i>	satb	Gregorian	imitative polyphony
13. <i>Sana Domine</i>	satb	Gregorian	polyphony
14. <i>Sitivit anima mea</i>	satb	Gregorian	polyphony
15. <i>Spiritus meus</i>	satb	original	imitative polyphony
16. <i>Libera me</i> Lauds	satb	Gregorian	polyphony
17. <i>Canticum Zachariae</i>	satb	Gregorian	homophonic

18. <i>Requiescant in pace</i>	satb	Gregorian	homophonic
Mass			
19. Introit	satb	Gregorian	polyphony
20. Kyrie	satb	Gregorian	polyphony
21. Graduale	atb	Gregorian	polyphony
22. Tract, <i>Sicut servus</i>	satb	Gregorian	imitative polyphony
23. Offertory	satb	Gregorian	imitative polyphony
24. Sanctus	satb	Gregorian	imitative polyphony
25. Motet, <i>Sana me</i>	ssat	Gregorian	imitative polyphony
26. Agnus Dei	satb	Gregorian	polyphony
27. Motet, <i>Absolve</i>	satb	Gregorian	imitative polyphony

Because Vasquez included all the plainsong melodies used in the Polyphonic Requiem Mass and Office, the *Agenda Defunctorum* functions as a catalogue that indicates how the Gregorian Melodies, both in original form and in paraphrase, were employed by Renaissance composers in the Polyphonic Mass setting.

3.6 Masses after 1600

There were hundreds of Masses composed during the seventeenth century as composers were eager to expand their range of musical expression. The seventeenth century was witness to several monumental developments in the world of music, which simultaneously included the rise and growing art of the opera and the birth of a vast instrumental literature. The primary patrons for seventeenth century composers tended to be the Royal Courts and the Church.

Cavalli and Hasse, two uniquely gifted artists, composed several pieces of magnificent church music, as well as a series of successful, highly celebrated operas. Other

examples are Jean de Bournonville (1619), and Antonio Brunelli (three settings from 1619). Many Requiems were printed and many remain in manuscript notably in the collections of monasteries. The first instance of independent instrumental sections in a Requiem occurred at the funeral of Cosimo II de' Medici on 21 May 1621. The setting was a composite of sections written by Monteverdi, Giovanni Grillo and Francesco Usper. Giulio Strozzi who was at the service reported that:

the ceremonies began with a plaintive instrumental *sinfonia* which moved the listeners to tears. Don Francesco Monteverdi, son of Claudio sang most delicately these words of sorrow: 'O vos omnes attendite dolorem ostrum...Requiem aeternam'.....the delicate 'De Profundis' was, as it were, a dialogue between souls in purgatory and visiting angels...it was profoundly admired for its novelty and exquisiteness.⁷

In the early seventeenth century, Liturgical Music primarily accompanied the liturgy, however with the passing of decades, it began to assume a more decorative function. Liberated from restrictions of liturgical requirements and traditions, it managed to progress and develop its own independent style. Consequently, different musical styles emerged. Differences were easily cited between *stile antico*, the older Renaissance Style and *Stile Moderno*, the newer style of Baroque. The so-called *Concertatore Requiem*, which had been introduced as early as 1636 with such composers as Strauss, stands as an expression of *Stile Moderno*, although it is also comprised of various older styles and conservative elements, such as Imitative Polyphony.

Another important musical change occurring in the seventeenth century was the simple expansion of the settings through more frequent text repetition, and in particular, through more lengthy treatment of the sequence. For example Giuseppe Bonno's Requiem in C minor includes trombones, creating an extraordinary dynamic opening of the sequence.

⁷ Elwyn A. Weinandt., *Choral Music of the Church*, p. 53.

3.7 The Symphonic Requiem

During the mid-eighteenth century, a number of important musical styles – the Baroque, the Neapolitan, the Rococo, and the Viennese Classical – established an interesting coexistence. Composers of this epoch include: Handel, J.S Bach, Zelenka, and Scarlatti. Johann Christian Bach, George Reutter, and Johann Ernst Eberlin were recognized for composing Rococo Requiem settings.⁸ Having originated in the late seventeenth century, the Neapolitan School bequeathed a vast number of masterful Requiem settings. These include early works by Feo, Durante and Scarlatti, as well as the slightly later Pergolosi.

Symphonic settings by Jomelli and Paisiello were first heard in the latter half of the eighteenth century. The G Minor Requiem, the extraordinary setting composed by Mayr in 1815, stands as a landmark work in the Neapolitan Requiem tradition. In the second half of the eighteenth century the Viennese style flourished, reaching its full maturity shortly before that century’s end. During these years, Michael Haydn, Dittersdorf, Gassmann, Mozart, Pleyl, Salieri, and Eybler composed a series of elegant Symphonic Requiems. Other Requiems include: Carlo Campioni's Memorial Requiem for Empress Maria Theresia, Pasiello's Requiem for soloists, double chorus and orchestra (1789), and Giuseppe Moneta's Requiem.

Table 1 The Baroque Orchestra

STRINGS	KEYBOARD
Violins (1 st and 2 nd) Violas Violoncellos Bass viol (playing the same music as the cellos, an octave lower)	Harpsichord or organ

⁸ The Rococo is a “simplified” version of the Baroque style, appearing some thirty years prior the Baroque style. Robert Chase, *Dies Irae. A Guide to Requiem Music*, (Oxford: The Scarecrow Press, 2003), p. 183.

Table 2 The Festive Baroque Orchestra

STRINGS	WOODWINDS	BRASS	PERCUSSION	KEYBOARD
Violins 1	2 Oboes	3 Trumpets	2 Timpani	Harpsichord or organ
Violins 2	1 Bassoon		(kettledrums)	
Violoncellos				
Bass Viol				

Table 3 The Classical Orchestra

STRINGS	WOODWINDS	BRASS	PERCUSSION
1 st Violins	2 Flutes	3 French horns	2 Timpani
2 nd Violins	2 Oboes	2 Trumpets*	
Violas	2 Clarinets*		
Violoncellos	2 Bassoons		
Bass viols		* Optional	

Two other late eighteenth-century Requiem Masses were composed by the Maltese Composer Francesco Azopardi, one of which is the *Messa da Requiem*, dated 1792.⁹ It was specifically composed for the Funeral of Leopold II, Emperor of Austria.

3.7.1 Mozart’s Requiem

Mozart’s *Requiem in D Minor* (June or July to December 1791) probably the most famous Requiem ever written, was unfinished at his death and was completed by his pupil and collaborator F. Süssmayr, with various additions made by Joseph Eybler, a contemporary *Kapellmeister* in Vienna and a composer of Requiems. This composition is among the most

⁹ In his article, Noel D’ Anastas makes reference to the document (ACM Dep. 36 & 37) with a list of payments given to musicians who participated in the Funeral of the Emperor Leopold II.

important of Mozart's works as well as the most widely performed of all eighteenth-century Requiems.

Mozart scored the Requiem for SATB choir, SATB soli, and orchestra. It was commissioned by Count Franz von Walsegg-Stuppach, who had hoped to perform it on the first anniversary of his wife's death. Mozart was able to complete the Introit and *Kyrie* and sketch out the Sequence, up to the first eight measures of the *Lacrymosa*. The material for the Communion was taken from the Introit and *Kyrie*, music already composed by Mozart. Süßmayr composed much of the Sanctus and *Agnus Dei*. Eybler orchestrated the Sequence and completed up to the *Lacrymosa*. The expressiveness and intensity of the work match the misery of the circumstances surrounding its composition during the final months of Mozart's life.

The choral textures employ both imitative contrapuntal and expressive chordal writing. There are three Fugues (one double Fugue, used twice), *Kyrie*, *Hosanna*, and *Quam olim Abrahæ*. Like other Requiem settings of the period, the orchestra doubled the choral passages in the *stile antico* fugal writing, which provides a colourful melodic counterpoint and rhythmic drive in other choral passages and the solos. Some of the pictorial elements in the orchestral accompaniment include the dramatic dotted-rhythms of the stately *Rex Tremendæ*, the melodic motives of the *Confutatis*, the 'weeping' melody of the *Lacrymosa*, and the tranquil harmonies of the *Recordare*.

The structural changes to the Mass sections (the union of the Introit and *Kyrie*, as well as the *Agnus Dei* and Communion), typical of the late eighteenth-century Requiem, are also present in the Mozart work. Also, like the slightly earlier Dittersdorf setting, the music of the opening Introit material was brought back to the conclusion of the work. This technique "rounded off" the melodic structure of the piece. Despite the fact that this was the unfinished work of several individuals, it possesses an uncommon depth of spiritual feeling.

3.8 Nineteenth Century



During the nineteenth century, the traditional liturgical Requiem had evolved into a new independent musical form – the Concert Requiem, designed for performance in the concert hall and on operatic stage. Although the eighteenth-century Requiem liturgical function regulated it to a performance time of forty to fifty minutes, the larger-scale models of Gossec, Paisiello, May, Eybler, and Cimarosa served to foreshadow the style of what would eventually become the romantic standard.

Fig. 3.8.1 A nineteenth-century score of Schumann lieder.
One of the richest and most opulent Romantic styles.
 (Source: Joseph Kerman, *Listen*)

Bontempo (1818), Bottesini (1880), Donizetti (1835), Gouvy (1874), Henschel (1901), Draeseke (1876-80), Anton Nani (1886) composed Requiem Masses that required approximately one hour to perform, while settings by Berlioz (1837), Stanford (1897), Verdi (1874), Gounod (*Mors et Vita*, 1885), Sgambati (c. 1895), and Von Suppe (1855) have performance times that surpass even that. Furthermore, the collaborative *Messa per Rossini* (1869), as well as the setting by Dvorak, require almost two hours to be performed in their entirety. A sophisticated and skillfully composed work is Eybler's Requiem in C minor (1803) which is drawn on a large scale for eight voices, strings and organs.

Another important setting of the nineteenth century is Cherubini's Requiem in C minor (1817). There are no soloists and the sequence is one continuous movement. He masterfully controlled the expressive tone to shape the climaxes that lead from a deadened

grief through fear of judgment to intense supplication, ending with a kind of melancholic, accepting serenity. The work uses a Chinese gong to begin the sequence and foreshadows the spectacular effects used in Berlioz's Requiem.

Table 4 A Typical Romantic Orchestra

STRINGS	WOODWINDS	BRASS	PERCUSSION
First violins (12-16 players)	2 Flutes	4 French horns	3 Timpani
Second violins (12-16)	1 Piccolo	2 Trumpets	Bass drum
Violas (8-12)	2 Oboes	3 Trombones	Snare drum
Violoncellos (8-12)	1 English horn	1 Bass tuba	Cymbals
Bass viols (6-10)	2 Clarinets		Triangle
<i>Note: Each string section is sometimes divided into two or more subsections to obtain richer effects</i>	1 High Eb clarinet		Tubular bells
	1 Bass clarinet		
	2 Bassoons		
2 Harps			Piano

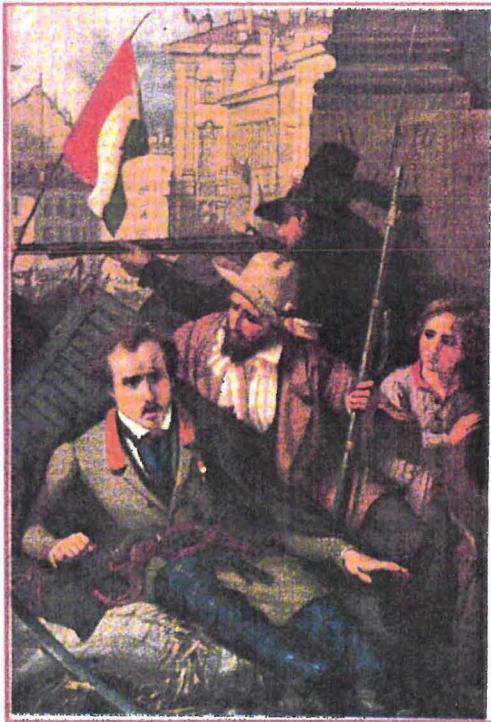
Berlioz's setting extends liturgical conventions in its massive use of orchestra and chorus. Verdi's does so in its rearrangement of the Requiem text. Berlioz's Requiem requires an orchestra of 140 players, four brass choirs, four tam-tams, ten pairs of cymbals, and sixteen kettledrums. Both Requiems have survived the initial intense musical, aesthetic and liturgical criticism.

3.8.1 Verdi's *Messa per Rossini*

Verdi composed his Requiem in memory of Alessandro Manzoni (1785-1873), author of *I Promessi Sposi*, one of the most famous Italian novels of the nineteenth century. The Requiem is an immense work - deeply moving, vividly dramatic, and thoroughly Catholic

in spirit. It is scored for SATB soli, SATB choir, and a large orchestra. Its style is derived from Italian Grand Opera, with its dramatic virtuoso solos (*Ingemisco* and *Libera*), duets (*Recordare*, *Lacrymosa*, and *Agnus Dei*), and ensemble quartet (*Domine Jesu Christe*). Classical elements, such as Fugue (*Sanctus* and *Libera Me*), Canon (*Quaerens Me*), and older *concertante* choral style (*Libera Me*, *Sanctus*, *Salva Me*, *Kyrie*, and *Huic Ergo*), play an equally important role in the work.

Romantic era '*stile antico*' is expressed in the Prelude and Fugue structure of the *Sanctus*, the four-part fugue on *Libera Me*, and the *Fughetta* at *Quam olim Abrahae*. The independent orchestra provides very colourful and dramatic accompaniment for such passages as the *Dies Irae*, which is depicted by the powerful brass and timpani orchestration. A string tremolo is used to create an ethereal atmosphere for *Lux Aeterna*.



The *Messa per Rossini*, composed in commemoration of the death of Rossini (Nov. 13, 1868) involved a list of thirteen distinguished Italian composers in the creation of this work. The musical guidelines set down by Verdi and the committee allowed the composers to achieve and maintain a high degree of stylistic, tonal, and dramatic unity. Indeed, the harmony, key choice, and dynamics are so well integrated that the various individual movements do not sound like a mere 'collection' of pieces, but rather an organic whole.

Fig. 3.8.1.2 An episode from the *Cinque Giornate di Milano*. Depicting sentiments of Italian patriotism and nationalism. (Source: Luciano Alberti, *Le Meraviglie della Musica*)

It is scored for SATBarB soloists, SATB choir (*divisi*), and a large symphonic orchestra. Evidence of *stile antico* church music is found in the four choral fugues, *Kyrie*, *Amen* (Sequence), *Hosanna*, and *Libera Me* as well as Platania's concertante setting of the *Sanctus*. Virtuoso vocal-solo writing includes the duet (SA), *Quid sum miser*; a tenor solo, *Ingemisco*; a baritone solo, *Confutatis*; an alto solo, *Agnus Dei*; a soprano solo, *Libera Me*; and the TBarB trio, *Luceat Eis*. Every major solo is accompanied by the choir. The orchestra provides a wide variety of accompaniments, ranging from the massive orchestration of *Sanctus* and *Tuba Mirum* to a more intimate scoring of the *Agnus Dei* and *Recordare*.

Table 5 Outline

Name	No. of mm.	Composer	DOB/DOD
Introit-Kyrie	129	Antonio Buzzolla	3.2.1815-20.3.1871
Dies irae	184	Antonio Bazzini	11.3.1818-10.2.1897
Tuba mirum	126	Carlo Pedrotti	12.11.1817-16.11.1893
Quid sum miser	124	Antonio Cagnoni	8.2.1828-30.4.1896
Recordare	161	Federico Ricci	22.11.1828-30.4.1896
Ingemisco	216	Alessandro Nini	11.1.1805-27.12.1880
Confutatis	176	Raimondo Boucheron	15.3.1800-28.2.1876
Lacrymosa	297	Carlo Coccio	14.4.1782-13.4.1873
Offertory	213	Gaetano Gaspari	14.3.1807-31.3.1881
Sanctus	166	Pietro Platania	5.4.1828-26.4.1907
Agnus Dei	78	Lauro Rossi	19.2.1812-5.5.1885
Communion	155	Teodulo Mabellini	2.4.1817-10.3.1897

3.8.2 Other Nineteenth-Century Requiem Masses

Fauré's Requiem (1887) is the most widely-performed Requiem of the late nineteenth Century. Fauré's music has often been described as Hellenic. Its clarity, balance, and serenity recall the spirit of ancient Greek art. His Requiem is simple in its structure with a songlike character and a restrained use of vocal and instrumental density.

George Henschel is the composer of a Requiem (1902) that juxtaposes chant and chant-like vocal sections against complex passages. Other distinguished Requiem composers of the nineteenth century include Aiblinger, Gounod, Meyberbeer, Reinicke and Rheinberger.

The general influence of Romanticism may have provoked interest in setting such a dramatic text, and the 19th century Caecilian movement¹⁰ clearly accounted for several works. Requiems of all forms have been published: settings for mixed voices, male voices, children's voices and solo voice; settings with optional instruments, with and without organ, a cappella, accompanied, and so forth. Many of these Requiems were used for a short time and then discarded and very few remain in the active repertory.

3.9 Twentieth Century

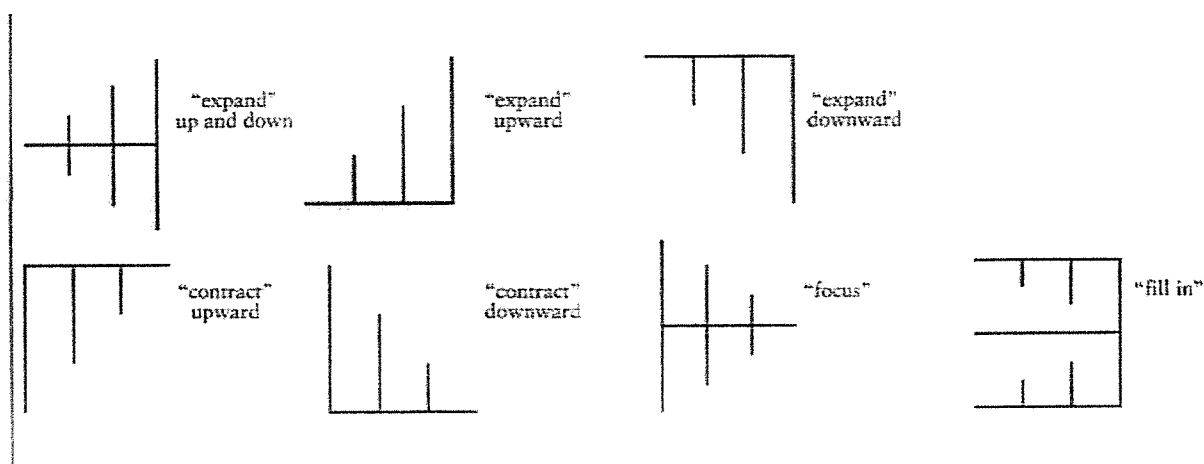
The twentieth-century Requiem demonstrates the influence of the many diverse genres, and has been composed in almost every style from the impressionism to the aleatoric and non-pitched works of the late 1900s. The language of impressionism was employed in the Requiem settings of Henri Le Francois (1942-52), Alfred Desenclos (1963), and Maurice Durufle (1947), whose Requiem remains one of the most popular settings in the repertory.

¹⁰ Caecilian Movement: This was stimulated by a romantic interest of music of the past. It brought a revival of the 16th century *a cappella* style and the restoration of the Gregorian Chant to what was thought to be its pristine form. Caecilian Requiem settings were born of such composers as Joseph Auer, Ludwig Bonvin, Eduard Brunner, Michael Dachs, among others; Patrick Liebergen, "Cecilian Movement in the nineteenth century." *The Choral Journal* XXI, no.9 (May 1981): 13.

Expressionism, a highly emotional style of music, first came to life in Germany. Ultimately, this system came to be known as ‘serialism’, invoking a system in which all twelve tones of the scale were granted complete equality. Most often, it is recognized as atonal music. Composers took advantage of the new opportunities to further push the musical boundaries until they ultimately transcended themselves into the area of non-pitched sound, examples include compositions by Georgy Ligeti (1963-65), Erikki-Sven Tuur (1994), and Renaud Gagneux (1982).

3.9.1 Gyorgy Ligeti’s Requiem Mass

Ligeti’s *Lux Aeterna* is written for sixteen solo singers and chorus; often they sing chords that include all twelve pitches of the chromatic scale. To represent these pitches and show how they develop over time, nonmusical figures are used which refer to the pitches and dynamics performed by the singers. This is shown in the following figure:



For instance, *Lux Aeterna* starts with a single pitch, which Ligeti *expands* both upward and downward by slowly adding a dense mix of pitches above and below it. At other times he starts with a single pitch and expands it upward (adding mainly higher pitches) or downward (adding lower ones). Starting with a full-range sound, Ligeti can *contract* it: either downward (by removing notes until only single low pitch remains), or

upward, or to some pitch in the middle - an effect that can be called 'focusing', in the analogy of a camera lens.

3.9.2 Other twentieth-century musical genres

Expressionism's influence can be cited in a significant number of twentieth-century concert Requiem settings, such as works by: Erich Urbanner (1982-83), Volker David Kirchner (1988) and Rafael Kulbelik (1961), among others. The *Requiem of Reconciliation*, a collaborative effort on the part of thirteen composers, stands as a good example of atonal musical styles. Moreover, a revival of the polyphonic Renaissance approach was cultivated in the unaccompanied Concert Requiem settings by Ildebrando Pizzetti (1922), Randall Thompson (1957), Georges Migot (1953), and Humphrey Clucas (1988).

Throughout the twentieth century, the gap between liturgical and non-liturgical Requiems had grown noticeably wider, culminating in a vast diversity of Requiem settings and text. For instance, Gavin Bryars applied the poetry of the *Creation Hymn*, written by Cadmeon, the oldest-known English poet, and fused it with the texts for the Introit, *Kyrie*, *Agnus Dei*, and in *Paradisum*.

3.9.3 Britten's Requiem Mass

The War Requiem is twentieth-century innovative, during which time, the concept of war had played a significant role in the history of civilization. Britten interspersed the Latin words with the poems of Wilfred Owen. This Requiem conjures up images of the battlefields of World War I. It is unified by the use of the tritone, sometimes in melodic or harmonic form; at other times in the choice of instrumental sound. The tritone appears in the first measures of the *Requiem Aeternam* and is used extensively in the *Sanctus* and *Agnus Dei*, reappearing at the very conclusion of the work.

The following is part of the text extracted from the *Liber Scriptus* in the War Requiem by Britten:

Liber Scriptus: slow and majestic.

Text: The Next War.

Theme: two soldiers from opposing armies describe their companionship with death in a sneering, cynical duet.

...Oh, Death was never an enemy of ours! We laughed with him, we leagued with him, old chum. No soldier's paid to kick against his powers. We laughed, knowing that better men would come, And greater wars; when each proud fighter brags. He warns on Death-for Life; not men-for flags.¹¹

3.9.4 Other Twentieth-Century Requiem-Masses

Other Requiems include: Hanns Eisler's *Lenin: Requiem* (1970) (composed as a tribute to the Russian leader) and Taverner's *Celtic Requiem* (1972) including a combination of liturgical text, Irish poetry and children's singing-games, linked to the idea of death. Three other Requiems are Beveridge's *Yizkor Requiem* which incorporates Jewish and Roman Catholic liturgies, Ritzen's *Chinese Requiem*, emphasizing Buddhism and Delius's *Requiem*, also known as *Pagan Requiem*.

The most recently composed Requiem is *The Fire Requiem* (*Flamma Flamma*) by Nicholas Lens (1994). This composition boldly synthesizes the Western spiritual concept of a Requiem Mass for the dead with bereavement rituals and ceremonies from non-Western cultures. *Flamma Flamma* mixes operatic and folk voices, an ensemble of traditional orchestral instruments and a diverse selection of electronic and ethnic instruments. Its unifying element, according to the program notes, is the idea of fire - as a tool of life, as a metaphor for passion, as the most potent agent of transformation in nature, as a way of disposing of the departed. The mystique of fire captured Lens' imagination as he reached his philosophical conclusion about life and death. As he states:

¹¹ Robert Chase, *Dies Irae. A Guide to Requiem Mass*, p. 443.

"To me the one thing that makes life bearable is the knowledge that it will come to an end, because accepting this is the only way to unconditionally and freely enjoy life."¹²

3.9.5 The German Requiem

The German Requiem is a musical form that constitutes a small part of a vast liturgical repertory establishing itself after the 1526 advent of Martin Luther's *Deutsche Messe* (German Mass). Lutheran Evangelical tradition made use of both Latin and German texts. Praetorius, Hassler, Senfl, and Hammerschmidt, among others composed works in both languages.

Lechner's *Deutsche Spruch von Leben und Tod* consists of fifteen German aphorisms, which are appropriate for both living and dying. These short polyphonic pieces assume a musical scheme composed in the accompanied four-part, motet-style of the Netherlands School.

Through a gradual transition, the Lutherans eventually replaced the traditional Roman Requiem with other musical forms, including the Motet, the Cantata, the Oratorio, and an extensive variety of memorial musical styles. For instance, Johan Schein (1586-1630) composed almost fifty funeral motets included in collections published in 1627, 1628, and 1645. George P. Telemann composed a number of cantata-like compositions for the deaths of nine Hamburg Mayors during his years of association with the city.

I have always been very fond of music. Whoever is proficient in this art is a good man, fit for all other things. Hence it is absolutely necessary to have it taught in the schools. A schoolmaster must know how to sing or I shan't tolerate him. – Martin Luther¹³

¹² Chaffin Susin Kovalenko. "The Twentieth-century Requiem: An emerging concept". (Washington University. Doctoral Thesis, 1971) Ann Arbor, Michigan: UMI, 1998, p. 82.

¹³ Joseph Kerman, *Listen*, 3rd ed. (New York: Worth Publishers, 1996), pg. 146.

At the height of the Enlightenment in 1791, Beethoven composed funeral music for soloists, choir, and orchestra entitled *Cantata of the Death of Emperor Joseph II*. The Protestants had discarded the traditional Latin Requiem at the beginning of the Reformation, although it remained a significant part of the Roman rites.

During the seventeenth and eighteenth centuries, the chasm of differences between the two traditions continued to expand. As more pieces in the Catholic Church had a fusion of German texts in them, known as German *Singmesse* (Song-mass), they often substituted the centuries-old Mass Ordinary. Thus, Luther's setting of the *Lied, Gelobet seist du, Jesu Christ* ("Praise be to thee, Jesus Christ") surfaced in several Catholic songbooks.

Catholic composers, among others, who contributed to the *Singmesse* genre were Ignaz Holzbauer (1711-1783), Nikolaus Betscher (1745-1811), and Johann Amon (1763-1825). During the eighteenth century, steadily increasing nationalistic impulses nurtured and vitalized the use of the German language in these mass settings, portraying the patriotic pride which culminated in the National Revolution of 1848.

The latter part of the eighteenth century is presumed to be the era when many German translations of the Requiem Mass started making their way to the forefront. The first German Requiem for the Catholic liturgy is a setting composed in 1790 by Peter van Winter, scored for soloists, choir, and orchestra, which incorporated both Latin and German texts.

German text settings continued to appear in the late nineteenth century. The most famous *Deutsches Requiem* dates from this era. Brahms's beloved setting, scored for SATB choir, soprano, and baritone soloists, and orchestra is performed regularly in concert halls and churches around the world. In choosing certain texts from Luther's translation of the Bible – taking excerpts from the Old Testament, the New Testament, as well as from the Apocrypha – Brahms avoided any specific mention of Christ or even a final redemption at the hands of God: instead, he focuses on the every human sentiment which surround the death of a loved one. The Requiem, like many other vocal works of Brahms, deals with the transience of life, the hope of a final resolution, and a reward for effort and is clearly not intended to be performed as a mass *for* the dead but rather as a consolation *about* the dead,

for the living. Hugo Kaun (1921) followed the romantic musical tradition of Brahms German Requiem with the concert setting for soloist, male choir, and orchestra. Although Kaun and Brahms both utilized Biblical texts, neither distanced themselves from the traditional Requiem format.

One of the unique settings of a German Requiem of the twentieth century is the *Alpenländisches Requiem* composed by Johann Zehetbauer in 1981. There exist several varieties of the German Requiem text, however, the one most frequently used appears to be the German translation of the Latin liturgy based upon the words of Schott's *Messbuch*.

3.9.6 The Anglican, The Byzantine-Greek, The Russian Orthodox, The Serbian Requiem and The Armenian Orthodox Requiem

Other requiems are the Anglican Requiem, the Byzantine-Greek Requiem, the Russian Orthodox *Panikhida*, the Serbian Orthodox Requiem: *Opelo* and the Armenian Orthodox Requiem. The Anglican Requiem is an English-language work based upon the texts of the English Books of Common Prayer of 1552. John Merbecke (c. 1505 - c. 1585) is credited with composing the first musical setting of the Anglican Burial Service. Displaying a more ecumenical spirit, many twentieth-century composers expanded the scope of their settings with an integration of both the Roman Catholic and Anglican Requiem texts. The most prominently included Latin texts are *Requiem Aeternam*, *Pie Jesu*, *Sanctus*, and *Kyrie*. Herbert Howell's work and John Rutter's popular setting, both entitled *Requiem*, serve as examples of other works derived from the English tradition.

The Greek rite was adopted by all Eastern Christian churches, including the Syrian, Egyptian, Armenian, Georgian, Serbian, Ukrainian and Russian liturgies. Paralleling the system of eight Gregorian modes is the eight Greek modes called *oktoechos*. The chants of the Greek tradition have remained monophonic, similar to the Gregorian Melodies of the West, but with the presence of the drone, called an *ison*.

The current Requiem melodies used in the Greek liturgy date back to the eighteenth century and are based upon earlier traditional tunes and have employed Middle Byzantine Notation. Thus, the music of the Greek Funeral can be divided into five major sections: The *Trisagion*; Funeral Hymns, the *Idiomela*, *Prokeimenon*, and the *Prosomia*. The *Trisagion* is the hymn, *Holy God, Holy Mighty*.

In the Russian Orthodox Church, the Requiem Office for the Dead is referred to as the *Panikhida*. The two principal ideas associated with the *Panikhida* are sorrow (death of man) and illumination (spiritual joy and glorification of God). Its structure is said to have been established by Ivan the Terrible in 1548.

Although the *Panikhida* has a basic text, translations of the text from the original Slavonic into foreign languages have led to a number of slight variations in the text. Most of the service can be chanted, but many composers chose certain portions for choral treatment. Nikolai Lebedev (1947-2000) made a complete setting of the traditional *Panikhida*, based on an unaccompanied, four-part choir that closely follows the harmonic idiom of the early twentieth century.

The Serbian *Opelo* is, in all essential aspects, the same as the *Panikhida* of the Russian Orthodox Church. A notable difference between the two rites appears to be that although the composers of the Russian service tended to set the same pieces (just as the Roman Rite), Serbian composers exhibit more freedom of choice in selecting the texts set in polyphonic style.

Examples of this musical genre are twentieth-century works by: Stevan Hristic, Stean St. Mokranjac, Nenad Baracki, and Milos Raikovich. Another setting of the *Opelo* is that composed by Kostic, *Opelo Pesniku Poginulom od Bombardovanja* ("Requiem in Memory of a Poet Killed by Bombing"), a cantata for tenor soloist, mixed choir, children's choir, and chamber orchestra, 1964.

In 404 A.D., the monk, Mesrop-Mashtots, created an alphabet for the Armenia language and by 552 A.D., the Church in Armenia began to enjoy its autonomy. Like all other branches of the Christian Church, Armenian liturgical music employed a series of

eight modes, to which the chants were sung. The Requiem melodies were sung in monophonic fashion for more than 1,500 years until the Armenian composer-priest, Komitas, composed the first polyphonic arrangements in the early twentieth century.

Unlike most of the Orthodox liturgies, the Armenian Church has accepted the use of the organ to accompany the service music. Komitas Vartapet (1869-1935) occupies a special position in the history of Armenian music. The homophonic texture of Komitas' arrangements was conceived in a linear, polyphonic style. Loris Tjeknavorian's *Armenian Requiem*, scored for soprano and tenor *solis*, SATB choir and orchestra is divided into three sections: Creation, Betrayal, and Resurrection. The thematic material of the Requiem is based upon the ancient, traditional Armenian Requiem Melodies (fifth to tenth centuries).



Chapter 4:

**Analytical Study
of Anton Nani's
Requiem**

Chapter 4: Analytical Study of the *Requiem Mass*

4.1 Introduction

In his book on Beethoven's *Missa Solemnis*, William Drabkin notes the importance of musical qualities that can be understood independently of the text. But then rightly warns that "it would be a mistake to suppose that these musical features manifest themselves in the same way here as in, say, a sonata or symphony."¹ This also applies to the *Requiem Mass*. However, like that of Verdi, confusion over the work's genre has come from the other direction, i.e. that of regarding the works as an unstaged opera. It is more appropriate in describing the *Requiem* as being somewhere in the middle of the spectrum between opera and symphony. At times the music traces its own expressive plot virtually unaided by the text. This is especially true where the text is brief and lacks sharp mood swings (e.g. *Kyrie*, *Quid sum miser*, and *Agnus Dei*). However, at other times, Nani is acutely attentive in shifting the imagery in the text and giving individual singers the role of characters, almost as in opera, before retreating into anonymity.

Despite the many similarities to Verdi's *Requiem Mass*, the exclusion of female singers in Nani's *Requiem* is one of the main distinguishing factors between the two. This reflects the established local contemporary convention of having only male choirs for church functions, thus making Nani's *Requiem* different in choral writing from Verdi's. The latter's choral texture has a wider mixture of imitative polyphonic style and chordal writing due to the inclusion of female parts. On the other hand, similar to Verdi's *Requiem*, Nani's movements in the *Requiem Mass* exhibit profuse subtlety, and in some cases, dramatic changes in tempo, key, and dynamics. Regardless of these complexities, Nani's music flows in a natural progression. The orchestration deals not only with technical matters, but also with the emotional temperament of the high, medium and low ranges of various instruments. Moreover, the dynamic of slow movements/sections

¹ David Rosen, *Verdi Requiem* (Cambridge: Cambridge University Press, 1995), p. 107, citing *Beethoven Missa Solemnis*.

followed by faster movements/sections in the *Requiem* serve as an emotional vent, which is basic to operatic structure. Nevertheless, in Nani's *Requiem* the range of tempos is narrower than that of operas. The fundamental tempo in the *Requiem* is the common time, ranging between 72 and 88 beats per minute. Thus, the *Requiem* does eschew some of the variety of metres and rapid tempos found in operas.

Evidently, the *Requiem* was performed in many distinct church services, such as in the Mass for the dead and in memory of the faithfully departed². It was first performed at St. Paul's Shipwreck Basilica, as part of the religious ceremony, for the first anniversary of the death of Nani's mother. Nani's *Requiem* can surely be classified as 'dramatic' in the sense of it being 'forcefully effective,' but it would be difficult to consider it 'dramatic' in a more central and restricted sense of it resembling a literary drama. In every event of the *Requiem*, the fact that singers rapidly assume, and just as rapidly discard, their roles as characters means that consistency of characterisation is not an issue. The latter point is especially clear in the ensembles in the *Requiem* which lack the dramatic conflict among participants that so often motivate Romantic operatic ensembles. In most of the movements, Nani concentrates on developing his principal theme. Furthermore, once all the characters in an operatic '*finale concertato*' have entered and they begin to sing together, the counterpoint is generally *non-imitative*.

In the *Requiem* the most obvious source of coherence is the unity that comes from the system of reprises of the *Requiem aeternam* and the *Dies irae*. The reappearance in the final movement of music heard earlier is not only a common procedure in nineteenth-century music in general but also has precedents in other Requiems, including the Requiems of Verdi, Michael Haydn, Pasiello, Mozart, and Berlioz.³ The following is a study of Nani's *Mass*, divided according to its different sections, giving a movement by movement analysis.

² On many instrumental and vocal parts of the *Requiem Mass* (catalogued at the Mdina Archives) one can find a number of names of the departed souls written by musicians performing in the respective church service. The majority of these deceased were the 'bonton' of Maltese Society. Moreover, according to Mr. Mario Nani, various persons were interested in having the Nani's *Requiem Mass* performed during their funerary service. The persons concerned left a sum of money in their deeds to serve as payment for the musicians and other expenses involved in setting up such a performance.

³ Of these only Pasiello's and Verdi's work concludes with the *Libera me* movement.

4.2 *Requiem and Kyrie*

Nani set the *Requiem Aeternam* (i.e. the Introit of the Requiem Mass) and *Kyrie* as two discrete but linked numbers (other composers like Cherubini and Berlioz had integrated the two liturgical texts into a single movement). The following are the key and the number of measures of the *Requiem Aeternam* and *Kyrie* of Nani's *Mass*:

Key: A Minor tonicising to A Major;

No. of measures: 143 mm.

4.2.1 *Requiem Aeternam*

The setting of the *Requiem Aeternam* is as follows:

Singers: Four-part choir;

Measures: 1-87;

Instruments: Full orchestra;

Key: A minor;

Tempo: *Andante Melanconico* going to *Poco piu`*, to *Tempo primo*;

Time Signature: C

The text of *Requiem Aeternam* is reproduced in Figure 4.2.1.1 and its musical structure is analysed in Table 4.2.1.1. In the first movement, Nani followed the ABA structure suggested by the liturgical text. This movement has two statements of the *Requiem Aeternam* antiphon. These are virtually identical and therefore take the form of A and A¹. In between these the two statements, the composer introduced the canonic contrasting Psalm verse *Te decet hymnus*. This sequence is thus structured as A-B-A¹. The latter statement is the link to the *Kyrie* section, which follows.

Fig. 4.2.1.1 *Requiem Aeternam*

Antiphon:	<i>Requiem aeternam dona eis, Domine: et lux perpetua Luceat eis.</i>
Psalm:	<i>Te decet hymnus, Deus, in Sion, et tibi reddetur votum in Jerusalem: exaudi orationem meam, ad te omnis caro veniet.</i>
Antiphon:	<i>Requiem aeternam dona eis, Domine: et lux perpetua Luceat eis.</i>

Table 4.2.1.1

Section	Text (commencing from...)	No. of measures	Cadence	Key
A	<i>Requiem aeternam</i>	1-33	Perfect Authentic	A minor
B	<i>Te decet hymnus,</i>	34-68	Imperfect Authentic	C Major
A ¹	<i>Requiem aeternam</i>	69-87	Semi	A minor

Section A of the slow movement *Andante Melanconico* begins quietly, with the tremolo on the note A on the timpani, lasting 4 mm. with a crescendo from m. 3 to m. 4. The strings, woodwinds, trombone and ophicleide⁴ play the evocative theme based on the tonic (on A) which is repeated until m. 33. The accent on the *Gran cassa* gives the main

⁴ From this point onwards I will refer to this instrument as the tuba.

theme that particular touch of power and grandiosity. After the introductory measures by the orchestra, the role of the choir in the antiphon is limited to syllabic declamation, mainly on *sotto voce* repeated notes.

The cross relations and the high level of dissonance act as a foil for the passages. At the phrase *et lux perpetua* there is a sudden turn to the parallel C Major tonality – “a soft ray of sunlight” according to the pseudo arch-formalist Eduard Hanslick – *a subito pp* dynamic after a preceding *sforzando*⁵. The wide use of chromatic harmony at the phrase *Domine dona eis* (Fig. 4.2.1.2) leads the way to the solo clarinet in m. 23 (Fig. 4.2.1.3). The motive played by the clarinet is also performed by the first tenor singing *et lux perpetua*, a major third lower. In m. 24 the first and second bass come in in imitation. This imitative part ends at m. 26 which is followed by a *pizzicato* arpeggiation played by the strings. This gives a flowing touch to the music, acting as a link to the resumed imitative motive in m. 30, ending in m. 33.

Fig 4.2.1.2



Fig. 4.2.1.3



⁵ David Rosen, *Verdi Requiem*, p. 101, citing *Verdi's Requiem*.

Nani conceives the *Requiem Aeternam* movement as basically tragic, with *et lux perpetua* offering a sense of solace (Fig. 4.2.1.4 and Fig. 4.2.1.5). The first section ends softly on a perfect authentic cadence in A minor in mm. 32-33 (see Table 4.2.1.1).

Fig. 4.2.1.4

Violin I
Violin II
Viola

4a corda.....

pp

pp

pp

This musical score shows the first three staves of a section. The top staff is Violin I, the middle is Violin II, and the bottom is Viola. All three staves are in treble clef with a common time signature (C). The music consists of a series of eighth notes in the first measure, followed by a half note in the second measure. The dynamics are marked 'pp' (pianissimo) for each instrument. Above the Violin I staff, the text '4a corda.....' is written, indicating a change in string position.

Fig. 4.2.1.5

Tenor II

ne et lux per - pe - tu - a et lux per

This musical score shows a single staff for Tenor II. The staff is in treble clef with a common time signature (C). The music consists of a series of eighth notes in the first measure, followed by a half note in the second measure. The lyrics 'ne et lux per - pe - tu - a et lux per' are written below the staff.

In section B *poco piu'*, the choir sings the psalm verse *Te decet hymnus* (mm. 34-68) which is accompanied by the tonic note of C Major preceded by decorative notes played *sforzato* by the strings. This opening theme of the section is the only distinctive material in the movement. The second section, which is in the relative Major (key of the III – C Major), starts out with a point of imitation with entries in the baritone, followed by

the 2nd tenor and the 1st tenor in intervals of thirds. In m. 43 it abandons imitative texture once all the voices have entered together.⁶

In the phrase *exaudi orationem meam*, in m.54, the solo played by the bassoons and horns anticipates another imitative section sung by the choir. The imitation ends at m. 62. The dry and austere scoring, imitation and melodic material – evoking the *stile antico* – serves to distance Nani's *Requiem* from the world of opera, which at times prevails throughout the work. Section B ends in mm. 67-68 on an imperfect authentic cadence in C Major (see Table 4.2.1.1).

The last section A¹ (the antiphon) is a repetition of the first section without the first fifteen introductory measures. The voices enter together without the anticipatory notes sung by the bass in the first section in m. 16. All the musical material of the last section (mm. 69-87) is derived from the first section. Section A¹ ends on a semi cadence in mm. 86-87 (see Table 4.2.1.1) leading to the *Kyrie*. Hence, the movement is based on three complete harmonic movements, forming a full sectional ternary form.

⁶ Nani's setting recalls the *Te decet hymnus* of Verdi and Cherubini's *Requiem* (although in the latter the orchestra discreetly doubles the vocal parts).

4.2.2 *Kyrie*

The setting of the *Kyrie* is as follows:

Singers: Four-part choir;

Measures: 88-143;

Instruments: Full orchestra (minus *gran cassa*);

Key: A Major;

Tempo: *Animato*;

Time Signature: **C**

The text of the *Kyrie* is reproduced in Figure 4.2.2.1 and its musical structure of is analysed in Table 4.2.2.1

Fig. 4.2.2.1 *Kyrie eleison*

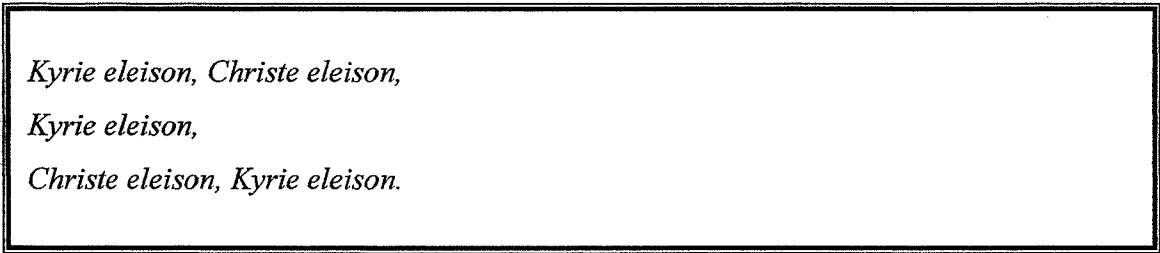


Table 4.2.2.1

Section	Text (commencing from...)	No. of measures	Cadence	Key
A	<i>Kyrie eleison,</i>	88-107	Semi	A Major
Bridge	<i>Christe eleison,</i>	107-117	Semi	B Major to E Major
A ¹	<i>Kyrie eleison,</i>	117-143	Plagal	E Major to A Major

The animato opening of the *Kyrie* marks a new stage in the discourse. The bassoon and the strings initiate a steady eighth-note pulsation, a dance-like accompaniment to the baritones and basses (Fig. 4.2.2.2). The trumpet plays the same lyrical melody sung by the singers. Moreover, in the *Requiem Aeternam* (A sections) the tonal procedures were static, rooted to the tonic (minor and major) with a tonal digression in the B section reached by juxtaposition. Hence, the repetition of the antiphon (*Requiem aeternam*) could therefore be exact, without tonal adjustments. It represents a return to the starting-point, rather than a step forward or a synthesis. For these reasons, the Introit, *Requiem Aeternam*, sounds like a preamble, leading to the *Kyrie* section.

Virtually, all the musical material in the movement is drawn from the opening of the basses' melody singing *Kyrie eleison* and from the instrumental countermelody. After the four choral parts enter with the melody, first enunciated by the basses I and II, the full four-bar phrase reappears in the 1st tenor, oboe and clarinet lines in mm. 95-102. In m. 102 this theme comes in again (the choir singing *Christe eleison*) with variation in rhythmical and intervallic alteration (Fig. 4.2.2.3). The baritone enters in m. 102 followed by the 2nd tenor and the 1st tenor in imitation. The oboe, which enters in m. 104, plays in unison with the 1st tenor. The imitation comes to an end in m. 108 once all the voices entered together. This theme never reappears as a whole again but in shorter, more flexible motives which are derived from it. The first section ends on a semi cadence in mm. 106-107 in A Major (see Table 4.2.2.1). The tonal procedures of this movement also play an important part. Rather than remaining in the tonic (A Major tonality), the music pushes onward to temporary modulations and returning to the tonic mode (A Major) in m. 136. This tonal striving is in contrast with the Introit.

Fig. 4.2.2.2



Fig. 4.2.2.3



Mm. 107 to 111 form a bridge with temporary modulations mainly from B Major to E Major. In this section, Nani creates musical interest by a climax in the orchestration. Here the choir sings the phrase *Christe eleison* in unison, whilst the strings play in full force in octaves with the woodwinds with strong accents on the second b. of mm. 107 and 109. The music calms down and fades away in m. 113 with the soft introduction of the clarinet solo and bassoon, accompanied by the horns and violoncello. The ending of the bridge, which intertwines with the beginning of section A¹, ends on a semi cadence in B Major (see Table 4.2.2.1).

In the beginning of section A¹, in m. 117, there is a return of the main opening theme (sung by the choir) of section A. This is played by the flute and sung by the 2nd tenor in octaves with the oboe, with a flowing soft accompaniment on the strings, which differs completely from the orchestration of section A. In m. 120, the flute, oboe, tenor I, tenor II, and baritone are again set on the main theme and accompanied by a soft sweet solo played by the 1st and 2nd horns in m. 121.

A contrast in dynamics is evident from mm. 128 to 129 (typical of romantic musical expressions) where the music fluctuates from *pp* to *ff*. In this part, the introduction of the timpani renders the music powerful but solemn. In m. 136, the choir and orchestra perform short motives of the theme. In the same m., the *decrescendo* leads the way to a sudden return to the tonic mode (A Major). This last section ends on a plagal cadence in mm. 139-140 (see Table 4.2.2.1). The *ff* in the last two measures (142-143) creates a full dynamic force to the ending of the movement. Hence, the movement forms a continuous rounded binary musical layout: AB||A¹. In the last part of this section, one clearly notes the consequent emphasis on the techniques of variation and transformation.

4.3 *In Memoria Aeterna*

The setting of the *In Memoria Aeterna* is as follows:

Singers: Duet for baritone & bass;

Measures: 144-218;

Instruments: Full orchestra;

Key: D minor;

Tempo: *Andante Melanconico*;

Time Signature: shifting from **C**, to Canon **♩** and going back to **C**.

The text of the *In Memoria Aeterna* is reproduced in Figure 4.3.1 and its musical structure is analysed in Table 4.3.1.

Fig. 4.3.1 *In Memoria Aeterna*

*Requiem aeternam dona eis, Domine
et lux perpetua luceat eis.
In memoria aeterna erit justus:
ab auditione mala non timebit.
Absolve, Domine, animas omnium fidelium
defunctorum ab omni vinculo delictorum.
Et gratia tua illis succurrente,
mereantur evadere judicium ultionis,
et lucis aeternae beatitudine perfrui.*

Table 4.3.1

Section	Text (commencing from...)	No. of measures	Cadence	Key
A	<i>Requiem aeternam</i>	144-162	Perfect Authentic	D minor
Bridge	<i>In memoria aeterna</i>	163-180	Semi	A minor
B	<i>Absolve, Domine,</i>	181-218	Perfect Authentic	A minor to D minor

This movement, consisting of the gradual and tract, is rarely traceable in the Requiem Mass. The text in the movement follows that of the *Requiem Aeternam* with the *In Memoria Aeterna* text added. The first section of the movement *Andante Melanconico*, which starts at m. 144, is thematically based on the *Requiem Aeternam* movement’s opening theme, followed by a ten-measure canonic segment forming the middle section (acting as a bridge). The melody based on the melodic minor mode (in D minor tonality) played by the oboe, horns, clarinet, and sung by the baritones and basses (in mm. 152 to 155) creates a sense of continuous harmonic elaboration (Fig. 4.3.2). The high long note C played *pp* by the strings accompanying this melody gives way to the subsequent passage played by the flute in mm. 156 to 162. The flute and oboe are here accompanied by the *pizzicato* arpeggiation played by the violoncello. This passage is the fulcrum of the whole movement (Fig. 4.3.3). It creates a pure sense of fluidity, forming a touch of mystery which fades away very softly and very gently (*morendo*) with the entry of the oboe in mm. 160-162, ending the first section on a perfect authentic cadence in D minor (see table 4.3.1).

Fig. 4.3.2



Fig. 4.3.3



Starting in A minor, the canonic middle section (the bridge) is a sudden turn to the operatic dance-like style. The bassoon, the two soloists and violoncello perform the same line in the same pitch. This section ends on a semi cadence (II7 to V of V) in mm. 179-180 (see Table 4.3.1).

Section B, beginning in A minor at m. 181, follows the same tempo of section A with a totally different thematic layout and orchestral structure. At mm. 182 to 183 the main theme is sung by the baritone and played by the clarinet as a solo (Fig. 4.3.4), which is then taken up by the bass in m. 184. The theme is performed again in m. 186 by the oboe and the two basses accompanied by a continuous steady rhythm played by the second violins. The 1st violins and violas join forces in m. 189 performing the same fixed rhythmic pattern. In m. 190 the *crescendo* is reinforced by the trill on the timpani, reaching a *fortissimo* climax in m. 193.

Fig. 4.3.4



The music comes to a halt by an abrupt change in the dynamics occurring with the sudden *pp* in m. 194. In the following three measures, the theme is slightly modified by a rhythmic diminution forming a less agitated section, thus giving the music a different melodic structure. The parts performing the theme are the clarinets, violoncello and the two bass sections of the choir. In m. 197 the music progresses again with the application of the same previous rhythmic pattern and flow. The *crescendo* in m. 196 reaches its full impact in m. 201.

Mm. 202 to 204 are an exact repetition of mm. 194 to 196. The subsequent four measures create again a link to the different layout of mm. 206 to 210 (except for the rhythmic pattern in the woodwinds which is the same rhythm employed by the violins in the previous sections). In mm. 205 to 212 this rhythm is shifted to the flute and oboe parts and transferred to the strings (violoncello and double bass) in mm. 213 and 215.

The movement ends with a *crescendo* and then softly to a *subito piano* in mm. 215 to 216. In order to reaffirm the home key D minor, the composer utilized the tonic (D) in all last three measures. The dominant in m. 215 forms a perfect authentic cadence from mm. 216 to 218 in D minor (see Table 4.3.1). The two sections of the movement form a simple sectional binary-double harmonic layout, having two complete harmonic parts with a bridge in between the two sections.

4.4 The *Dies Irae*

The following are the key and the number of measures of the *Dies Irae* of Nani's *Mass*:

Key: Beginning in C minor, ending in F minor;

No. of measures: 909 mm.

The original poem consists of eighteen rhymed stanzas: seventeen tercets and a final quartin, the final unrhymed and unmetrical pair of lines being a later addition.⁷ The stanzas are divided in eight sections. Like the *Stabat mater dolorosa* (another renowned thirteenth-century Sequence often set to music), the text commences with an emotional, indeed near-hysterical, description of the scene, written in the third person. It is not until the seventh stanza, part of the section *Quid sum miser*, that the speaker emerges, using the first person and the vocative case and imperative mode.

In the final quatrain (beginning *Lacrymosa dies illa*), the vocative case and imperative mode continue and, although there is a shift back to the third person, in the fourth line (*Huic ergo parce Deus*) the poet probably meant *huic* as a self-dramatizing reference to the speaker himself, not to another *hominem reum*. That is, there is no reason to suppose that the poet intended a shift of persona. Throughout the poem it is the terrified sinner who speaks, although at the beginning and ending of the poem he retreats into the third person to give a more forceful message. As for the final couplet, it was obviously added for doctrinal rather than aesthetic reasons. It takes away the penitential tone of the entire poem, changing the plea for the speakers's own salvation to the salvation of others instead, *Dona eis requiem*. However, whatever the medieval poet might have meant and his contemporary audience might have understood, Nani seems to have read the poem in a more complex manner. Appropriately, almost without exception, these central sections are allotted to the soloists who speak as individuals.

⁷ *The New Grove*, 1980 ed., s.v. "Dies Irae", by John Caldwell.

4.4.1 *Dies Irae*

The setting of the section *Dies Irae* is as follows:

Singers: Four-part choir;

Measures: 219-310 mm;

Instruments: Full orchestra;

Key: C minor;

Tempo: *Allegro agitato*;

Time Signature: C.

The text of the *Dies Irae* is reproduced in Figure 4.4.1.1 and its musical structure is analysed in Table 4.4.1.1

Fig. 4.4.1.1 *Dies Irae*

Dies irae, dies illa

Solvat saeculum in favilla,

Teste David cum Sibylla.

Quantus tremor est futurus,

Quando iudex est venturus,

Cuncta stricte discussurus!

Table 4.4.1.1

Section	Text (commencing from...)	No. of measures	Cadence	Key
A	<i>Dies irae,</i>	219-252	Semi	C minor to G minor to C minor
B	<i>Quantus tremor</i>	253-273	Perfect Authentic	Modulating
A ¹	<i>Dies irae,</i>	274-298	Perfect Authentic	C minor
Coda	<i>Teste David</i>	298-310	Tonic pedal	C minor

One could describe this movement as a cataclysmic storm. The first section of the aria (*Allegro Agitato*) starts with a powerful steady tremolo played on the timpani with a rapid eighth-note-arpeggiation in the violoncello, double bass and bassoons. This is mingled with a fluid rhythmic passage played by the violins and a chromatic line performed by the brass section, thus creating a continuous powerful movement. The choir sings long notes in unison depicting fear and regret. This type of rhythm appears a number of times in the *Requiem Mass*.

In m. 229 the strings play vigorously a sixteenth-note scale starting on the dominant note G, reaching G minor in mm. 235-236, and going back to C minor in a succession of V-I chords in mm. 237 and 238. In m. 237 there is a change in theme, where the choir and orchestra (except for the strings, playing a triple appoggiatura) perform the same rhythmic melodic structure. The syncopated three-bar rhythm of mm. 241-243 is an example of breaking off a well-established rhythmic pattern. The transformed orchestration moves from the lament figure of the grace notes appearing in the flutes, clarinets and strings (in mm. 231 and 235 and in mm. 237-241) to the forceful accented tones (the arpeggiation in mm. 245-251 played by the 1st violins) elicited from the rhythmic passage played by the strings in the opening measures of the movement. An abrupt VII7 chord in m. 247 creates a sense of obscurity. Section A ends in mm. 251-252 on a semi cadence in C minor (see Table 4.4.1.1).

The second section, B, (beginning at m. 253) modulates, going to several keys. The theme (based on a mere rhythmical declamation) starts out with a point of imitation with the first entry sung by the 1st tenors, in unison with the 2nd tenors, at m. 253 and followed by the baritones and basses in m. 255. This is accompanied by a quiet tremolo played by the violins, reminiscent of Verdi's *Quantus tremor* staccato 'clockwork' version. The touch of the tremolo played *ff* throughout the whole movement can be associated with death's torment. The chromatic harmony used in mm. 263-264 recalls mm. 21-22 in the *Requiem Mass*'s first movement. Nani often used this type of structure when shifting to sections and movements. Section B ends on a perfect authentic cadence in G minor in mm. 267-268 (see Table 4.4.1.1) with a prolongation of the cadence lasting till m. 273.

The musical material used in mm. 274-310, except for an eighth-measure passage which is skipped, is a complete recapitulation of the first section of the *Dies Irae*, ending on a perfect authentic cadence in C minor (VII7-I) in mm. 297-298 (see Table 4.4.1.1). The coda, which is all based on the tonic (C minor tonality), is infused by a chromatic rhythmical passage played by the string and woodwind sections. Moreover, in mm. 298-305, the composer used the same material as m. 222 (also found in the *Requiem* movement) shifting the chord structure from the bass (of the brass section) to the top line of the strings with the application of a different orchestration (Fig. 4.4.2.1). The movement is based on a sectional ternary form, having two distinct sections (A and B), a quasi repetition of the first section A¹ and a coda.

Fig. 4.4.2.1

This musical score shows the first two measures of a section for woodwinds and strings. The woodwind section includes Flute, Oboe, Clarinet in B $\flat$, and Bassoon. The string section includes Violin I, Violin II, and Viola. All instruments are playing in a key with two flats (B $\flat$ major or D $\flat$ minor). The woodwinds have a dynamic marking of *[ff]* (fortissimo) and the strings have a dynamic marking of *[ff]*. The woodwinds also have a marking *[a2]* above the first measure. The notation is as follows:

- Flute:** Treble clef, key signature of two flats. Measure 1: G $\flat$ 4, A $\flat$ 4, B $\flat$ 4. Measure 2: C5, D5, E5, F5, G5, A5, B5, C6.
- Oboe:** Treble clef, key signature of two flats. Measure 1: G $\flat$ 4, A $\flat$ 4, B $\flat$ 4. Measure 2: C5, D5, E5, F5, G5, A5, B5, C6.
- Clarinet in B $\flat$:** Treble clef, key signature of two flats. Measure 1: G $\flat$ 4, A $\flat$ 4, B $\flat$ 4. Measure 2: C5, D5, E5, F5, G5, A5, B5, C6.
- Bassoon:** Bass clef, key signature of two flats. Measure 1: G $\flat$ 4, A $\flat$ 4, B $\flat$ 4. Measure 2: C5, D5, E5, F5, G5, A5, B5, C6.
- Violin I:** Treble clef, key signature of two flats. Measure 1: G $\flat$ 4, A $\flat$ 4, B $\flat$ 4. Measure 2: C5, D5, E5, F5, G5, A5, B5, C6.
- Violin II:** Treble clef, key signature of two flats. Measure 1: G $\flat$ 4, A $\flat$ 4, B $\flat$ 4. Measure 2: C5, D5, E5, F5, G5, A5, B5, C6.
- Viola:** Alto clef, key signature of two flats. Measure 1: G $\flat$ 4, A $\flat$ 4, B $\flat$ 4. Measure 2: C5, D5, E5, F5, G5, A5, B5, C6.

4.4.2 *Tuba Mirum*

The setting of the *Tuba Mirum* is as follows:

Singers: Solo Baritone;

Measures: 311–361;

Instruments: Full orchestra;

Key: F minor (ending on Ab Major);

Tempo: Beginning as *Andante Sostenuto*, going to *Cantabile* from m. 338 to m. 345, and *allegro* from m. 361 to the end of the movement;

Time Signature: C.

The text of the *Tuba Mirum* is reproduced in Figure 4.4.2.1 and its musical structure is analysed in Table 4.4.2.1.

Fig. 4.4.2.1 *Tuba Mirum*

Tuba mirum spargens sonum
Per sepulchra regionum,
Coget omnes ante thronum.

Mors stupebit et natura
Cum resurget creatura,
Judicanti responsura.

Table 4.4.2.1

Section	Text (commencing from...)	No. of measures	Cadence	Key
A (with an introduction)	<i>Tuba mirum</i>	311-336/337	Semi	F minor
B (extended)	<i>Mors stupedit</i>	338-361	Imperfect Authentic	Ab Major

The *Tuba Mirum* (*Andante Sostenuto*) is written for a baritone solo. It starts on a *sforzato* double dotted crotchet rhythm, followed by two demisemiquavers on the dominant pedal (C) played by the trumpet in Bb. This rhythmical segment is a common feature found in the brass section throughout this movement. The II chromatic of V of the home key F minor on the rhythmic embellishment at m. 313 is another common feature of this aria, played mainly by the strings (Fig. 4.4.2.2).

Fig. 4.4.2.2



The introduction (which lasts until m. 321) is based on the dominant (C minor tonality), which is enriched by a colourful contrast in the dynamics, ranging from *pp* to *ff*, and *sfz* expressions. These introductory measures (all based on the orchestra) lead the music to section A in F minor tonality (see Table 4.4.2.1), with the anticipation of the baritone solo in m. 322. The baritone, who acts out in the persona of a narrator, describes the amazement of death. The introductory rhythmic feature (already projected in the introductory measures) played by the strings accompanies the baritone (singing the main theme) until m. 331. The baritone starts singing the main theme at m. 322 and ends in m.

326. This theme is repeated a minor 3rd higher as a sequence (starting at m. 327 and ending at m. 329), and another 3rd higher in m. 330, which ends at m. 333. The rhythmic figures written in descending and ascending chromatic scale form, played by the strings in mm. 325-327 and mm. 329-330 (elicited from the rhythmic chromatic fragment at m. 322 in the strings), aids the listener to experience a feeling of fear and dilemma (Fig. 4.4.2.3). At mm. 325 and 329 this rhythm appears also in the woodwind section, giving a sense of continuity and affiliation.

Fig. 4.4.2.3



This rhythmic pattern in a chromatic form played by the string and woodwind sections leads the music to the eighth-note rhythmic pulsation on the strings on the II chromatic of the V of I in m. 334. This is tangled with a touch of the introductory rhythmic fragment of the movement played again by the trumpet in Bb, i.e. the demisemiquavers following the dotted crotchet rhythm played by the trumpet in Bb in the first measures. Nani's section A of this movement is abruptly cut off by the unexpected V9 of V of I reinterpreted as II chromatic of Ab Major in the subsequent section, ending section A on a semi cadence in mm. 335-336 with a prolongation to m. 337 (see Table 4.4.2.1).

Section B starts off with a lyrical melody on the phrase *Mors Stupedit et natura....* sung by the baritone soloist in Ab Major (Fig. 4.4.2.4), reminiscent of Rossini's *Stabat Mater – Pro Peccatis* (in $\frac{3}{4}$ time). The triplet fanfares are a common feature in section B and can be found, at instances, in both the melody of the baritone, in the strings, and trumpet in Bb throughout the whole section. In m. 354, a touch of the predominant initial rhythmic feature found in section A (initiated at m. 313 in the strings) gives a sense of unity to the piece. This is played by the strings on a flattened VI chord.

Fig. 4.4.2.4

Baritone

Mors stu pe - bit - mors stu pe - bit et na - tu - ra

The musical score for the Baritone part, measures 356-361, is shown in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The lyrics are: "Mors stu pe - bit - mors stu pe - bit et na - tu - ra". The melody consists of eighth and quarter notes, with slurs and accents indicating phrasing.

The flattened VI followed by the Ab Major tonic chord, in m. 356, leads the music to the final imperfect authentic cadence in m. 357 on the minim, with pause to m. 358 (see Table 4.4.2.1), which is then extended to the last three measures (Fig. 4.4.2.5). The *ff* accented triplet rhythm, played by the orchestra in m. 357, gives the feeling of a sudden change in the flow of the music. It then goes back to the main common rhythmic feature, the *pp* demisemiquavers, in a chromatic descending form in m. 358 in the strings and in m. 359 in the woodwinds. This rhythm is taken again by the strings at mm. 360-361. The woodwinds join in in the last measure playing the same rhythm.

Fig. 4.4.2.5

Violin I

Violin II

Viola

Violoncello

Double Bass

The musical score for the string section, measures 356-361, is shown in five staves (Violin I, Violin II, Viola, Violoncello, Double Bass) in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The strings play a triplet rhythm in measure 357, marked *ff* (fortissimo), and a demisemiquaver (half note) in measure 358, marked *p* (piano). The triplet rhythm is repeated in measures 360-361, marked *ff*.

The tonic pedal (Ab) held in the middle of the orchestral layout in the last measures, in the brass and woodwind sections, is a common effect that Nani made use of in the introductory part (the use of the V pedal on the trumpet). The extension of the tonic tone (with the Neapolitan chord of Ab Major in b. 2 of m. 359) acts like a coda, highlighting the common rhythmic features of the movement. The movement ends in *ff piu' mosso* tempo and is based on two complete harmonic sections, thus forming a simple sectional binary-double harmonic movement with an introduction and an extended section B.

4.4.3 *Liber Scriptus*

The setting of the *Liber Scriptus* is as follows:

Singers: Duet for tenor and bass;

Measures: 362-443;

Instruments: Full orchestra;

Key: D minor;

Tempo: Larghetto;

Time Signature: $\frac{3}{4}$

The text of the *Liber Scriptus* is reproduced in Figure 4.4.3.1 and its musical structure is analysed in Table 4.4.3.1.

Fig. 4.4.3.1 *Liber Scriptus*

Liber scriptus proferetur,

In quo totum continetur,

Unde mundus judicetur.

Judex ergo cum sedebit,

Quidquid latet apparebit:

Nil inultum remanebit.

Table 4.4.3.1

Section	Text (commencing from...)	No. of measures	Cadence	Key
A (with an introduction)	<i>Liber scriptus</i>	362-391	Modulating (Semi)	D minor with the last 4 mm. modulating, ending on F minor.
B	<i>Judex ergo cum sedebit,</i>	392-427	Deceptive	F Major to D Major to D minor
Coda (extended)	<i>Nil inultum remanebit</i>	428-443	Perfect Authentic	D minor

The opening of the *Liber Scriptus* prolongs the dominant (A) with a flattened VI in the first two measures, leading to this movement’s main key D minor in m. 369 (see Table 4.4.3.1), resolving the dominant that has been sounding since the last chord of the preceding movement *Tuba Mirum*. Consequently, the introduction serves both as transition from the *Tuba mirum*, as well as establishing the new rhythmic features and tone of this aria (Fig. 4.4.3.2). Worth noting is the use of the dotted quaver and semiquaver rhythm which prevails throughout the whole movement.

Fig. 4.4.3.2



The triple rhythm, introduced in m. 376, is another common element of this section built up chromatically in stepping manner (ascending and descending) over the prevailing rhythm, i.e. the dotted quaver and semiquaver. In m. 378, the orchestration moves by imitation, with the accompaniment on the timpani playing a rhythmic fragment on a single note D, depicting a murmuring sound. There is an increase in agitation at m. 385, where

the orchestra plays strong accented triplets, already shown in mm. 376-377. The mumbling sound on the timpani occurs again in m. 387. The effect here is of a speaker who stammers because of the burden of emotion, either weeping with pensive sobs or praying in an imitation of plainchant. It can be said to accomplish a 'performative act' and can convey an enforced impression that, despite the literal sense of the text, the singers are - or might as well be - characters rather than abstract narrative voices. These imitations, played by the orchestra and sung by the tenor and bass, are harmonised in different keys (temporary modulations). These keys are mainly Bb Major (VIIb) on the first chord of m. 387, Eb Major (IV9) on the second chord of the same measure, going to F Minor in the last four measures of this section (see Table 4.4.3.1). Section A ends in m. 391 on a V of III of the home key D minor, preceded by a II7 of III of I (D minor) in m. 390. Hence, this can be interpreted as a semi-cadence acting as a modulating treatment to the next key F Major of Section B in m. 392 (see Table 4.4.3.1).

Fig. 4.4.3.3



The opening theme of section B, sung as a duo between the 1st tenor and bass, (Fig. 4.4.3.3) is a clear example of a rhythmic augmentation of the melody sung by the same singers in section A. Thus, the three-quaver triplet, which was a common feature in section A, was rhythmically altered to a crotchet and a quaver triplet in section B. This rhythmic fragment is now greatly prevalent in the second section. This can also be said for the use of the triplets in mm. 376-377 in the woodwinds in section A and the way they were altered to a crotchet and a quaver in section B. The counter melody played by the violoncello in the opening of section B, accompanying the lyrical melody of the singers (a common rhythmic feature in this new section), is made of important rhythmic and melodic figurations that give section B a new rhythmic flow (Fig. 4.4.3.4). Hence, the use of common rhythmic

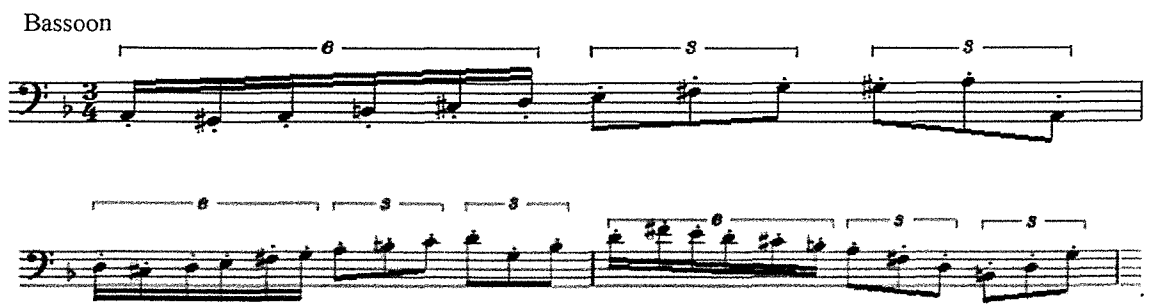
figurations, throughout the two sections, makes the excerpt sound translucent and unified with a solid musical continuous flow.

Fig. 4.4.3.4



M. 403 tonicises to D minor with a melodic scale on the countermelody on the violoncello, double bass and bassoon (Fig. 4.4.3.5) and then modulates to the D Major in mm. 412-413. The solo melody of the bassoon in mm. 413-420 (extracted from the previous measures, i.e. the countermelody played by the violoncello in mm. 403-405) is richly combined with the soft orchestration and melody of the singers. This gives a serene sensation with a preparation for the more agitated climax in m. 445, leading to a deceptive cadence in mm. 426-427 in D minor (see Table 4.4.3.1). Worth noting is the use of the sextuplet and triplets figurations played by the violoncello in mm. 421-427 as a *quasi replica* of mm. 409-410.

Fig. 4.4.3.5



The *ff* and *fff* in the coda section in mm. 436-437, close the movement by a perfect authentic cadence in the D minor (see Table 4.4.3.1). The extended part of the chromatic quarter notes in descent played by the strings and woodwinds in mm. 437-440, are a common feature of the *Requiem Mass*. Following the frantic and forceful ascending chromatic segment, the music ends very softly on the tonic chord (in D minor tonality). The movement is based on a binary-double harmonic layout, having two complete harmonic movements with an introduction and an extended coda.

4.4.4 *Quid sum miser*

The setting of the *Quid sum miser* is as follows:

Singers: Trio for two tenors and bass;

Measures: 444-574;

Instruments: Full orchestra (percussion omitted);

Key: G minor ending on G Major;

Tempo: Andante;

Time Signature: $\frac{3}{8}$

The text of the *Quid sum miser* is reproduced in Figure 4.4.4.1 and its musical structure is analysed in Table 4.4.4.1.

Fig. 4.4.4.1 *Quid sum miser*

Quid sum miser tunc dicturus?

Quem patronum rogaturus?

Cum vix justus sit securus.

Rex tremendae majestatis,

Qui salvandos salvas gratis,

Salva me, fons pietatis.

Table 4.4.4.1

Section	Text (commencing from...)	No. of measures	Cadence	Key
A (part I)	<i>Quid sum miser</i>	444-477	Semi	G minor
A (partII)	<i>Quid sum miser</i>	478-507	Deceptive	G minor
Coda (ending section A)	<i>Quem patronum rogaturus?</i>	507-514 (extended to 518)	Perfect Authentic	G minor-G Major
B	<i>Rex tremendae</i>	520-538	Perfect Authentic	C minor-Eb Major
Coda (extended)	<i>Qui salvandos</i>	539-574	Perfect Authentic	G Minor-G Major

Section A of the *Quid sum miser* movement opens with a highly spirited moving *staccato* sixteenth-note rhythm in G minor on the strings, which goes on and recurs throughout the whole movement (Fig. 4.4.4.2). The melody performed by the two tenors, oboe and clarinet is mainly based on a rhythmic figuration entailing three quavers followed by a dotted semiquaver, a demisemiquaver and a quaver (Fig. 4.4.4.3).

Fig. 4.4.4.2

Violin I

p punta d'arco

Violin II

p punta d'arco

Fig. 4.4.4.3

Tenor II

quid sum mi - ser

From mm. 457 to 465, the two solo tenors move by imitation. In mm. 465-475, the rhythmic figuration (prevalent in the strings since the beginning of the movement) is changed to an equal eighth-note rhythmic pattern on all instruments, except for the sixteenth-note pulsation on the second violins and violoncellos and the dotted quarter notes on the bassoons and horns. The flowing recurring descending demisemiquaver figuration in the two mm. 476 and 477 on the woodwinds, which is then taken again by the strings, forms a semi cadence in G minor (see Table 4.4.4.1). This subtly falls on the repetition of the first part of section A on the subsequent measure (m. 478), forming part 1 of section A, the latter being orchestrated for a trio (two tenors and a bass) instead of a duo between the two tenors. The deceptive cadence in mm. 505-506 leads the music to a short coda (extension of the first section) in G minor (see Table 4.4.4.1). The first and second parts of section A, both consist of a six phrase structural layout, and ending on an inconclusive cadence. Consequently, both parts form a phrase group. The first section ends on a perfect authentic cadence in mm. 514-515, leading to another short extension on the tonic (G) which is rhythmically built on touches of the rhythmic figurations found in both section A and the subsequent rhythmic figures of section B (see Table 4.4.4.1). The five-measure extension of the coda (mm. 515-519) ends in G Major, leading to an aggressive and agitated section B in C minor initiated in m. 520 (Fig. 4.4.4.4).

Fig. 4.4.4.4

The musical score for measures 520-522 features three staves: Trumpet in Bb (a2), Trombone in Bb (a3), and Tuba. The key signature is Bb major and the time signature is 3/8. The music is marked *ff* (fortissimo). The Trumpet part begins with a half note Bb, followed by eighth notes. The Trombone part begins with a half note Bb, followed by eighth notes. The Tuba part begins with a half note Bb, followed by eighth notes. The score includes various articulations and dynamics, with the *ff* marking appearing on the Trombone and Tuba staves.

After the attempt to escape, in mm. 520-522, the soloists are pulled back harshly by the re-entrance of the choral basses with the *fortissimo* statement *Rex tremendae* theme. Nani has thus set up a conflict between two contrasting, though related, themes. In the first section, the theme is presented in short fragments, while in the second it appears as a whole intense rhythmic massive flow. Throughout the piece, the menacing *Rex tremendae majestatis* theme goes through imitation and stops only in m. 536, where a perfect authentic cadence in Eb Major in mm. 537-538, ends section B (see Table 4.4.4.1). The soloists then beg for mercy – *Salva me* – on a lyrical major-mode theme. The transformations of this lyrical theme, and the domain of the soloists shift from Bb Major to A in a step, leading to G minor. This forms a coda which ends on a perfect authentic cadence in mm. 561-562 in G minor, which is then extended to G Major (see Table 4.4.4.1).

In the struggle between the jagged *Rex tremendae majestatis* melodic line and its lyrical transformation *Salva me*, the latter wins, neutralizing the threat inherent initiated in the first melody. Had the *Requiem Mass* ended here, the supplicants might well have been optimistic about the reception of their plea for mercy. Nonetheless, it should be observed that Nani's procedure in this movement is reminiscent of the high Classical Period, i.e. the

thematic material is initially problematised. This is achieved either by a destabilizing element within the theme itself (whether chromaticism, irregular phrase structure, or other means) or by its appearance in a tonal area that challenges the tonic. Eventually a stabilized reprise of that thematic material provides resolution, in a way that an equally stable presentation of new thematic material could not.⁸

In m. 559, the demisemiquavers of the flute which are taken by the oboe and passed to the clarinet give a sense of translucent flow which entwines subtly through a descending harmony (Fig. 4.4.4.5). Moreover, it can be said that the frequently used rhythmic figuration of a dotted semiquaver followed, by a demisemiquaver, is fused in different thematic figurations through both sections. The movement ends by the lament creed theme of the singers pleading *Salva me*, softly accompanied by the strings and woodwinds. Hence, considering all the sections and parts of the movement, it can be said that they form a barform binary-double harmonic movement with two parts forming section A, which are followed by a coda, and section B, which is also pursued by an extended coda.

Fig. 4.4.4.5

The image shows a musical score for three woodwind parts: Flute I&II, Oboe I&II, and Clarinet in Bb I&II. The key signature is B-flat major (two flats) and the time signature is 3/8. The Flute part has a melodic line starting in measure 559, marked with a slur and a dynamic of *p*. The Oboe and Clarinet parts enter in measure 560 with a rhythmic pattern of dotted semiquavers and demisemiquavers, also marked with a dynamic of *p*. The Clarinet part has a first ending bracketed over measures 560 and 561, marked with a first ending bracket and a dynamic of *p*.

⁸ David Rosen, *Verdi Requiem*, p. 102, citing *Musical Form and Musical Performance*.

4.4.5 *Recordare*

The setting of the *Recordare* is as follows:

Singers: Tenor Solo;

Measures: 575-688;

Instruments: Full orchestra;

Key: E minor, ending on E Major;

Tempo: *Allegro agitato* going to *poco meno*;

Time Signature: C.

The text of the *Recordare* is reproduced in Figure 4.4.5.1 and its musical structure is analysed in Table 4.4.5.1.

Fig. 4.4.5.1 *Recordare*

Recordare Jesu pie,

Quod sum causa tuae viae:

Ne me perdas illa die.

Quaerens me, sedisti lassus:

Redemisti crucem passus:

Tantus labor non sit cassus.

Juste judex ultionis,

Donum fac remissionis,

Ante diem rationis.

Table 4.4.5.1

Section	Text (commencing from...)	No. of measures	Cadence	Key
Introduction	<i>Recordare</i>	575-590	—	E minor-E Major-E minor
A (extended)	<i>Recordare</i>	591-616 617-620	Deceptive	E minor, modulating to different keys, ending on B Major to E minor
B	<i>Quarens me,</i>	621-640	Semi	G Major
A ¹	<i>Juste judex ultionis,</i>	641-658	Perfect Authentic	E minor, modulating to different keys, ending on B Major to E minor
C	<i>Recordare</i>	659-674	Perfect Authentic	E Major
Coda	<i>Juste judex ultionis,</i>	675-688	Perfect Authentic	E Major

In the *Recordare*, in an *Allegro agitato* tempo, the suppliant has found reason to hope for salvation and admits his confessions of guilt, turning from the 'King of great majesty' to 'merciful Jesus'. The opening of this movement, which starts in E minor, is lead by a ten-measure moving rhythm played by the strings, giving a sense of vigorous breathless way towards heavenly comfort. The unaccompanied six-measure melody on the tenors introduces section A of the movement in m. 591. The rhythmic accompaniment played by the strings of the long notes sung by the tenor is educed from the introductory section played by the same string instruments.

At the phrase *Recordare jesu pie*, in mm. 591–594, the theme sung by the solo tenor forms a tonal sequence with mm. 595–598. This theme is then repeated in mm. 599–602 (exact repetition of mm. 591–594). At the subsequent phrase *Quod sum causa tuae viae...* in m. 603, both the melody and rhythm (sung by the solo tenor) change. Hence, mm. 607–608 and mm. 609–610 retain the same sequential structure adopted in the preceding measures at the phrase *Recordare jesu pie* (mm. 609–610 are a Major 2nd higher than mm. 607–608). At m. 611, the music reaches a climax with a *ff*, tonicising to B Major. The

rhythm of the singer (commencing in m. 603) continues to prevail throughout the subsequent measures, accompanied by extensive use of suspensions and the tremolos played by the orchestra, with accented acciaccaturas on the timpani. Thus, in m. 616 the music comes to an abrupt halt by the profound sensational deceptive cadence from the last b. of m. 615 to m. 616 in E minor (see Table 4.4.5.1). The section is then extended by another 4 measures. The latter are based on whole notes which are played very softly by the strings and woodwinds, giving a sensation of a tranquil aura to the uptight preceded part. This leads the way to section B.

Section B, in G Major tonality, starts very softly on the flutes and clarinets in m. 621. The woodwinds are accompanied by the soft demisemiquavers played by the viola, conveying a murmuring sound. From mm. 622 to m. 627, the first and second flutes play together in intervals of thirds, in octaves with the first and second clarinets and in unison with the voice (the solo tenor). In m. 628, the music continues to develop by an extensive use of sequences on the motives played by the orchestra and sung by the tenor, until the end of section B in m. 640. The chromatic descent on the eighth-note rhythm on the strings in m. 632 (Fig. 4.4.5.2), followed by the *crescendo* on whole notes in mm. 633-635, leads to the climax of the section by reaching the minims, played in an accented *ff* tremolo in m. 636. The sudden *pp* on the tremolo of the strings of the subsequent measures (mm. 639-640), gives a peaceful appeal to the ending of this section, closing it on a semi cadence in the same measures (see Table 4.4.5.1).

Fig. 4.4.5.2



Section A¹, which starts in m. 641, tonicises back to the home key E minor. It is a quasi-exact repetition of section A with the omission of the musical material found in measures 604-610. The section starts on the eighth-note rhythm a step lower than the eighth-note rhythm of section A, i.e. from B7th in m. 611 of section A and from A9th in m. 654 in section A¹ (Fig. 4.4.5.3). The music reaches its pinnacle in m. 654, shifting down the chord by a step and tonicising from B Major (mm. 654- 658) to E minor in the last measure of section A¹ (m. 658) and to E Major in m. 659 (the first measure of Section C). Hence, the V chord in E minor, in m. 658, forms a perfect authentic cadence with the I chord of E Major in m. 659 (see Table 4.4.5.1). Therefore it can be said that this cadence is entwined between the two sections, i.e. the last chord of section A¹ and the first chord of the subsequent section C.

Fig. 4.4.5.3



Section C applies a very similar theme (as regards both rhythm and melody) to that of sections A and A¹, with the treatment of a different orchestration. The accompaniment played by the strings and woodwinds resembles the accompaniment played by the strings applied in the two mentioned sections (A and A¹). The climax of section C is achieved again (like the other sections) by a *crescendo* chromatic passage (m. 670) played by the bassoon, violoncello and double bass, reaching a *ff* in mm. 671-672. This leads the music to a perfect authentic cadence in mm. 672-673 in E Major, followed by a coda in m. 675. (see Table 4.4.5.1). Worth noting, in this last part of the movement is the ascending accented chromatic eighth-note rhythm in mm. 675-676 which is a common feature of the aria (played previously in m. 611), intensely giving a sense of unity to the excerpt. The same chromatic passage is repeated again in mm. 677-678, reaching its culmination by a *ff* in m. 680. The accented roll of the timpani, together with the orchestra, brings the movement to a close by a perfect authentic cadence in the home key E Major (see Table 4.4.5.1). Whilst scrutinizing through the movement, one concludes that Nani composed the *Recordare* based on a rondo form. Hence episodes are interspersed with repeats of the main section. Similar to the classical rondo form, the movement is set-up on two episodes crammed between appearances of the main theme with an introduction and a coda at the end – introduction-A-B-A¹-C-coda.

4.4.6 *Ingemisco*

The setting of the *Ingemisco* is as follows:

Singers: Bass Solo;

Measures: 689-837;

Instruments: Woodwinds, horns, and strings;

Key: D minor, ending on D Major;

Tempo: *Andante*; no change of tempo until the *animando* at m. 816;

Time Signature: $\frac{2}{4}$

The text of the *Ingemisco* is reproduced in Figure 4.4.6.1 and its musical structure is analysed in Table 4.4.6.1.

Fig. 4.4.6.1 *Ingemisco*

Ingemisco tamquam reus:

Culpa rubet vultus meus;

Supplici parce Deus.

Qui Mariam absolvisti,

Et latronem exaudisti,

Mihi quoque spem dedisti.

Preces meae non sunt dignae,

Sed tu bonus fac benigne,

Ne perenni cremer igne.

Inter oves locum praesta,

Et ab haedis me sequestra,

Statuens in parte dextra.

Table 4.4.6.1

Section	Text (commencing from...)	No. of measures	Cadence	Key
Introduction	_____	689-706	_____	D minor
A	<i>Ingemisco tamquam reus:</i>	707-732	Perfect Authentic	D minor
Link	_____	733-738	_____	Modulating to Bb Major
B	<i>Qui Mariam absolvisti,</i>	739-772	Semi	Bb Major, to different keys, ending in D minor
Transition	<i>Preces meae non sunt dignae,</i>	772-799	_____	Starting on A Major with modulations
C	<i>Inter oves locum praesta,</i>	800-823	Perfect Authentic	D Major
Coda	<i>Statuens in parte dextra</i>	824-837	Perfect Authentic	D Major

The text of this section consists of four stanzas, more than that of any other section of the *Dies irae*. Nani solves the potential problem of excessive length by setting the first and third stanzas, with their self-deprecation, in a declamatory fashion. The calmer, more optimistic second and fourth stanzas are set as more expansive lyrical statements. Nonetheless, all four stanzas are linked through motivic connections (Fig.4.4.6.2).

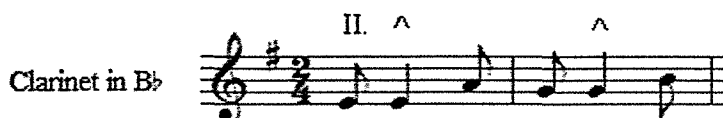
Fig. 4.4.6.2

Section A. mm: 709-710

Bass

In - ge - mis - co
[p]

Section B. mm: 739 – 740



Section C. mm: 800-801

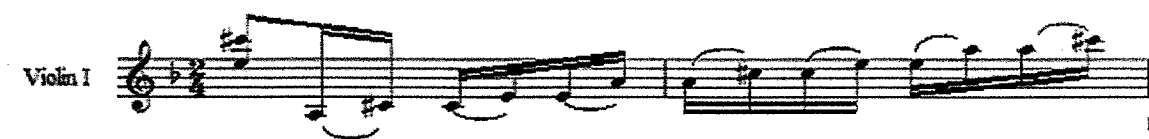


The music starts with an eighteen-measure introductory section. The accented semiquavers in mm. 703 and 705 (a semitone higher than the initial rhythmic figurations in the first measures) lead the music to section A of the movement at m. 707. The soft syncopated rhythm on the strings prevails throughout the whole section, accompanying the main theme on the solo bass. The rhythmic fragment set on two accented semiquavers occur again in mm. 733, 735 and 737, forming a link to the more lyrical extensive rhythm in section B. Section A ends on a perfect authentic cadence in D minor in m 731-732 (see Table 4.4.6.1).

Section B starts on the second stanza, *Qui Mariam absolvisti...* at m. 739. After the six-measure link, following section A, the second section tonicises to Bb Major on a flattened VI in m. 742, resolving on the tonic chord of Bb Major in the subsequent measure. The diverse broad accompaniment played by the strings, in section B, gives a more flowing character to this part of the movement. The thematic musical fragment of the opening four measures of section B (mm. 739-742) is repeated in mm. 747-750. From m. 751 the music tonicises to G minor and continues to develop differently through temporary

modulations on rhythmic eighth-note punches on the orchestra, accompanying the soloist. The melody (sung by the solo bass) in mm. 739-742 is repeated in mm. 747-750. Mm. 743-746 are repeated in mm. 751-754 with the application of a different orchestration. The ascending rhythmic sixteenth-note arpeggiation, played by the first violins in mm. 762-763, is a moving stance from the rhythm much prevailed in section B. This leads to a *ff* accented two-measure syncopated rhythm depicting the human perseverance towards 'He' who is almighty. The subsequent two measures are a repetition of the sixteenth-note ascending rhythm of mm. 762-763, with the first note being a major third higher (starting on E instead of a C#), in a double-stop played by the 1st violins (Fig. 4.4.6.3). This reaches the two-measure syncopated rhythm (a repetition of the preceding mm. 764-765), with two added measures (mm. 670 and 671), ending section B on a semi cadence in D minor. This vigorous part of the movement is abruptly cut off by a sudden enigmatic eighth-note pulsation softly played by the strings in m. 762 (violoncellos and double bass - drawn from the syncopated figuration in section B), forming a transition to the subsequent section C.

Fig. 4.4.6.3



The two-measure quaver rhythm (mm. 762-763) gives an indicative inclination towards a melancholic melody sung by the solo bass. This is accompanied by the recurrent rhythmic arpeggiation (elicited from mm. 762-763 and mm. 766-767) in mm. 780-781 (in ascending form) and in mm. 784-785 (in descent) and with the dominant pedal (A) played by the violoncello and double bass. The more elaborate rhythm and temporary modulations in mm. 788-799 lead the music to section C in D Major, with an increased musical interest in the orchestra. The syncopated rhythm accompanying the theme, sung by the bass (the main rhythmic feature prevailing in the two previous sections), is played by the woodwinds. This gives a sense of unity and structure to the movement.

Section C ends on a perfect authentic cadence in mm. 822-823, leading to the coda, played *comodamente*. The coda ends on a perfect authentic cadence in D Major in mm. 830-832, which is then followed by a five-measure extended tonic chord played by the strings. These chords are reinforced by a two-measure *ff* sixteenth-note rhythmic descending fragments played by the woodwinds, answered by a repetition of the two measures played *pp* by the same instruments. The movement is primarily based on three sections, A-B-C, extended with an introduction, a link to section B, a transition to section C and a coda.

4.4.7 *Confutatis*

The setting of the *Confutatis* is as follows:

Singers: Quartet with choir;

Measures: 838-933;

Instruments: Full orchestra;

Key: Db Major;

Tempo: *Allegro* to *poco meno* at m. 929;

Time Signature: C.

The text of the *Confutatis* is reproduced in Figure 4.4.7.1 and its musical structure is analysed in Table 4.4.7.1.

Fig. 4.4.7.1 *Confutatis*

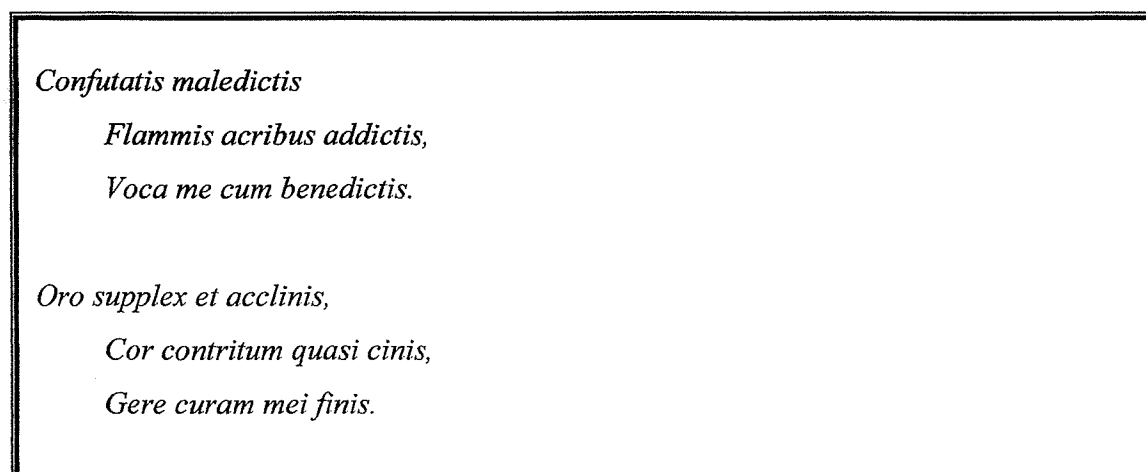


Table 4.4.7.1

Section	Text (commencing from...)	No. of measures	Cadence	Key
Introduction (with a link)	_____	838-847 847-851	_____	Db Major
A (part I)	<i>Confutatis maledictis</i>	852-867	Imperfect Authentic	Db Major-Ab Major
A (part II)	<i>Flammis</i>	867-894	Perfect Authentic	Ab Major-Db Major
B (part I)	<i>Oro supplex et acclinis</i>	894-911	Perfect Authentic	Db Major with temporary modulations
B (part II)	<i>Confutatis maledictis</i>	912-922	Perfect Authentic	Db Major
Coda (extended)	<i>Oro supplex et acclinis</i>	922-929 930-933	Imperfect Authentic	Db Major

The dramatic agitated movement, in an *allegro* tempo, starts forcefully on chromatic diminished chords played by the orchestra in Db Major. The tremolo on the timpani and the gran cassa, in the beginning measures of the movement, adds colour to the whole musical scenario. The introduction lasts till m. 847, overlapping the five-measure link, leading to section A in m. 852. Section A depicts a powerful outburst of the fear and terror of death by heavy orchestration and great contrasts in dynamics. The descending rhythmic figuration, in m. 851 (featuring also in other movements), paves the way to this first section, established by the quartet (Tenors I and II, and Basses I and II) in m. 852 (Fig. 4.4.7.2).

Fig. 4.4.7.2



The answer of the choir to the soloists, singing in unison, introduced in m. 854 creates an antiphonal effect, which goes on till m. 862, leading to the ending of the first part of section A on an imperfect authentic cadence in Ab Major at mm. 866-867 (see Table 4.4.7.1). The sixteenth-note chromatic rhythmic figuration in m. 867, played by the strings, adds to the increase in tension of this part of the movement. The latter introduces the singers (choir and soloists) in m. 869, singing the word *flammis* and answered as an echo by the same preceding rhythmic figure (sixteenth-note chromatic figuration) played by the same instruments. It creates a sense of trepidation, which is ornamented by the high pitched acciaccaturas played by the flute and woodwind instruments. The contrapuntal setting in mm. 876-883, which involves both the soloists and the choir leads to calmer section in the subsequent measures orchestrated for the choir, woodwinds, horns and strings with a muttering tremolo on the timpani. The A pedal played by the violoncello and double bass against chromatic harmony, prevails from mm. 882 to 916. This leads to the forthcoming section in Db Major. The overlapping of the parts in mm. 892-894, forming a perfect authentic cadence in Db Major, gives an unclear ending of section A, which intertwines with the opening of section B, at m. 894 (see Table 4.4.7.1).

The second section B differs sharply from section A. It is built on a less elaborated orchestration (Fig. 4.4.7.3) with a lyrical melody sung by the second tenor in Db Major in m. 894. The second part of section B (mm. 912-922) goes back to the initial massive orchestration, with an expansive use of chromatic harmony and temporary modulations. The solo melody on the second tenor (commencing at m. 894) shifts to the baritone at m. 904, developing into a duet. This duo part closes in m. 911 with the entrance of the choir, singing in unison, ending part one of section B on a perfect authentic cadence. Mm. 911-912 introduce part two of section B. The *ff* in m. 917 provides a momentary contrast before the main theme is presented again, in a quiet *pp*, in the subsequent measure (m. 918). This last part (part two) is a mere continuation of the first part of section B, with a more significant role given to the orchestra. On the other hand, the choir reduces the melodic interest but increases the harmonic unifying effect of the music.

Fig. 4.4.7.3

Section A

Section A is a musical score for five instruments: Violin I, Violin II, Viola, Violoncello, and Double bass. The score is written in 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The Violin I and Violin II parts play a melodic line with eighth and sixteenth notes, while the Viola, Violoncello, and Double bass parts provide a harmonic foundation with sustained chords and moving lines. The score is divided into four measures, with the final measure featuring a more complex rhythmic pattern.

Section B

Section B is a musical score for five instruments: Violin I, Violin II, Viola, Violoncello, and Double bass. The score is written in 4/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The Violin I and Violin II parts play a melodic line with eighth and sixteenth notes, while the Viola, Violoncello, and Double bass parts provide a harmonic foundation with sustained chords and moving lines. The score is divided into four measures, with the final measure featuring a more complex rhythmic pattern. The tempo marking "poco meno" and the instruction "pizz" (pizzicato) are present above the Violin I and Violin II staves.

Section B in a *poco meno* tempo ends very softly following the *ff* dynamics on a perfect authentic cadence in mm. 920-921/922, and overlapping the coda which starts at m. 922. The coda brings back the antiphonal effect that was, to a great extent, felt in the singers' line in section A. At the end of the coda, the soloists sing *ff* in unison with the choir, dying away softly on an imperfect authentic cadence in mm. 928-929 in Db Major, which is extended till the end of the movement. The form of the *Confutatis* can be expressed as: Introduction-A (Part 1/2)-B (Part 1/2)-Coda, based on a simple sectional binary-double harmonic movement, as the sections in Table 4.4.7.1 indicate.

4.4.8 *Lacrymosa*

The setting of the *Lacrymosa* is as follows:

Singers: Tenor Solo;

Measures: 934-1009;

Instruments: Full orchestra (gran cassa omitted);

Key: F minor;

Tempo: *Andante cantabile*;

Time Signature: $\frac{6}{8}$

The text of the *Lacrymosa* is reproduced in Figure 4.4.8.1 and its musical structure is analysed in Table 4.4.8.1.

Fig. 4.4.8.1 *Lacrymosa*

Lacrymosa dies illa,

Qua resurget ex favilla,

Judicandus homo reus.

Huic ergo parce Deus.

Pie Jesu, Domine,

dona eis requiem.

Table 4.4.8.1

Section	Text (commencing from...)	No. of measures	Cadence	Key
A	<i>Lacrymosa dies illa,</i>	934-953	Perfect Authentic	F minor- C minor
B	<i>parce Deus. Pie Jesu,</i>	954-977	Imperfect Authentic	F minor
C	<i>Lacrymosa dies illa,</i>	977-1000	Perfect Authentic	F minor
Coda (extended)	<i>Domine, dona eis</i> _____	1000-1006 1007-1009	Perfect Authentic	F minor

In this movement, Nani preferred to emphasise his work on the development of the melody and the different orchestral accompaniments to the use of contrasting melodies (which are extensively found in other sections). Indeed the *Lacrymosa*, like several of his other movements, makes extensive use of variation technique and thematic transformation. Undeniably, the *Lacrymosa* can be classified as a monothematic aria (first performed by the solo tenor in m. 937) with three sectional parts in F minor (Fig. 4.4.8.2).

Fig. 4.4.8.2

Tenor II

Cantabile (ben legato con espressione)

La - cry - mo - sa - di - es - il - la

The movement starts on the 2nd inversion chord of the tonic mode (F minor tonality) with two accented introductory quarter-note punches, played by the orchestra on the first beat of the first and second measures. This leads the music to the theme of the movement, based on a lyrical melody, sung in a *cantabile* style by the second tenor (as a solo). In mm.

945-949, the clarinet and the flute join in, playing the theme in unison with the tenor. In m. 949 the movement tonicises to C minor, ending the first section A on a perfect authentic cadence in mm. 952-953 (see Table 4.4.8.1).

The second section B, which is based on a less extended melodic line, commences on the V7 of I (F minor tonality). This section is principally based on the V pedal (already anticipated in the first section). The theme (projected in section A) reappears again in mm. 957-967, played in unison by the same woodwind instruments (clarinet and flute). However, this time the theme was changed by an intervallic alteration and rhythmic augmentation and accompanied by a different orchestration than that of the initial measures (mm. 937-949). The accompaniment consists of an eighth-note rhythmic pulsation on the brass and a V pedal (A note) on the strings, brass and timpani. This is fused with a descending sixteenth-note chromatic motive on the 1st and 2nd violins and the flute, giving a different characteristic to the whole musical set-up. The theme (introduced in mm. 953-960), sung by the solo tenor, is then recapitulated in mm. 961-968 with a minor difference in m. 966. Hence, the long note in m. 958 was modified to a dotted note F slurred to a dotted crotchet A, tied to a quaver in m. 966. The *ff animato* three-measure link, in mm. 968-970, anticipates another intervallic variation of the theme, sung by the solo tenor, in mm. 971-977. This itinerary forms another link to a third section C. Section B ends on an imperfect authentic cadence in mm. 976-977 in F minor, mated with the beginning of section C (see Table 4.4.8.1).

At the initial measures of section C a wisp of the melody based on the orchestra recalls the first and second sections' theme (Fig. 4.4.8.3). The rhythm on the voice is a simple peroration accompanying the melody, which was shifted to the 1st and 2nd violins and horns (in the two preceding sections the melody was based on the solo voice). The violoncello plays a recurring *pizzicato* eighth-note, giving a flowing touch to the episode. The main theme is shifted back to the tenor in m. 984 until the end of the section in m. 999 (together with the 1st and 2nd violins and the woodwinds). The theme in all sections of this movement, is subjected to various contrapuntal manipulations, where the different countersubjects are fitted to the opening measures of the theme. The descending *stentuat*

rhythmic fragment in mm. 998-999, played by the orchestra, paves the way to the coda, ending on a perfect authentic cadence in F minor, in mm. 999-1000 (see Table 4.4.8.1).

Fig. 4.4.8.3

Horn in F

Violin I

Tenor

Re qui - em La - cry - mo - sa La - cry - mo - sa

The coda starts on the last measure of section C (tonic chord of F minor). It introduces the strings playing three measures in repetitive quavers, with short melodic fragments taken from the theme of the first section, which were played by the woodwinds. This is followed by an elaborate cadenza-like phrase on the solo tenor, giving a sense of a *fermata*. The frantic orchestration recommences in the subsequent measure, m. 1004, with the 1st and 2nd violins and 1st and 2nd flutes, playing the vigorous sixteenth-note chromatic rhythm (educed from section B) that leads to the ending of the aria. The movement ends with a perfect authentic cadence in mm. 1005-1006 in F minor, with an extended tonic in the last three measures (see Table 4.4.8.1). The *Lacrymosa* is based on a monothematic structure and is designed on a three-section layout A-B-C, followed by a coda.

4.4.9 *Amen - Fugato*

The setting of the *Amen* is as follows:

Singers: Double choir;

Measures: 1010-1128;

Instruments: Full orchestra;

Key: Bb minor ending on Eb minor;

Tempo: *Allegro*;

Time Signature: C

The text of the *Amen* is based on melismatic work on the word '*amen*'. The movement's musical structure is analysed in Table 4.4.9.1.

Table 4.4.9.1

Section	Text (commencing from...)	No. of measures	Cadence	Key
A (extended)	<i>Amen</i>	1010-1052 1053-1057	Perfect Authentic	Bb minor-F minor
B	<i>Amen</i>	1058-1070	Perfect Authentic	F Major-Bb minor-Eb Major- Ab minor
C	<i>Amen</i>	1070-1098	Modulating	Ab minor shifting keys, ending on Eb minor
B ¹	<i>Amen</i>	1099-1112	Perfect Authentic	C Major-F minor-Bb minor- Eb minor
Coda (extended)	<i>Amen</i>	1112-1124 1125-1128	Perfect Authentic	Eb minor

Starting in Bb minor, Nani's ending of the *Dies irae* is a richly elaborated fugal movement with a double choir, intended to give a majestic kind of ending. An analytical overview of the voices' parts in this movement can help to explain various compositional choices and may also provide useful suggestions about appropriate present-day interpreters. One may conclude that in compiling the work, Nani kept in mind distinct contemporary singers who were suitable for the interpretation of the movement. The melismatic singing of this movement is proof to the above argument. The *amen* is based on a solely fugal form, with tonic to dominant entries in the voices, which enter successively in imitation of each other, but with no exposition or countersubject.

The subject, built on a sequential two-part phrase, enters *ff* on the second tenor in m. 1012, in unison with the 2nd violins. Then in m. 1017, the subject is taken by the bass in an interval, which is a fourth lower, in unison with the viola and violoncello (Fig. 4.4.9.1). In m. 1022, the baritone takes the subject and sings in unison with the bassoon and violoncello (the latter shifted from playing in unison with the bass, as in the initial entry, to playing with the baritone line). In m. 1027, the solo on the bassoon is taken a fifth higher by the oboe, playing in unison with the 1st tenor and 1st violin. The canon-like form ends in m. 1044, when the voices start moving, in unison, to the chromatically based harmony of the orchestra. This chromatic harmony prevails from m. 1044 to m. 1052, leading to the dominant tonality (currently occupying the role of the home key). Section A ends on an inverted perfect authentic cadence (VIIb-I) in F minor in mm. 1051-1052, with a five-measure extended tonic (see Table 4.4.9.1).

Fig. 4.4.8.1

Tenor II

A - - - - - men a -

men a

Bass

A - - - - - men a -

- - - - - men a - - - -

Section B assumes the *fugato* form. The orchestra and soloists move canonically in the dominant. In m. 1058, the tenors take the subject of section A which is then developed canonically with the soloists and choir in F Major, shifting in perfect 4ths, starting from F Major to Bb minor, followed by Eb Major. This ends with a perfect authentic cadence in Ab minor in mm. 1069-1070, which is intertwined with the opening of section C (see Table 4.4.9.1).

The musical treatment of section C in m. 1070 (melody based on the 1st violin) is extracted from m. 1015 (the melody of the 2nd tenor and 2nd violin). The melody is accompanied by a linear soft quarter-note *staccato* rhythm of the strings, bassoon and horns which is much more homophonic in its orchestral form than the accompaniment of the previous fugal sections. Moreover from m. 1070 to m. 1085, the strings and voices move by sequence, serving as a respite from the linearity which prevailed in the preceding measures of the subsequent sections. The *crescendo* in m. 1074 leads the music to a *f* in m. 1080, paving the way to the return of the imitative short fragments on the singers.

The diminished chord in m. 1097, prolonged to m. 1098, ends section C (see Table 4.4.9.1). This leads to a canon-like treatment, directing the music to section B¹ in the subsequent m. 1099. The second entry at m. 1100, played by the violas and violoncello, answers the first entry in m. 1099. The shifts of perfect 4ths in the key, prevailing in section B, recur again in section B¹. The last four-measure-phrase (mm. 1109-1112) is repeated twice and ends the B¹ section. Albeit hints of the fugato themes are evident, this

part of the movement is treated more homophonically. The last section ends in m. 1112, which overlaps with the start of the coda (a very common trace in Nani's sections), ending on a perfect authentic cadence in the same measure (m. 1112) in Eb minor. The short declamatory accented melodic fragments, sung by the choir in the coda, end the movement on a perfect authentic cadence in Eb minor in mm. 1123-1124, followed by an extended four-measure tonic chord (see Table 4.4.9.1). The movement is divided into five sections, with three principal sections, A-B-C, followed by a B¹ section and an extended coda.

4.5 *Domine Jesu Christe*

The setting of the *Domine Jesu Christe* is as follows:

Singers: Tenor Solo and Choir;

Measures: 1129-1194;

Instruments: Full orchestra (gran cassa omitted);

Key: F minor, ending on F major;

Tempo: *Andante religioso*;

Time Signature: $\frac{12}{8}$

The text of the *Domine Jesu Christe* is reproduced in Figure 4.5.1 and its musical structure is analysed in Table 4.5.1.

While there is no *a priori* reason to prefer structures, Nani, like Mozart and Cherubini, followed the liturgical text by ending with the return of the *Quam olim Abrahae* section. The movement starts in an *Andante Religioso* tempo on the soft F minor arpeggiation played by the violoncello. The introduction establishes the home key (F minor tonality) in a very simple well-designed and subtle orchestration with linear short rhythmic figurations on the first tenor, pleading for the invocation of the Lord (*Domine Jesu Christe*). The motives sung by the tenor are a common trait of this movement, with the global choral harmonic treatment accompanying the melodies and countermelodies played by the orchestra. The flowing rhythmic arpeggiation played by the violoncello lasts until the beginning of the first section, m. 1136. In m. 1137, the choir holds the pedal effect (note F in F minor tonality) in a symphonic treatment, singing a supplication for deliverance from the vividly described terrors of hell (*Libera animas*). The choir accompanies a two-measure melody, which is first played by the clarinet in m. 1137. The bassoon joins in, in the following m. 1138, playing a two measure-countermelody, which repeats itself in sequence (a major 2nd higher) in the subsequent measures (lasting till m.

1143). In m. 1139, the oboe links up, playing the melody anticipated by the clarinet in the preceding measures. The flute takes up the melody in mm. 1141-1142.

Fig. 4.5.1 Domine Jesu Christe

Antiphon: *Domine Jesu Christe, Rex*

*gloriae, libera animas omnium
fidelium defunctorum de poenis
infernī, et de profundo lacu: libera
eas de ore leonis, ne absorbeat eas
tartarus, ne cadant in obscurum: sed
signifer sanctus Michael repraesentet
eas in lucem sanctam:*

*Quam olim Abrahae promisisti, et
semini ejus.*

Verse: *Hostias et preces tibi Domine
laudis offerimus: tu suscipe pro
animabus illis, quarum hodie
memoriam facimus: fac eas, Domine,
de morte transire ad vitam.*

*Quam olim Abrahae promisisti et
semini ejus.*

Table 4.5.1

Section	Text (commencing from...)	No. of measures	Cadence	Key
Introduction	<i>Domine Jesu</i>	1129-1136	_____	F minor
Section A	<i>libera animas omnium</i>	1137-1145	_____	F minor
Bridge	<i>de profundo lacu:</i>	1146-1148	Imperfect Authentic	modulating
Episode	<i>libera eas</i>	1149-1152	Perfect Authentic	D Major
A ¹	<i>ne absorbeat eas</i>	1153-1165	Plagal	Bb minor-C minor -
Section B (extended)	<i>Hostias et preces tibi</i>	1166-1191 1192-1194	Plagal	F Major

The orchestral soft linearity prevalent in section A is interrupted by the sudden diminished chords on B and G# in m. 1144, followed by the *ff* ascending demisemiquaver notes played by the strings, portraying a vision of uncertainty and distress. This leads to a transitory bridge based mainly on the solo tenor in mm. 1146-1148, which is then followed by an episode in m. 1149 in D Major tonality. The bridge, part of section A, ends on an imperfect authentic cadence in D Major in mm. 1148-1149 (see Table 4.5.1). The chromatic sixteenth-note descending figuration played by the violoncellos, double bass and bassoon, in mm. 1149-1150, is inspired by the rhythmic figure played by the strings in section A in mm. 1142-1143, presented in a rhythmic diminution. This musical passage returns in m. 1151, played by the same instruments (Fig 4.5.2). The episode section ends in mm. 1151-1152 in a perfect authentic cadence in D Major tonality (see Table 4.5.1).

Fig. 4.5.2

Section A



Episode



The chromatic figurations, prevalent in the Episode section, pave the way to section A¹, the finally positive image of salvation (*sed signifer sanctus Michael*). It starts at m. 1153 on Bb 7th in Bb minor tonality, with a rhythmic motive sung by the solo tenor, which is based on the tonic pedal (Bb). These rhythmic punches accompany a lyrical melody played by the woodwind instruments. The melody is then taken up by the bassoon in mm. 1155-1156, accompanied by a soft linear structural choral harmony, which is greatly delineatory in form and generally treated on the tonic note of each corresponding chord. The melody, which recommences in mm. 1157-1162 and played by the flute, oboe, bassoon and 1st violin, is introduced with a rhythmic augmentation and intervallic alterations. The continuous entries of the melody give a unifying effect to the section. Measures 1155-1165 are built on harmonic modulations, reaching F Major in section B in m. 1166. The ascending eighth-note *staccato* rhythmic figuration played by the orchestra in mm. 1162-1163, rooted on the note C, is repeated in mm. 1189-1190, this time based on the note F (Fig. 4.5.3). In mm. 1161-1162, the orchestration resumes an antiphonal effect. Section A¹ ends *ff* in mm. 1164-1165 on an imperfect authentic cadence in C Minor (see Table 4.5.1).

Fig. 4.5.3

Mm. 1162-1163

V.Cello/
D.Bass

Mm. 1189-1190

V.Cello/
D.Bass

After the contrapuntal fragments, section B adopts a very contrasting and lyrical orchestration in F Major, with the main melody sung by the solo tenor. The choir retains the overall harmonic punches adopted throughout the whole movement. The aria ends on a contrasting *ff* to a *pp* on a plagal cadence in F Major, in mm. 1190-1191, with a three-measure extension (see Table 4.5.1). The form of the *Domine Jesu Christe* can be expressed as Introduction-A-Bridge-Episode-A¹-B-Extended, as Table 4.5.1 indicates.

4.6 *Sanctus*

The setting of the *Sanctus* is as follows:

Singers: Choir;

Measures: 1195-1226;

Instruments: Full orchestra (gran cassa omitted);

Key: D Major;

Tempo: *Allegro moderato*;

Time Signature: C

The text of the *Sanctus* is reproduced in Figure 4.6.1 and its musical structure is analysed in Table 4.6.1.

Fig. 4.6.1 *Sanctus*

Sanctus, Sanctus, Sanctus

Dominus Dues Sabaoth!

Pleni sunt coeli et terra gloria tua.

Hosanna in excelsis.

Table 4.6.1

Section	Text (commencing from...)	No. of measures	Cadence	Key
One section	<i>Sanctus</i>	1195-1226	Plagal	D Major-E minor- D Major

Starting in D Major, this homophonic movement is the shortest of all movements of Nani’s *Requiem Mass*. Based on linear harmonic structures, this movement is etched by imitative touches performed by both the orchestra and the choir. In the first four measures of the movement, the choir sings in unison, accompanied by the linear structural orchestral harmony, triggered by the murmuring sound of the tremolo of the timpani. The entry of the 2nd tenor and the solo on the clarinet, in mm. 1200-1204, are canonically imitated in the subsequent mm. 1201-1204 on the oboes, flutes and 1st tenor, accompanied by the soft tremolo played by the viola and violoncello (Fig. 4.6.2).

Fig. 4.6.2

The musical score for Figure 4.6.2 is a five-staff excerpt in D major, 4/4 time. The staves are labeled on the left: Flute, Oboe, Clarinet in A, Tenor, and Tenor. The first staff (Flute) begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It contains a whole rest in the first measure, followed by a first ending bracket (I.) spanning measures 2, 3, and 4, which contains three eighth notes: D5, E5, and F#5. The second staff (Oboe) also begins with a treble clef, two sharps, and common time. It contains a whole rest in the first measure, followed by a first ending bracket (I.) spanning measures 2, 3, and 4, which contains three eighth notes: D5, E5, and F#5. The third staff (Clarinet in A) begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a first ending bracket (I.) starting in measure 1 and ending in measure 4, which contains three eighth notes: D4, E4, and F#4. A piano dynamic marking (*p*) is placed below the first measure. The fourth staff (Tenor) begins with a treble clef, a key signature of two sharps, and a common time signature (C). It contains a whole rest in the first measure, followed by a first ending bracket (I.) spanning measures 2, 3, and 4, which contains three eighth notes: D5, E5, and F#5. The fifth staff (Tenor) begins with a treble clef, a key signature of two sharps, and a common time signature (C). It contains a whole rest in the first measure, followed by a first ending bracket (I.) spanning measures 2, 3, and 4, which contains three eighth notes: D5, E5, and F#5. Below the staves, the lyrics 'Do - mi - ne' are written in a stylized font, with hyphens indicating syllables across measures. The lyrics are: 'Do - mi - ne' for the first measure, 'Do - mi - ne' for the second measure, 'Do - mi - ne' for the third measure, and 'Do - mi - ne' for the fourth measure. A piano dynamic marking (*p*) is placed below the first measure of the Clarinet staff.

The E minor in m. 1208 leads to a more dynamic spirited section, paving the way to the last canonic part of the movement at the *Hosanna* phrase. The first entry of this imitative section (m. 1213) is led by the two bass singers. It is taken by the 2nd tenor in the subsequent measure and followed by the 1st tenor in m. 1215 (Fig. 4.6.3). After the few measures making up the canonic passage all the parts, as well as the orchestra, come together in m. 1216. These imitative elements give a sense of unity to the movement.

Fig. 4.6.3

Flute

Horn in F

Trumpet in B $\flat$

Tenor I

Tenor II

Bass I

Bass II

Ho - san - na

Ho - san - na

Ho - san - na

Ho - san - na

The eighth-note arpeggiation in thirds on the woodwinds give a flowing rhythmic touch to the movement, which deviates from the linear harmonic layout established throughout the aria. The movement ends on a plagal cadence in the home key (D Major), heading to the introduction of the next movement on the mediant key. There is no divisive aspect in this movement's design. Indeed, it makes up a one part-single harmonic movement, i.e., it starts in D Major and closes, after a short excursion in E minor, in D Major.

4.7 *Benedictus*

The setting of the *Benedictus* is as follows:

Singers: Choir;

Measures: 1227-1278;

Instruments: Full orchestra (gran cassa omitted);

Key: F Major;

Tempo: *Allegro moderato*;

Time Signature: C

The text of the *Benedictus* is reproduced in Figure 4.7.1 and its musical structure is analysed in Table 4.7.1.

Fig. 4.7.1 *Benedictus*

Benedictus qui venit

in nomine Domini.

Hosanna in excelsis.

Table 4.7.1

Section	Text (commencing from...)	No. of measures	Cadence	Key
A (monothematic)	<i>Benedictus</i>	1227-1253	Imperfect Authentic	F Major
Episode	<i>in nomine Domini.</i>	1254-1265	Inverted	D minor-A Major
B (coda)	<i>Hosanna in excelsis.</i>	1266-1278	Perfect Authentic	A Major-D minor- C minor- F Major

The *Benedictus*, starting on the flattened third of D Major, complements the *Sanctus* in both melody and harmonic structures. The *ostinato* on the tonic, played by the violoncello and double bass throughout the movement, is a common figurative rhythmic pulsation which gives that characteristic soupçon to the aria (Fig. 4.7.2).

Fig. 4.7.2

The musical score for Fig. 4.7.2 is arranged in seven staves. The top staff is for Oboe, followed by Clarinet in Bb, Tenor I, Tenor II, Violin I, Violin II, and Double bass. The key signature is one flat (Bb) and the time signature is 3/4. The Oboe and Clarinet parts feature a melodic line with a 'II.' marking. The vocal parts (Tenor I and II) sing 'Be - ne - dic - tus'. The Double bass part features a rhythmic ostinato on the tonic (F).

In m. 1228, the main theme comes in, played softly by the 1st violin, oboe and 1st tenor. It is then taken up by the clarinet and 2nd tenor in m. 1230. Nani dissolves the *ostinato* in m. 1232 and introduces it back on the dominant (note C in D Major tonality) in m. 1235, accompanying the initial theme on the 1st violin, oboe and baritone, based on different notes. The 2nd violin, clarinet and bass join in, in imitation at m. 1238. The *ostinato* effect ends in m. 1241, recalling the rhythmic figurations played by the orchestra in mm. 1232-1234. At m. 1244, a wisp of the theme's first measures is brought back on the choir and woodwinds, based on a different orchestration. It develops over a number of measures in sequence. Section A ends on an imperfect authentic cadence at mm. 1252-1253 in F Major (see Table 4.7.1).

From m. 1254, the music forms an episodic section, as the orchestration progresses into a more lyrical and expansive setting with harmonic punches on the choir. The melody is here shifted to the 1st violin and oboe on the subdominant of F Major tonality (Bb Major), roaming in D minor in the subsequent measures. This episodic section ends on an inverted cadence (VII-I) in A Major at mm. 1265-1266 (see Table 4.7.1). The dominant of D minor (A Major), in mm. 1263-1266, leads the way to the final section of the movement – section B, assuming the role of a coda at the words *Hosanna in excelsis*. From the dominant it shifts back to D minor in mm. 1267- 1271, C minor in mm. 1272-1275 and back to F Major in the last measures, ending on a perfect authentic cadence in mm. 1275-1276, with a two-measure extension of the tonic chord (see Table 4.7.1). This movement is set-up on two distinct harmonic movements A-B with an episode in between, thus forming a sectional binary-double harmonic movement.

4.8 *Agnus Dei*

The setting of the *Agnus Dei* is as follows:

Singers: Choir;

Measures: 1279-1321;

Instruments: Full orchestra (gran cassa omitted);

Key: F Major;

Tempo: *Larghetto*;

Time Signature: **C**

The text of the *Agnus Dei* is reproduced in Figure 4.8.1 and its musical structure is analysed in Table 4.8.1.

Figure 4.8.1 *Agnus Dei*

Agnus Dei, qui tolli peccata mundi:

dona eis requiem.

Agnus Dei, qui tollis peccata mundi:

dona eis requiem.

Agnus Dei, qui tollis peccata mundi:

dona eis requiem sempiternam.

Table. 4.8.1

Section	Text (commencing from...)	No. of measures	Cadence	Key
A	<i>Agnus Dei</i>	1279-1297	Perfect Authentic	F Major
Episode	<i>dona eis requiem</i>	1298-1304	Perfect Authentic	modulating
B	<i>Agnus Dei</i>	1305-1315	Perfect Authentic	F Major-D minor- G Major-F Major
Coda (extended)	<i>requiem sempiternam.</i>	1315-1319 1320-1321	Perfect Authentic	F Major

The *Agnus Dei* is based on a monothematic aria in F Major (reminiscent of the traditional Christmas melody *Adeste Fideles*). In section A, the main theme is introduced softly by an eighth-measure melody, divided in two phrases played by the woodwinds in unison with the baritones and basses (Fig. 4.8.2). Section A ends on a perfect authentic cadence in F Major, with a V7-I in m. 1297 (see Table 4.8.1). The *sotto voce* singing in mm. 1290-1297, which is derived from the main theme, leads the music to an episode. The latter is a respite from the main theme, with a new rhythmic figuration played first by the flute in m. 1298 and then by the oboe in m. 1299. It continues to expand and transform in the subsequent four measures on both the choir and the other instruments.

Fig. 4.8.2

The figure displays a musical score for four instruments: Clarinet in Bb, Bassoon, Clarinet (Cl.), and Bassoon (Bsn.). The score is written in F Major (one sharp, F#) and 4/4 time. The first system shows the Clarinet in Bb and Bassoon parts, both marked *pp* (pianissimo). The second system shows the Clarinet and Bassoon parts. The music consists of a main theme introduced by an eighth-measure melody, divided into two phrases. The first phrase is played by the woodwinds in unison with the baritones and basses. The second phrase is played by the woodwinds in unison with the baritones and basses. The score is written in F Major (one sharp, F#) and 4/4 time.

This new rhythmic passage (mm. 1298-1303), which is continuously modulating to different keys, forms a deviant episodic link, to the subsequent section B. This episodic section ends on a perfect authentic cadence in D minor, in mm. 1304-1305 (see Table 4.8.1) introducing section B. In section B, the five-measure lyrical phrase on the bassoon, viola, violoncello and double bass (mm. 1305-1309) recalls the initial main theme, accompanied by a sixteenth-note *staccato* arpeggiation, giving a limpid flowing effect to the section. M. 1307 tonicises to D minor, reaching G Major, with a *crescendo* in mm. 1308-1309, following a *subito pp* in the subsequent measure. The solo lyrical rhythmic figure played *sulla quarta corda* by the first violins, in mm. 1311-1314, gives a rich mellow effect to the music. This conducts the movement to a perfect authentic cadence in F Major at mm. 1314-1315 (see Table 4.8.1).

This section leads to a coda, starting at m. 1315. The theme, based on the first two measures of the main theme, is played by the bassoon, viola, violoncello and double bass (Fig. 4.8.3). Worth noting is that the shifted melody in the bass line is a totally new conception in Nani's *Requiem Mass*. In the subsequent measure and until the end of the movement these instruments are joined by the clarinet playing a different, yet similar melody. The composer accompanies the melody by recalling the sixteenth-note rhythmic figurations of m. 1302 played by the 1st and 2nd violins. In addition this section has blended touches of figurations derived from the previous thematic melodies and rhythmic motives, with harmonic interjections on the choir. The coda ends on a perfect authentic cadence in F Major, at mm. 1318-1319, with a *crescendo* and a *diminuendo* in the last two extended measures of the section (see Table 4.8.1). The movement is based on an A-B form with an episode in between, ending on a coda, hence, designed on a sectional binary-double harmonic layout.

Fig. 4.8.3

The image displays a musical score for four instruments: Bassoon, Viola, Violoncello, and Double bass. The score is written in C major and common time (C). The Bassoon part begins with a dynamic marking of *pp* and the instruction *[ben legato]*. The Viola part also includes the instruction *[ben legato]*. The Violoncello and Double bass parts are marked *ben legato*. All instruments play a continuous, flowing line of music, characterized by long, sweeping melodic phrases and frequent use of slurs to indicate a legato playing style. The notation includes various note values, including eighth and sixteenth notes, and rests. The Bassoon part features a small 'a2' marking above the first measure. The Viola part has a key signature change to one flat (F major or D minor) in the second measure. The Violoncello and Double bass parts maintain the original key signature. The score is presented in a standard musical notation format with staves and a brace on the left side grouping the instruments.

4.9 *Lux Aeterna*

The setting of the *Lux Aeterna* is as follows:

Singers: Solo Baritone and Choir;

Measures: 1322-1364;

Instruments: Full orchestra (gran cassa omitted);

Key: A minor ending on A Major;

Tempo: *Andante*;

Time Signature: **C**

The text of the *Lux Aeterna* is reproduced in Figure 4.9.1 and its musical structure is analysed in Table 4.9.1.

Fig. 4.9.1 *Lux Aeterna*

Antiphon:	<i>Lux aeterna luceat</i> <i>eis, Domine:</i> <i>Cum sanctis tuis</i> <i>in aeternum,</i> <i>quia pius es.</i>
Verse:	<i>Requiem aeternam</i> <i>dona eis Domine,</i> <i>et lux perpetua</i> <i>luceat eis.</i> <i>Cum sanctis tuis</i> <i>in aeternum,</i> <i>quia pius es.</i>

Section	Text (commencing from...)	No. of measures	Cadence	Key
A	<i>Lux aeterna</i>	1322-1340	Imperfect Authentic	A minor
B	<i>Requiem aeternam</i>	1340-1348	Perfect Authentic	A minor-E Major
A ¹	<i>Cum sanctis tuis</i>	1349-1358	Imperfect Authentic	F minor-A minor
Coda (extended)	<i>quia pius es.</i>	1358-1362 1363-1364	Perfect Authentic with <i>a Tierce di Picardie</i>	A minor-A Major

The movement opens with a lyrical melody (on the antiphon *Lux aeterna luce at eis, Domine*) sung by the baritone solo. The melody is accompanied by the embellishment of the acciaccaturas on the high pitched quarter notes played by the flutes, and by the mumbling sound of the tremolo, mellifluously played by the strings. Worth noting is the fact that this verse begins with an exact repetition of the Introit antiphon (the *Requiem aeternam* of the first movement). In this movement, a number of mass settings of the Requiem Mass incorporate a musical reprise of the first movement, such examples as those of Michael Haydn, Mozart/Sussmayr, and Berlioz, all of which conclude with the *Lux Aeterna*. Nani's *Requiem Mass*, which instead ends with the *Libera me*, includes the theme of the *Requiem Aeternam* aria in section B of the *Lux aeterna* movement, with the only difference that the theme is transferred from the string section (at m. 5) to the choir (at m. 1340).

In section A of this movement, the acciaccatura on the quarter note rhythmic pattern, commencing at m. 1324, is extended to a 3-beat rhythmic pattern in section A¹ (starting at m. 1350). The baritone starts singing the solemn melody in m. 1323. The horn plays the first two fan-fare-like fragments of the melody sung by the baritone, as an answer in mm. 1325-1326 (Fig. 4.9.2). Section A ends on an imperfect authentic cadence in A minor at mm. 1339-1340 (see Table 4.9.1). The ending is entwined with the beginning of section B (similar to the endings of many other sections of Nani's *Mass*), and thus, serving as a preamble to another contrasting section.

Fig. 4.9.2

The image shows a musical score for two parts: Bass and B. (Bassoon). The Bass part is in the bass clef with a common time signature (C). It features a melodic line with a dotted half note followed by a half note, then a quarter note, and finally a dotted half note. The lyrics for the Bass part are "Lux aeterna lux aeterna". The B. part is also in the bass clef with a common time signature (C). It features a melodic line with a dotted half note followed by a half note, then a quarter note, and finally a dotted half note. The lyrics for the B. part are "lux ce at e is". Both parts have a fermata over the final note of each phrase. The word "(solenne)" is written above the first phrase of the Bass part, and "[p]" is written below the first note of the Bass part.

The distinct section B evokes the initial rhythmic figuration of the *Requiem Aeternam* movement, sung by the four-part choir, accompanying the solo baritone (Fig. 4.9.3). The insertion of the whole notes, played on the organ, makes the movement sound solemn and profoundly majestic. At m.1346, these whole notes are then rhythmically changed to chromatic quarter notes, leading to a whole note chord in E Major (the dominant in A minor tonality). This temporary change of key, ends the short section on a perfect authentic cadence in E Major at mm. 1347-1348 (see Table 4.9.1), paving the way to another section A¹.

The third and last section of the movement, section A¹, starts at m. 1349 on the flattened supertonic of E Major (F minor). The melody sung by the solo baritone is elicited from the melody of section A, hence a repetition of the melody from mid-section A at m. 1333. Thus, section A¹ is to a great extent in spirit with the first section. The singer is accompanied by an orchestral build-up in the general style and orchestral writing of the *Mass*. This includes the choral harmonic punches and woodwinds' rhythmic punctuation; the introduction of a more rhythmic and melodic playing on the organ; and the re-instatement of the tremolo on the strings, which was much prevalent in section A (Fig. 4.9.4). Section A¹, which goes back to the home key, ends on an imperfect authentic cadence in A minor, in preparation to the coda.

Fig. 4.9.3

The musical score is divided into two systems. The first system includes parts for Solo Baritone, Tenor I/II, Baritone, Bass, and Organ. The Solo Baritone part has two staves, with the first staff containing the lyrics "es" and the second staff containing "Requi em ae". The Tenor I/II, Baritone, and Bass parts all have the lyrics "Re - qui - em re qui em ae - ter - nam" and are marked with a piano dynamic [p]. The Organ part consists of two staves, with the first staff marked with a pianissimo dynamic [pp]. The second system includes parts for Solo Bar., T. I/II, Bar., B., and Org. The Solo Bar. part has the lyrics "ter - nam" and "do - na eis Do - mi - ne". The T. I/II, Bar., and B. parts all have the lyrics "do - na do na e - is Do - mi - ne" and "et lux et lux per". The Organ part consists of two staves, with the first staff marked with a pianissimo dynamic [pp].

Solo Baritone

es Requi em ae

Tenor I/II

Re - qui - em re qui em ae - ter - nam [p]

Baritone

Re - qui - em re qui em ae - ter - nam [p]

Bass

Re - qui - em re qui em ae - ter - nam [p]

Organ

[pp]

Solo Bar.

ter - nam do - na eis Do - mi - ne

T. I/II

do - na do na e - is Do - mi - ne et lux et lux per

Bar.

do - na do na e - is Do - mi - ne et lux et lux per

B.

do - na do na e - is Do - mi - ne et lux et lux per

Org.

[pp]

Fig. 4.9.4

Baritone

Cum san - ctis tu - is cum san - ctis tu - is in ac -

ter - ram qui a pi - us es qui a pi - us es

As is very much in custom with Nani's works, especially as regards the majority of the movements in his *Requiem Mass*, the coda is not based on the melodic and rhythmic elements previously heard but more on the rhythmic features of previous motivic/thematic elements. Hence, the coda of the *Lux Aeterna* is rhythmically related to section B and connected to section A. The coda ends at mm. 1361-1362, on a perfect authentic cadence in A minor with a *Tierce de Picardie* (commonly used up till the end of the Eighteenth Century), thus, ending the movement in A Major in the last two measures (see Table 4.9.1). The *Lux Aeterna* is based on a full sectional ternary with a triple harmonic movement, with three complete sections: A-B-A¹ with an extended coda.

4.10 *Libera Me*

The setting of the *Libera Me* is as follows:

Singers: Four-Part Choir;

Measures: 1365-1506;

Instruments: Full orchestra;

Key: D minor;

Tempo: *Moderato*;

Time Signature: **C**

The text of the *Libera Me* is reproduced in Figure 4.10.1 and its musical structure is analysed in Table 4.10.1.

After the two quiet introductory measures played by the violoncello and double bass, the choir bursts out the lyrics *Libera me, Domine...* very loudly in the two subsequent measures, depicting a supplicant's shriek for mercy. This is amplified with the tremolo on the percussion, giving a sense of mysterious instability. These first four measures are repeated in the subsequent measures but a perfect fifth higher, and recurring again a major second higher in mm. 1373-1376. The music progresses calmly in m. 1378 with the phrase *Quando coeli...* introduced by the 1st and 2nd tenors. The basses join the tenors in the subsequent measure. The choral rhythmic diminution, in mm. 1378-1382, accompanied by the sixteenth-note arpeggiation played softly by the strings, gives the feeling of continuous obscurity (Fig. 4.10.2). The arpeggiation comes to an end in m. 1382, which is then followed by the commonly used descending rhythmic figuration (Nani incorporated this rhythmic figuration in the *Tuba Mirum* and *Confutatis* movements), played by the viola, violoncello and double bass and in unison with the bassoon. This figuration accompanies the rhythmic punches on the choir. Worth noting is the fact that the rhythmic figurations

sung by the choir at the beginning of the movement, commencing at m. 1367, are here altered by diminution (from a dotted crotchet and a quaver to a dotted quaver and semiquaver). Nani prepares the listener to the ending of the section with the return of the frantic ascending chromatic sixteenth-note played by the strings at m. 1386.

Fig. 4.10.1 *Libera Me*

Respond: *Libera me, Domine, de morte aeterna,
in die illa tremenda: quando coeli
movendi sunt et terra. Dum veneris
judicare saeculum per ignem.*

Verse: *Tremens factus sum ego et timeo,
dum discussio venerit atque ventura ira,
quando coeli movendi sunt et terra.*

Verse: *Dies irae, dies illa,
calamitatis et miseriae,
dies magna et amara valde.
Dum veneris judicare
saeculum per ignem.*

Verse: *Requiem aeternam
Domine: et lux perpetua
luceat eis.*

Respond: *Libera me, Domine de morte aeterna,
in die illa tremenda: quando coeli
movendi sunt et terra. Dum veneris
judicare saeculum per ignem.*

Table 4.10.1

Section	Text (commencing from...)	No. of measures	Cadence	Key
A I	<i>Libera me, Domine,</i>	1365-1391	Semi	D minor
A II	<i>Tremens factus</i>	1392-1424	Perfect Authentic	D minor-C minor
B (extended)	<i>Dies irae, dies illa,</i> <i>Dies irae, dies illa,</i>	1425-1457 1458-1467	Perfect Authentic	C minor
C	<i>Requiem aeternam</i>	1468-1486	Perfect Authentic	A minor-D minor
D (coda) (extended)	<i>quando coeli</i> _____	1487-1502 1503-1506	Perfect Authentic	D minor

Mm. 1388-1391 acts as a bridge, leading to a new segment of the movement, yet being part of the same section A. These chromatic eighth-notes on the woodwinds and strings (Fig. 4.10.3) serve as a preparation of the dominant of the home key at m. 1391 (A Major in D minor tonality), ending on a semi cadence at mm. 1390-1391 (see Table 4.10.1). The three dissimilar phrases making up part I of section A, form a phrase chain. At m. 1392, the music retonicises to D minor with the main melody played softly by the violoncello, double bass and bassoon at the subsequent m. 1393. The rhythmical features of the choral parts of the new section are a reminiscence of mm. 1378-1387. The melody played by the violoncello, double bass and bassoon recalls the initial measures of the movement, mm. 1365-1366 and mm. 1369-1370. The melody recurs again in the subsequent measures, played by the same instruments on different pitches but retaining the same intervallic structures with the shifting of temporary keys throughout (Fig. 4.10.4). The imitation goes on until m. 1407 supported by the constant harmonic and steady rhythms of the choir, developing into a contrapuntal *stretto* in m. 1408. The theme, which was taken up by the flute and oboe in m. 1408, is canonically reinstated on different notes on the bassoon, violoncello and double bass in the subsequent measures. At m. 1412, the clarinet takes up the theme with a countermelody on the choir. The rhythmic diminution in mm. 1413-1420 forms a boisterous passage with a *crescendo*, reaching a *ff* military-like steady sixteenth-note rhythm in m. 1421. As a preparation to the next section (B), the tonality tonicises to C minor, following a perfect authentic cadence at mm. 1424-1425,

which ends the second part of section A (see Table 4.10.1). This is another example of the technique of breaking off a well-established rhythmic or harmonic pattern in order to add drama to a point of arrival.

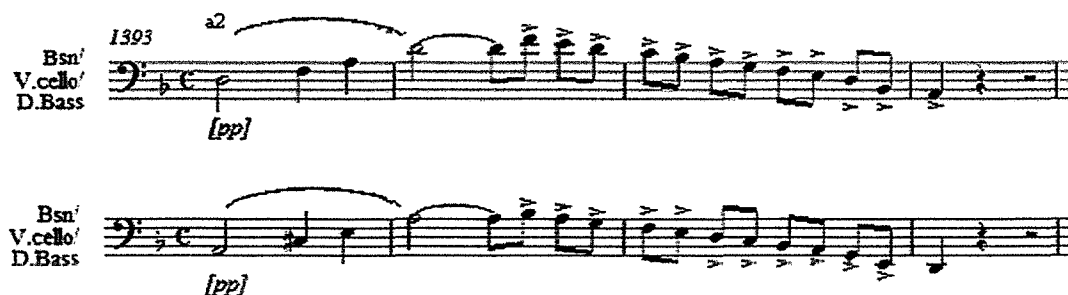
Fig. 4.10.2

The musical score for Fig. 4.10.2 is divided into four systems. The first system features the Tenor I/II and Bass I/II voices. The Tenor part has the lyrics "quan - do coe - li mo - ven - di sunt et" and the Bass part has "quan - do coe - li mo - ven - di sunt et". Both parts are marked with *[pp]*. The second system shows the Violin I, Violin II, Viola, Violoncello, and Double bass parts. All five instruments are marked with *[pp]* and play a rhythmic pattern. The third system features the Tenor I/II and Bass I/II voices. The Tenor part has the lyrics "ter - ra et ter - ra et ter" and the Bass part has "ter - ra et ter - ra et ter". Both parts are marked with *[pp]*. The fourth system shows the Violin I, Violin II, Viola, Violoncello, and Double bass parts. The Violin I and II parts are marked with *[pp]* and the Viola, Violoncello, and Double bass parts are marked with *[pp]*. The Violin I part is also marked with *arco*.

Fig. 4.10.3



Fig. 4.10.4



The middle section, (section B) is a replica of the *Dies Irae* movement, with some changes in the rhythms and orchestration to be in line with the words (Fig. 4.10.5). This section is a cataclysmic disruption, arriving unexpectedly with an authentic overlapping cadence with the previous section. The rest of the section, mm. 1451-1464, is a replica of mm. 292-305 of the *Dies Irae*, though employing different lyrics but retaining the same sixteenth-note rhythmic feature. This section ends on a perfect authentic cadence in C minor at mm. 1456-1457, with an extension to m. 1467 (see Table 4.10.1). At m. 1465, the extended part of this section closes with an abrupt ending on Eb (mediant of C minor), extended to m. 1467. This varies from m. 310 of the *Dies Irae* movement, where it ends on the C minor tonic chord, rather than on Eb note.

Section C starts very quietly in m. 1468, extracted from the Introit *Requiem Aeternam* movement. Mm. 1468-1482 are a repetition of mm. 69-83 with a difference in the dynamics and with the omission of the brass section, which is now taken by the choir, thus, creating an antiphonal effect between the choir and the woodwinds. Mm. 1483-1486,

starting in A minor, form a link to the new musical material of the subsequent section. Section C ends at mm. 1486-1487, on a perfect authentic cadence in D minor, overlapping again the subsequent section. Hence, mm. 1485-1486 lead the music to section D (the coda), which is build-up by harmonic punches on the choir (Fig. 4.10.6). Section D goes back to the subdominant of A minor (D minor tonality).

Fig. 4.10.5

M. 225 in the *Dies Irae* Movement

225

Tenor I/II

Bass I/II

Di - - es i - - rae

M. 1431 in the *Libera Me* Movement

1431

Tenor I/II

Bass I/II

ca - la - mi - ta - tis

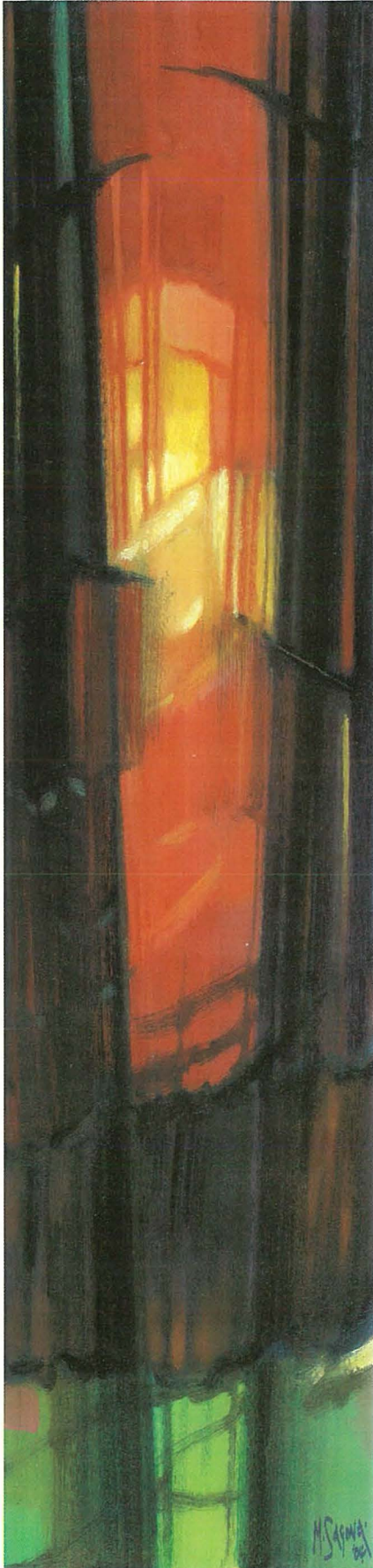
Fig. 4.10.6

Tenor I, II

Bass I, II

is Li - be - ra me Do - mi - ne do mor - te ter - na in di - e il - la tre - men

The introductory sixteenth-note figuration of the coda recalls the arpeggiation rhythmic fragments of mm. 1380-1382, based on different notes, developing in a three-note rhythmic grouping on the strings and in octaves with the woodwinds at m. 1490. This forceful agitated ending generates a sense of urgency and symbolizes the souls' yearning for salvation (projected by the *fff* chromatic sixteenth-notes played by the strings at mm. 1496-1499). Yet, the plea for mercy is greatly felt by the static rhythmic and melodic figurations of the choir. The perfect authentic cadence (in D minor tonality), at mm. 1501-1502, leads to the last extended few measures of the *Libera Me* movement, whose force by now has declined, with only the appeal to mercy remaining intact. The form of this last movement of the *Requiem Mass* can be expressed as A-(Part I)-(Part II)-Extended B-C-Extended D (Coda) as Table 4.10.1 illustrates.



Chapter 5:

**Critical Report
and
Source Criticism**

Chapter 5: Critical Report and Source Criticism

5.1 Sources

The Original full score's title, found on the front page is *Oratorio- "Requiem"*. As Figure 1 shows there is also written the composer's name, place and date of performance. On the front page there is also mention of the award of the Gold Medal at the London Universal Exhibition of 1886. The exhibited work was given the index number- 2851. From research carried out in Malta and in the UK, it was shown that no primary evidence exists as a proof to this award. Notwithstanding this, this exhibition was, in Anton Nani's days, an opportunity to exhibit one's own talent outside the Maltese shores.¹ On the second page the title is written as *Messa da Requiem* together with the composer's name. On the far right end of the page a dedication to his mother, probably, hand-written by the composer reads the following (see last column):

Table 6

Name	Watermark	Size (cm)	Front Page	Second Page
Messa Da Requiem	ANI 1st page, MIL other pages	Width 26, height 37.8	Messa Da Requiem originale di Antonio Nani Malta 18 Febbraio 1879 eseguita per la prima volta in occorrenza dell' Anniversario della cara mia madre Maddalena Nani nella chiesa insigne collegiata e parrocchiale di San Paolo naufrago a di 10 Marzo 1879 ²	Alla adorata memoria di Maddelena Nani Cuschieri queste flibili melodie la filiale pieta D.C. ³

¹ See appendix B for more details about this exhibition

² At the top of the right hand side of the front page, possibly added later: "Londra Medaglia D'oro '1886'" (No. 2851).

³ At the bottom of the right hand side the following was probably written later: "'Medaglia D'oro' esposizione-Londra 1886 No. 2851."

The musical score is presently archived at the Cathedral Archives at Mdina, Malta (Mus. Ms. 1725, Box 57 A-L, Proj. No. 4053). The source contains the whole score, the pianoforte/guida parts, instrument parts and choral parts. These are marked as follows: Instrument parts are marked as from C to E. Pianoforte/Continuo parts are marked as from F to G. The other choir musical fragments are found as follows: Soprano part marked as H, Alto as I, Tenor part as J and Bass part as K. Photocopies of this composition are also available in the same archive and marked as 57 L. This is the only original score available in the Maltese Archives. Figure 2 and figure 3 indicate the number of parts and folios of the instrumental and voice parts respectively, found in the catalogue boxes at the Cathedral Museum Archives

Table 7

Folios		
Instrumental Parts		
<u>Box 57 C</u>		
<u>Instruments</u>	<u>No. of parts</u>	<u>Folios</u>
Violin 1	5	20
Violin 2	4	19
Violin 2 (copy)	1	11
Viola	2	20
Viola (copies)	2	11
<u>Box 57 D</u>		
<u>Instruments</u>	<u>No. of parts</u>	<u>Folios</u>
Flute 1	1	14
Flute 2	1	12
Oboe 1	1	14
Oboe 2	1	12
Clarino 1	1	16
Clarino 2	1	14
Bassoon 1	1	16

<u>Instruments</u>	<u>No. of parts</u>	<u>Folios</u>
Bassoon 2	1	14
Horn 1	1	14
Horn 2	1	11
Horn 3	1	10
Horn 4	1	10
Trumpet 1	1	10
Trumpet 2	1	10

Box 57 E

<u>Instruments</u>	<u>No. of parts</u>	<u>Folios</u>
Trombone 1	1	10
Trombone 2	1	10
Trombone 3	1	10
Ophicleide	1	10
Violoncello/Double bass	3	32
Double bass	2	21
Gran Cassa	1	5
Timpani	1	7

Box 57 E

Lux Aeterna

<u>Instruments</u>	<u>No. of parts</u>	<u>Folios</u>
Organ	1	2

Tuba Mirum

<u>Instruments</u>	<u>No. of parts</u>	<u>Folios</u>
Pianoforte	1	3

Table 8

Folios			
Score/Voice parts			
<u>Box 57 A</u>			
<u>Score</u>	<u>No. of Copies</u>	<u>Folios</u>	
Original	1	113	
Copy	1		
Original Pianoforte ⁴	1		
Copy	1		
<u>Box 57 B</u>			
<u>Male Choir:</u>			
<u>Score/Title</u>	<u>No. of parts</u>	<u>Voice Type</u>	<u>Folios</u>
Quid Sum Miser	2	Tenor 1 & Guida	3
Recordare	2	Tenor Solo & Guida	3
Confutatis	2	Tenor 1 & Guida	2
Lacrimosa	2	Tenor Solo & Guida	2
Lacrimosa	1	Tenor Solo	2
Amen	2	Tenor 1 Solo	2
Domine Jesu Christe	2	Tenor Solo & Guida	2
Quit Sum Miser	2	Tenor 2 & Guida	3
Confutatis	2	Tenor 2 & Guida	2
Amen	1	Tenor 2	2
Amen	1	Tenor 2 Solo	2
In Memoria Aeterna	1	Baritone & Guida	3
Tuba Mirum	1	Baritone & Guida	2
Tuba Mirum	1	Baritone	2
Confutatis	1	Bass 1 & Guida	2
Confutatis	1	Baritone & Guida	2
Amen	1	Baritone Solo	2
Lux Aeterna	1	Baritone Solo & Guida	2
In Memoria Aeterna	1	Bass Solo & Guida	4

⁴ Pianoforte Score by Vincenzo Ciappara.

<u>Score/Title</u>	<u>No. of parts</u>	<u>Voice Type</u>	<u>Folios</u>
Scriptus	1	Bass & Guida	3
Liber Scriptus	1	Tenor & Guida	2
Quit Sum Miser	2	Bass & Guida	3
Ingemisco	1	Bass & Guida	3
Ingemisco	1	Bass	2
Confutatis	1	Bass & Guida	2
Confutatis	1	Bass 2& Guida	2
Amen	1	Bass 2 Solo	2
<u>Messa Da Requiem Parts:</u>			
<u>Voice Type</u>	<u>No. of parts</u>		<u>Folios</u>
Tenor 1	1		12
Tenor 1 (copy)	1		7
Tenor 2	2		12
Tenor 2 (copy)	1		6
Bass 1	3		12
Bass 2	3		11
Soprano 1	5		8
Soprano 2	4		8
<u>Box 57 F</u>			
<u>Requiem e Kyrie:</u>			
<u>Score</u>		<u>Voice Type / Instrument</u>	<u>Folios</u>
1 (vocal & accompaniment)		4 part Choir & Organ	21
<u>Voice Type</u>	<u>No. of parts</u>		<u>Folios</u>
Soprano (copies)	3		2
Alto (copies)	2		2
Tenor (copy)	1		2
Baritone/Bass (copies)	8		2
Bass (copies)	2		2

In Memoria Aeterna:

<u>Score</u>	<u>Voice Type / Instrument</u>	<u>Folios</u>
1 (vocal & accompaniment)	Baritone, Bass & Pianoforte	6

<u>Voice Type</u>	<u>No. of parts</u>	<u>Folios</u>
Baritone & Bass	2	2
Alto Solo	1	2

Dies Irae:

<u>Score</u>	<u>Voice Type / Instrument</u>	<u>Folios</u>
1 (vocal & accompaniment)	Soprano, Alto, Tenor, Baritone, Bass & Pianoforte	13
1 ⁵ (vocal & accompaniment)	Soprano, Alto, Tenor, Bass & Pianoforte	3

<u>Voice Type</u>	<u>No. of parts</u>	<u>Folios</u>
Soprano (Choir)	3	1
Alto (Choir)	3	1
Tenor (Choir)	2	1
Baritone (Choir)	8	1
Bass (Choir)	2	1

Tuba Mirum:

<u>Voice Type</u>	<u>No. of parts</u>	<u>Folios</u>
Alto Solo	1	2

Liber Scriptus:

<u>Score</u>	<u>Voice Type / Instrument</u>	<u>Folios</u>
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⁵ Different pianoforte part.

1 Copy (vocal & accompaniment)	Tenor, Bass & Pianoforte	6
<u>Voice Type</u>	<u>No. of parts</u>	<u>Folios</u>
Bass Solo	1	2
<i>Quit Sum Miser:</i>		
<u>Score</u>	<u>Voice Type / Instrument</u>	<u>Folios</u>
1 Copy (vocal & accompaniment)	Soprano, Tenor, Bass & Pianoforte	8
<u>Voice Type</u>	<u>No. of parts</u>	<u>Folios</u>
Soprano Solo	1	2
Tenor Solo	1	2
Bass Solo	1	2
<i>Recordare:</i>		
<u>Score</u>	<u>Voice Type / Instrument</u>	<u>Folios</u>
1 Copy (voice & accompaniment)	Tenor & Pianoforte	6
<i>Ingemisco:</i>		
<u>Score</u>	<u>Voice Type / Instrument</u>	<u>Folios</u>
1 Copy	Bass & Pianoforte	5
<u>Voice Type</u>	<u>No. of parts</u>	<u>Folios</u>
Bass Solo	1	2
<i>Confutatis</i>		
<u>Score</u>	<u>Voice Type / Instrument</u>	<u>Folios</u>

1 Copy (vocal & accompaniment)	Soprano, Alto, Tenor, Bass & Pianoforte	15
<u>Voice Type</u>	<u>No. of parts</u>	<u>Folios</u>
Soprano Choir (copies)	3	1
Alto Solo (copy)	1	2
Alto Solo (copy)	1	1
Alto Choir (copy)	1	1
Tenor Choir (copy)	1	1
Baritone Solo (copy)	1	2
Baritone Choir	8	1
Bass Solo (copy)	1	2
Bass Choir (copy)	1	1
<i>Lacrymosa:</i>		
<u>Score</u>	<u>Voice Type / Instrument</u>	<u>Folios</u>
1 (voice & accompaniment)	Soprano & Pianoforte (copy)	4
<u>Voice Type</u>	<u>No. of parts</u>	<u>Folios</u>
Soprano	1	2
<i>Fugato (Amen):</i>		
<u>Score</u>	<u>Voice Type / Instrument</u>	<u>Folios</u>
1 (vocal & accompaniment)	Soprano, Tenor, Alto, Bass, choir & Pianoforte	9
<u>Voice Type</u>	<u>No. of parts</u>	<u>Folios</u>
Soprano Solo (copies)	2	2
Soprano Choir (copies)	5	2
Tenor (copy)	1	2
Tenor Choir (copies)	3	1
Alto Solo (copies)	2	2
Alto Choir (copies)	2	2
Baritone Solo (copy)	1	2

Baritone Choir (copies)	10	2
Bass Solo (copies)	2	2
Bass Choir (copies)	7	2

Box 57 G**Domine Jesu Christe:**

<u>Score</u>	<u>Voice Type / Instrument</u>	<u>Folios</u>
1 (vocal & accompaniment)	Soprano Solo, Soprano, Alto, Tenor, Baritone, Bass & Pianoforte	12

<u>Voice Type</u>	<u>No. of parts</u>	<u>Folios</u>
Soprano Solo (copy)	1	2
Soprano Choir (copies)	5	1
Alto Choir (copies)	2	2
Tenor Choir (copy)	1	1
Baritone Choir (copies)	8	1
Bass Choir (copy)	1	1

Sanctus:

<u>Score</u>	<u>Voice Type / Instrument</u>	<u>Folios</u>
1 (copy) (vocal & accompaniment)	Soprano, Alto, Tenor, Baritone, Bass & Pianoforte	4

<u>Voice Type</u>	<u>No. of parts</u>	<u>Folios</u>
Soprano (copies)	5	1
Alto (copies)	2	1
Tenor (copy)	1	1
Baritone (copies)	8	1
Bass (copy)	1	1

Benedictus:

<u>Score</u>	<u>Voice Type / Instrument</u>	<u>Folios</u>
1 (copy) (vocal & accompaniment)	Soprano, Alto, Tenor, Baritone, Bass & Pianoforte	6
<u>Voice Type</u>	<u>No. of parts</u>	<u>Folios</u>
Soprano (copies)	6	1
Alto (copies)	2	1
Tenor (copy)	1	1
Baritone (copies)	7	1
Bass (copies)	2	1
<i>Agnus Dei:</i>		
<u>Score</u>	<u>Voice Type / Instrument</u>	<u>Folios</u>
1 (copy) (vocal & accompaniment)	Soprano, Alto, Tenor, Baritone, Bass & Pianoforte	6
<u>Voice Type</u>	<u>No. of parts</u>	<u>Folios</u>
Soprano (copies)	6	1
Alto (copies)	2	1
Tenor (copy)	1	1
Baritone (copies)	7	1
Bass (copies)	2	1
<i>Lux Aeterna:</i>		
<u>Score</u>	<u>Voice Type / Instrument</u>	<u>Folios</u>
1 (copy) (vocal & accompaniment)	Baritone Solo, Alto Solo, Soprano, Alto, Tenor, Baritone, Bass & Pianoforte	7
<u>Voice Type</u>	<u>No. of parts</u>	<u>Folios</u>
Baritone Solo (copy)	1	2
Alto Solo (copy)	1	2
Soprano (copies)	5	1
Alto (copy)	1	1

Tenor (copy)	1	1
Baritone (copies)	8	1
Bass (copy)	1	1
<i>Libera Me:</i>		
<u>Score</u>	<u>Voice Type / Instrument</u>	<u>Folios</u>
1 (copy) (vocal & accompaniment)	Soprano Solo, Alto Solo, Tenor Solo, Baritone Solo, Bass Solo, Soprano Choir, Alto Choir, Tenor Choir, Baritone Choir, Bass Choir and Pianoforte	23
1 (copy) (vocal & accompaniment)	Soprano, Alto, Tenor, Baritone, Bass & Pianoforte	
<u>Voice Type</u>	<u>No. of parts</u>	<u>Folios</u>
Soprano Solo (copy)	1	2
Alto Solo (copy)	1	2
Tenor Solo (copy)	1	2
Baritone Solo (copy)	1	2
Bass Solo (copy)	1	2
Soprano (copies)	5	2
Alto (copies)	2	2
Tenor (copy)	1	2
Baritone (copies)	8	2
Bass (copy)	1	2
<u>Box 57 H</u>		
<i>Messa Da Requiem:</i>		
<u>Voice Type</u>	<u>No. of parts</u>	<u>Folios</u>
Soprano Choir (copies)	20	12
<u>Box 57 I</u>		
<i>Messa Da Requiem:</i>		

<u>Voice Type</u>	<u>No. of parts</u>	<u>Folios</u>
Alto Choir (copies)	23	12
<u>Box 57 J</u>		
<u>Messa Da Requiem:</u>		
<u>Voice Type</u>	<u>No. of parts</u>	<u>Folios</u>
Tenor Choir (copies)	12	12
<u>Box 57 K</u>		
<u>Messa Da Requiem:</u>		
<u>Voice Type</u>	<u>No. of parts</u>	<u>Folios</u>
Bass Choir (copies)	11	11
<u>Box 57 L</u>		
<u>Domine Jesu Christe:</u>		
<u>Score</u>	<u>Voice Type / Instrument</u>	<u>Folios</u>
1 (copy) (vocal & accompaniment)	Soprano Solo, Soprano, Alto, tenor, Baritone, Bass & Pianoforte	22
<u>Requiem e Kyrie:</u>		
<u>Voice Type</u>	<u>No. of parts</u>	<u>Folios</u>
Soprano (copies)	5	2
Tenor	1	1

Bass (copies)	2	1
<i>In Memoria Aeterna:</i>		
<u>Score</u>	<u>Voice Type / Instrument</u>	<u>Folios</u>
1 (copy) (vocal & accompaniment)	Baritone, Bass & Pianoforte	5
<i>Dies Irae:</i>		
<u>Voice Type</u>	<u>No. of parts</u>	<u>Folios</u>
Soprano (copies)	2	2
Alto (copy)	1	2
Tenor (copy)	1	1
Bass (copies)	2	1
<i>Tuba Mirum:</i>		
<u>Score</u>	<u>Voice Type / Instrument</u>	<u>Folios</u>
2 (copies) (voice & accompaniment)	Alto & Pianoforte	4
<i>Quid Sum Miser:</i>		
<u>Score</u>	<u>Voice Type / Instrument</u>	<u>Folios</u>
4 (copies)		14
<i>Confutatis:</i>		
<u>Score</u>	<u>Voice Type / Instrument</u>	<u>Folios</u>
4 (copies) (vocal & accompaniment)	Soprano, Alto, Tenor, Bass & Pianoforte	15
<u>Voice Type</u>	<u>No. of parts</u>	<u>Folios</u>

Soprano (copies)	2	1
Alto (copy)	1	2
Tenor (copy)	1	1
Bass (copies)	2	1
<i>Lacrymosa:</i>		
<u>Score</u>	<u>Voice Type / Instrument</u>	<u>Folios</u>
1 (copy) (voice & accompaniment)	Soprano & Pianoforte	
<u>Voice Type</u>	<u>No. of parts</u>	<u>Folios</u>
Soprano Solo	7	2
<i>Fugato:</i>		
<u>Score</u>	<u>Voice Type / Instrument</u>	<u>Folios</u>
3 (copies) (vocal & accompaniment)	Soprano, Alto, Tenor, Bass, Choir, Pianoforte	9
<u>Voice Type</u>	<u>No. of parts</u>	<u>Folios</u>
Soprano (copies)	2	2
Alto (copy)	1	2
Tenor (copy)	1	2
Bass (copies)	2	2
<i>Offertorium:</i>		
<u>Score</u>	<u>Voice Type / Instrument</u>	<u>Folios</u>
1 (copy) (vocal & accompaniment)	Soprano Solo, Soprano, Alto, Tenor, Baritone, Bass & Pianoforte	12
<u>Voice Type</u>	<u>No. of parts</u>	<u>Folios</u>
Soprano (copies)	3	1
Alto (copy)	1	1

Tenor (copy)	1	2
Bass (copies)	2	1
<i>Sanctus:</i>		
<u>Score</u>	<u>Voice Type / Instrument</u>	<u>Folios</u>
1 (copy) (vocal & accompaniment)	Soprano, Alto, Tenor, Bass, Baritone & Pianoforte	4
<u>Voice Type / Instruments</u>	<u>No. of parts</u>	<u>Folios</u>
Pianoforte	7	4
Soprano (copy)	1	1
Alto (copy)	1	1
Tenor (copy)	1	1
Bass (copy)	1	1
<i>Benedictus:</i>		
<u>Voice Type</u>	<u>No. of parts</u>	<u>Folios</u>
Soprano (copies)	3	2
Alto (copy)	1	2
Tenor (copy)	1	1
Bass (copy)	3	1
<i>Agnus Dei:</i>		
<u>Voice Type</u>	<u>No. of parts</u>	<u>Folios</u>
Soprano (copies)	2	1
Alto (copies)	2	2
Tenor (copy)	1	1
Bass (copy)	1	1
<i>Lux Aeterna:</i>		
<u>Score</u>	<u>Voice Type / Instrument</u>	<u>Folios</u>

2 (copies) (vocal & accompaniment)	Baritone Solo, Alto Solo, Soprano, Alto, Tenor, Baritone, Bass & Pianoforte	7
<u>Voice Type</u>	<u>No. of parts</u>	<u>Folios</u>
Soprano (copies)	3	1
Alto (copy)	1	1
Tenor (copy)	1	1
Bass (copies)	2	1
<i>Liber Me Domine:</i>		
<u>Voice Type</u>	<u>No. of parts</u>	<u>Folios</u>
Soprano (copies)	3	2
Tenor (copies)	2	2
Bass (copy)	1	1

5.2 Text

The Mass for the Dead (Requiem Mass) is taken from the Ordinary of the Holy Mass⁴. Note that the text chosen of Requiem Masses of various composers differ from each other. If one compares Nani's *Requiem Mass*, with, for example, Czech Dvorak's Requiem, Nani's *Requiem* is more extensive (having six more parts: Liber Scriptus, Ingemisco, Fugato- Amen, Benedictus, Lux aeterna, Libera me). Comparing Nani's *Requiem* text with Verdi's, one notices that the text "In Memoria Aeterna" is excluded from the latter's Requiem Mass. Moreover, certain small changes occur in the text of some sections – for example, in the Agnus Dei the words *Dona eis Requiem* (Give them rest) replace *Miserere nobis* (Have mercy upon us). Figure 2 shows the sections of the Requiem Mass, taken from the *Liber Usualis*.

⁴ For more information see section "Te Deum and Requiem in the Liturgical Context".

Table 9

Requiem Sections	Title of Requiem Sections
Introit	<i>Requiem Aeternam</i>
Kyrie	<i>Kyrie</i>
Gradual and Tract	<i>Requiem Aeternam and Absolve</i>
Sequence	<i>Dies Irae, dies illa</i>
Offertory	<i>Domine Jesu Christe</i>
Sanctus and Benedictus	<i>Sanctus and Benedictus</i>
Agnus Dei	<i>Agnus Dei</i>
Communion	<i>Lux Aeterna luceat eis, Domine</i>
Responsory	<i>Libera Me, Domine</i> ⁵

5.3 Clefs, Instruments and Singers



Clefs used in this edition are all modern except for the tenor clef used in the 1st and 2nd tenor parts. An instrument found in this Requiem (common in Italian Sacred Music and also frequently played in Maltese churches) which is no longer found in today’s orchestra, is the Ophicleide⁶ and which is substituted by the tuba. The clarinets in Bb and in A are presented as originally intended, while clarinets in C are transposed to clarinets in Bb.

Fig. 5.3.1 Ophicleide

(source: www2.willard.lib.mi.us/.../music/r10_0942.htm)

⁵ Only on solemn occasions.

⁶ Brass instrument with keys down the side of the tube instead of valves and played with a cup mouthpiece resembling that of the trombone (see picture). About 3 feet tall, it is held like a bassoon, the bell pointing to the left and the 11 keys worked with both hands, thumbs included. It was invented in Paris in 1817 and served through most of the 19th century to supply a bass in brass and military bands and in the brass section of the orchestra, though from the mid century onwards increasingly replaced in all these by the tuba. Its inventor, Halary, having seen the British keyed bugle in Paris at military reviews following Waterloo, devised the ophicleide as a bass version of this, coining the name from the Greek for “serpent” and “key,” signifying an advance upon the old serpent. France and England came to use it most, Germany and Italy less – Germany being the home of the early brass basses with valves. The tubing was widely conical and doubled back on itself in a long narrow “U”. The leather padded keys, stuffed with swan’s-down or wool, were all sprung to be normally closed save for the key nearest the bell, this key standing normally open. Cf. Arnold Denis (ed.), *The New Oxford Companion to Music*, vol. 2 (Oxford: Oxford University Press), 1994, p. 1321. s.v. “Ophicleide”; Sadie, Stanley (ed.), *The Grove Music Online*. (Oxford: Oxford University Press), 2005. s.v. “Ophicleide” by Reginald Morley-Pegge, Philip Bate, Stephen Weston and Arnold Myers. Note that the ophicleide was much used in Church Music in Malta by Maltese composers during the 19th century.

The horns and trumpets found in Nani's *Requiem* made use of the crooks⁷ and are presented in this edition as trumpets in Bb and horns in F. The 1st and 2nd trumpets in Bb are presented without key signature as originally written. Choir and soloists are marked as such within a square bracket on the left-hand-side of the score. In those movements where the choir or any of the soloist singers do not participate, these are omitted from the score.

5.4 Dynamics

As a Romantic composer and much influenced by Italian operatic composition, Nani's dynamic spectrum encompasses the extreme ranges, from *ppp* to *fff* and vice versa, with great use of accents and staccatos. The use of gradual *crescendos* and *diminuendos* feature quite extensively but in some occasions sudden changes in dynamic levels are employed to great effect. Added dynamics are presented in this edition by a square bracket and in dotted lines. In the vocal parts, the original does not include any dynamic indications; they are added in this edition.

5.5 Time Signature, Tempo Markings and Technique Notations

The original time signatures and tempo markings have all been kept throughout. In m. 152 in the Introit and in m. 572 in the Quid Sum Miser, the 1st and 2nd violins have a notation *con falsetto*. It is most likely that this notation refers to the harmonic technique played by the string instruments. In the Recordare movement two cadenza versions in the solo part are given and marked as *oppure*.

⁷ Detachable accessory section of tubing applied to the mouthpiece of brass instrument such as horns and trumpets to lengthen the instrument's tube and thus to give it a different basic key. Players generally carried 10 to 12 crooks. Natural trumpets or horns could play only the notes of the harmonic series, the crook enabling the player to transpose the fundamental note. Cf. Michael Kennedy, *Oxford Concise Dictionary of Music*. 4th ed. (Oxford: Oxford University Press), 1996, p. 172 s.v. "Crook".

5.6 Introduction

The following are the amendments made in the presented score of the *Requiem Mass*, by Anton Nani. It is of paramount importance to retain the original texture and character of the music as much as possible. The editor has to keep in mind that while giving a modern framework to the work, he must also be utterly faithful to the original score. This edition is presented in a modern standard layout, retaining all the original features inherent in the music. Changes have been made in the score: instrumentation, vocal stave, dynamic indications, phrasings and slurs. As was customary, there were some inconsistencies in the notes played by the timpani in the original score and these were changed according to the harmony (indicated in Section 5.9). The English translation of the text from the *Liber Usualis* can be found in Section 5.10.1.2.

5.7 Score

Table 10 Original Score - instrumentation:

Strings	Woodwinds	Brass	Percussion	Keyboard
Violin I	Piccolo	Horn I in A, D, E and F	Timpani in A, Ab E, Eb, D, Db, C, G, B, Bb and F	Organ
Violin II	Flute I	Horn II in A, D and F	Gran cassa	
Viola	Flute II	Horn III in A, D, C and F	Cymbals	
Violoncello	Oboe I	Horn IV in A, C, D and F		
Double Bass	Oboe II	Trumpet I in A, Bb and C		
	Clarinet I in Bb and A	Trumpet II in A, Bb and C		
	Clarinet II in Bb and A	Trombone I in Bb		
	Bassoon I	Trombone II in Bb		
	Bassoon II	Trombone III in Bb		
		Ophicleide		

Table 11 Edited Score – instrumentation:

Strings	Woodwinds	Brass	Percussion	Keyboard
Violin I Violin II Viola Violoncello Double Bass	Piccolo Flute I Flute II Oboe I Oboe II Clarinet I in Bb and A Clarinet II in Bb and A Bassoon I Bassoon II	Horn I in F Horn II in F Horn in III F Horn IV in F Trumpet I in Bb Trumpet II in Bb Trombone I Trombone II Trombone III Tuba	Timpani in A, Ab, B, Bb, C, Db, D, E, Eb, F and G Gran cassa Cymbals	Organ

5.7.1 Nani’s Orchestral Layout – Instruments and voices
(typical Romantic arrangement)

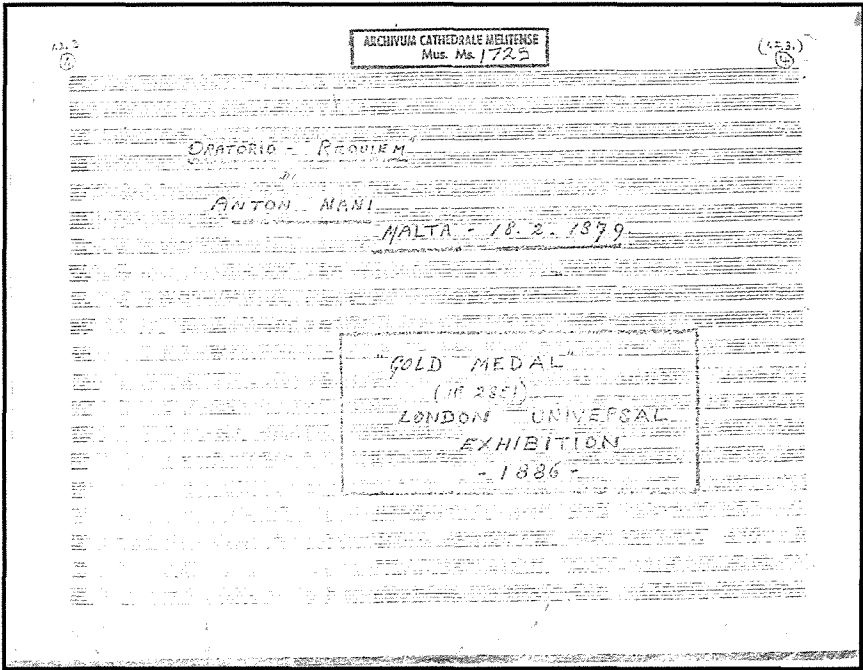


Fig. 5.7.1.1 Original front page of *Requiem* Score

Handwritten musical score for the first page of a Requiem. The title is "Andante Melancolico" (Requiem e Kyrie) - Credo a quattro parti. The score is written for a large ensemble, including strings, woodwinds, brass, and voices. The tempo is marked "Andante Melancolico". The key signature is one flat (B-flat). The time signature is 4/4. The score is written in a single system with multiple staves. The lyrics are in Italian, starting with "Membra delatibatae pie, membra della nostra miseria, a te quasi prima, e tutti, mio dolore, ecc. del raso". The score is signed "Originali di G. Verdi" in the top right corner. There is a circled "2" at the bottom right.

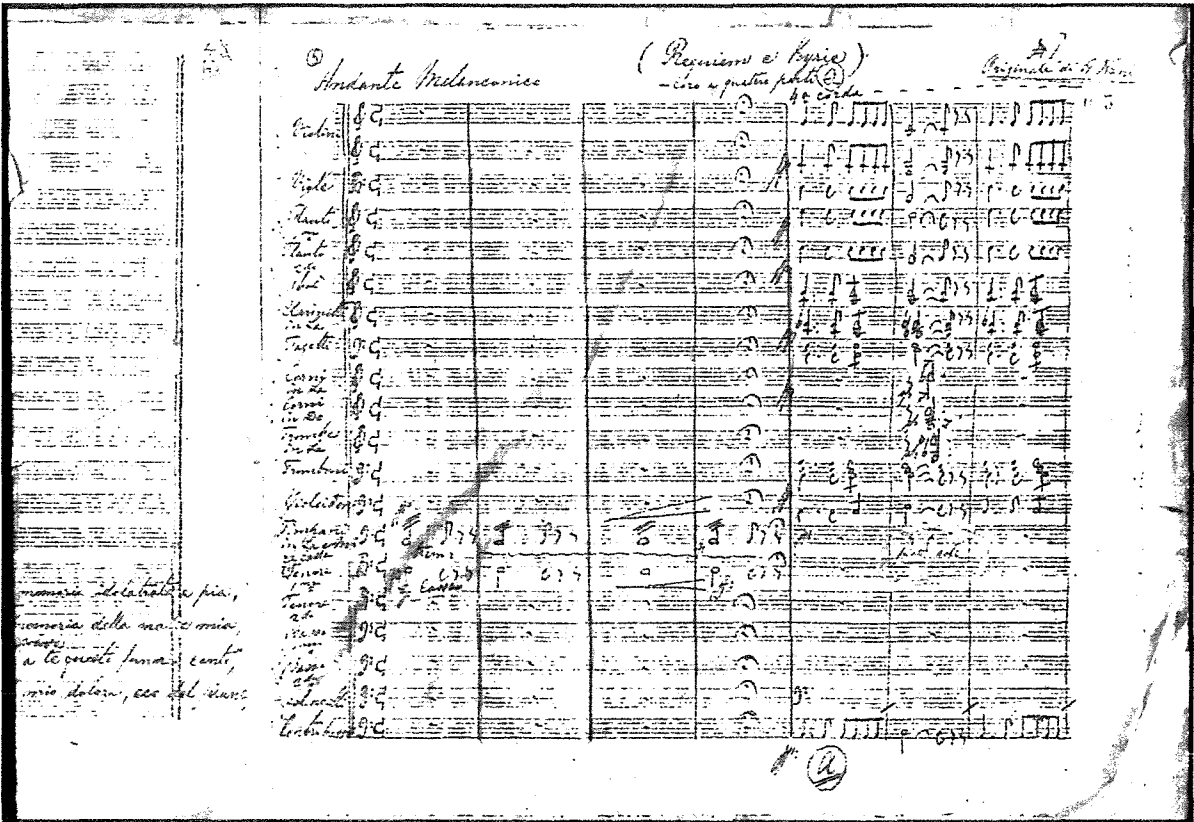


Fig. 5.7.1.2 First page of Requiem Score

5.7.2 Standard Format Presented

REQUIEM & KYRIE
Coro a Quattro Parti

MUSIC: ANTON RANI

Andante Melancolico

The score is written for a four-part choir (Soprano, Alto, Tenor I, Tenor II) and a large orchestra. The tempo is marked *Andante Melancolico*. The score shows the first few measures of the piece, with various dynamics like *pp*, *p*, and *ff* indicated. The instruments listed on the left are: Flute, Oboe, Clarinet in A, Bassoon, Horn in F, Horn in F III&IV, Trumpet in Bb, Trombone I II&III, Tuba, Timpani in A&E, Grand cassa, Cymbals, Tenor I, Tenor II, Choir (Soprano, Alto, Tenor, Bass), Violin I, Violin II, Viola, Violoncello, and Double bass. The score is written in a modern style with a variety of note values and rests.

Fig. 5.7.2.1 First page of modern *Requiem* Score

5.8 Dynamics, Technique and Expression Indications

Dynamic indications such as *f*, *ff*, *fff*, *p*, *pp*, *ppp*, *sfz*, accent marks, crescendo and diminuendo, staccato and pizzicato references were added. On the score, these are indicated within a square bracket []. Examples of these are the following:

Table 12 Dynamics, Technique and Expression

Page of edited score	Measure	Dynamics/Technique/Expression	Instrument part
1	5	Dynamic [<i>pp</i>]	Oboe I & II, tuba, violin I and viola
2	11	Technique - (accent [$\geq$])	Gran cassa
4	21	Technique – (<i>sforzando</i> [<i>sfz</i>])	Flute I & II, oboe I & II, clarinet I & II, bassoon I & II, trombone I, II & III, tuba and viola
5	27	Technique – (<i>pizzicato</i> [<i>pizz</i>])	Viola
27	140	Dynamic (<i>morendo and diminuendo sign</i>)	Flute I & II, oboe I & II, clarinet I & II, bassoon I & II, violin II, viola, violoncello

Table 13 Edited Slurs – Instrumental and Vocal

Page of edited score	Measure	Instrument and Vocal parts
26	128	Tenor II, Baritone & Bass
44	221 – 222	Oboe II, Horn II, & Horn IV

5.9 Notes Edited

Requiem e Kyrie: m. 70 (percussion) → A beat was missing and was added.

Dies irae: timpani is indicated as timpani in C & G instead of F & D.

Dies irae: in m. 237 a quaver note played by the Gran cassa was added as an exact repetition of m. 233.

Tuba Mirum: timpani is indicated as timpani in C & F instead of F & D.

Tuba Mirum: in m. 361 a quaver note Bb was added to the 2nd clarinet, an octave lower than the Bb played by the 1st clarinet.

Liber Scriptus: mm. 413 and 417 (Bassoon) → C natural changed to C sharp.

Recordare: m. 637 (timpani) B changed to E.

Recordare: m. 654 (timpani) B changed to E.

Ingemisco: m. 735 (clarinet) → F sharp changed to E flat.

Ingemisco: in mm. 772-775 the quaver note F as a double stop to the note A in the violoncello and double bass was not written in the modern score as it forms a dissonant clash with the harmony.

Confutatis Maledictis: m. 858 (1st flute) → G flat changed to G double flat.

Confutatis Maledictis: mm. 867-868 (strings) → C flat changed to C natural.

Confutatis Maledictis: m. 870 (violoncello, double bass and trombone) → F natural changed to F flat.

Confutatis Maledictis: mm. 871-872 (strings) → C flat changed to C natural.

Confutatis Maledictis: m. 838 (timpani) Ab changed to D, m. 841 D changed to Ab, m. 842 D changed to Ab, 845 Ab changed to Db, m. 863 C changed to Ab, Ab changed to D, 866 Ab changed to Db.

Amen: Fugato: m. 1120 (timpani) → C changed to E.

Amen: Fugato: m. 1122 (2nd flute) → D flat changed to E flat

Amen: Fugato: m. 1122 (double bass) changed to an exact repetition of m. 1123 as the notes were out of range.

Lux Aeterna: timpani is indicated as timpani in A instead of A & E.

Libera Me: m. 1372 D changed to A, m. 1375, A changed to D, m. 1376 A changed to D.

5.10 Translation of Text

5.10.1 The text of the Anton Nani *Requiem Mass* is as follows:

5.10.1.1 STRUCTURE

1. Introitus: Requiem Aeternam
2. Kyrie Eleison
3. Graduale: In Memoria Aeterna
4. Sequentia: Dies Irae
 - Dies Irae
 - Tuba mirum
 - Liber scriptus
 - Quid sum miser
 - Rex tremendae
 - Recordare
 - Ingemisco
 - Confutatis
 - Lacrymosa
5. Offertorium: Domine Jesu
6. Sanctus
7. Benedictus
8. Agnus Dei
9. Communio: Lux Aeterna
10. Responsorium: Libera me

5.10.1.2 LYRICS

*Requiem Aeternam – (Introit & Kyrie)***Chorus**

The opening lines are based on a passage from one of the books of the Apocrypha: 2 (4) Esdras 2: 34-35, “Await your shepherd; he will give you everlasting rest... Be ready for the rewards of the kingdom, because the eternal light will shine upon you for evermore.” And on Psalm 65 (64): 1-2 “Praise is due to thee, O God, in Zion; and to thee shall vows be performed, O thou who hearest prayer! To thee shall all flesh come on account of sins”. Zion is the citadel of Jerusalem (Ps. 2:6) or Jerusalem itself (Is. 1:27) and it became the symbol of the contact between God and men, the point from which salvation radiates and the focus of the Messianic kingdom. *Requiem* and *Kyrie* are taken together and *Kyrie eleison* is not repeated.

Requiem aeternam dona eis, Domine.
Et lux perpetua luceat eis.
Te decet hymnus, Deus, in Sion,
Et tibi reddetur votum in Jerusalem
Exaudi orationem meam
Ad te omnis caro veniet.
Requiem aeternam dona defunctis, Domine.
Et lux perpetua luceat eis.
Requiem aeternam dona eis, Domine
Et lux perpetua eis.

Kyrie Eleison

Kyrie, eleison!
Christe, eleison!
Kyrie, eleison!

Eternal rest give unto them, O Lord
And let perpetual light shine upon them
A hymn, O God, becometh Thee in Zion
And a vow shall be paid to thee in Jerusalem
Hear my prayer
All flesh shall come before you
Eternal rest give unto the dead, O Lord
And let perpetual light shine upon them
Eternal rest give unto them, O Lord
And let perpetual light shine upon them.

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

In Memoria Aeterna – (Gradual)**Baritone & Bass**

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
In memoria aeterna erit justus:
ab auditione mala non timebit.
Absolve, Domine, animas omnius fidelium
defunctorum ab omni vinculo delictorum.
Et gratia tua illis succurrente,
mereantur evadere iudicium ultionis,

Eternal rest give unto them, O Lord
and let perpetual light shine upon them
The just shall be in everlasting remembrance:
he shall not fear the evil hearing.
Absolve, O Lord, the souls of all the faithful
departed from every bond of sin.
And by the help of Your grace,
may they be enabled to escape the avenging

et lucis aeternae beatitudine perfrui.	judgment and enjoy the happiness of everlasting life.
--	--

Dies Irae – (Sequence)**Chorus**

The *Dies irae* was not incorporated into the Mass until the 14th century and then not universally. The authorship is disputed: very probably a Franciscan, possibly Thomas of Celano (1200-55), friend and biographer of St. Francis. The poet's inspiration for the *Dies irae* undoubtedly came in part from the *Libera me* sung at the Absolution following the Mass, which in turn derives from Zephaniah 1: 14-16. The author was also indebted to several other sources, principally the 7th century Advent hymn *Apparebit repentina dies magna Domini* ("The great day of the Lord will suddenly appear"), 2 Peter 3: 7-11, Psalm 97: 1-6 and Matthew 25: 41-46. It is in fact a personal meditation on the Gospel for the 1st Sunday of Advent, Luke 21: 25-36, and its first liturgical use was probably for that Sunday. Despite its one-time popularity, therefore, the *Dies irae* has no place in the Requiem Mass and, strictly being cast in the first person singular, it even offends against liturgical norms which are concerned with the worship of the people as a community.

Nevertheless, the *Dies irae* was adapted for use in Requiem Masses by the addition of the last six lines, of which the first four are taken from a 12th century (or earlier) hymn, its fourth line being changed from *Tu peccatis parce Deus*. The first six verses of the poem describe the Judgement (the words of the 4th verse here being repeated after verse six), with the poet introducing himself into the scene in the seventh, asking who will be able to help him then. As no one can, since all are to be judged, now is the time to prepare for that day. He prays to Christ who will then appear as the "King of awesome majesty," but who is now a "fount of Pity". The first reason for mercy is Christ's Incarnation – "The journey," together with his life – work and death – "such toil." The other reason is the repentance of the sinner – "I groan like one condemned." Being shown mercy, the poet hopes to be with God when the Judgement is over.

Dies irae, dies illa
Solvat saeculum in favilla,
Teste David cum Sibylla.
Quantus tremor est futurus,
Quando iudex est venturus,
Cuncta stricte discussurus!

This day, this day of wrath
shall consume the world in ashes,
as foretold by David and the Sibyl.
What trembling there will be
When the judge shall come
to weigh everything strictly!

Baritone

Tuba mirum spargens sonum
Per sepulcra regionum,
Coget omnes ante thronum.
Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

The trumpet, scattering its awful sound
Across the graves of all lands
Summons all before the throne.
Death and nature shall be stunned
When mankind arises
To render account before the judge.

Tenor and Bass

Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.
Iudex ergo cum sedebit,
Quidquid latet apparebit.
Nil inultum remanebit.

The written book shall be brought
In which all is contained
Whereby the world shall be judged
When the judge takes his seat
all that is hidden shall appear
Nothing will remain unavenged.

Two Tenors and Bass

Quid sum miser tunc dicturus?
Quem patronum rogaturus?
Cum vix justus sit securus?
Rex tremendae majestatus
qui salvandos salvas gratis
salve me, fons pietatis.

What shall I, a wretch, say then?
To which protector shall I appeal?
When even the just man is barely safe?
King of awful majesty
You freely save those worthy of salvation
Save me, fount of pity.

Tenor

Recordare, Jesu pie,
Quod sum causa tuae viae:
Ne me perdas illa die.
Quaerens me, sedisti, lassus:
Redemisti crucem passus:

Remember, gentle Jesus
that I am the reason for your time on earth,
do not cast me out on that day
Seeking me, you sank down wearily:
you saved me by enduring the cross:

Tantus labor non sit cassus.
 Juste Judex ultionis,
 Donum fac remissionis
 Ante diem rationis.

such travail must not be in vain.
 Righteous judge of vengeance,
 award the gift of forgiveness
 before the day of reckoning.

Bass

Ingemisco tanquam reus,
 Culpa rubet vultus meus;
 Supplicanti parce, Deus.
 Qui Mariam absolvisti,
 Et latronem exaudisti,
 mihi quoque spem dedisti.
 Preces meae non sunt dignae,
 sed tu, bonus, fac benigne,
 ne perenni cremer igne.
 Inter oves locum praesta,
 et ab hoedis me sequestra,
 statuens in parte dextra.

I groan as one guilty,
 my face blushes with guilt;
 spare the suppliant, O God.
 Thou who didn't absolve Mary [Magdalen]
 and hear the prayer of the thief
 hast given me hope, too.
 My prayers are not worthy,
 but Thou, O good one, show mercy,
 lest I burn in everlasting fire,
 Give me a place among the sheep,
 and separate me from the goats,
 placing me on Thy right hand.

Solo Quartet and Chorus

Confutatis maledictis
 Flammis acribus addictis,
 Voca me cum benedictis.
Oro supplex et acclinis,
 Cor contritum quasi cinis,
 Gere curam mei finis.

When the damned are confounded
 And consigned to keen flames,
 Call me with the blessed.
 I pray, suppliant and kneeling,
 A heart as contrite as ashes;
 Take Thou my ending into Thy care.

Tenor

Lacrymosa dies illa,
 Qua resurget ex favilla
 Judicandus homo reus.
 Huic ergo parce, Deus:
 Pie Jesu Domine:
 Dona eis requiem.

That day is one of weeping,
 On which shall rise again from the ashes
 The guilty man, to be judged.
 Therefore spare this one, O God,
 Merciful Lord Jesus:
 Give them rest.

Solo Quartet and Chorus

Amen

Amen

Domine Jesu (Offertorium)**Tenor and Chorus**

The *offertorium* is theologically amiss, possibly deriving from a Coptic rite where the reference to St. Michael is in accordance with what is known of Egyptian iconographical art, which depicts the Archangel as weighing the merits of the dead. In Daniel 10: 13 and 12: 1, St. Michael is represented as the helper of the Chosen People and so his name is well linked with that of Abraham (Genesis 11:26 and 26: 18), whose obedience to God and faith in God's promises for his future found fulfillment in an endless posterity reaching down through the centuries to the Christian Church, who are the children of Messianic faith. The *offertorium* and the first part of the Sanctus of the Mass are here taken together. Sabaoth is the transliterated Hebrew word denoting "armies" or "hosts." It is also to be found in this form in the *Te Deum laudamus*.

Domine, Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis inferni
et de profundo lacu.
Libera eas de ore leonis
ne absorbeat eas tartarus,
ne cadant in obscurum;
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam,
Quam olim Abrahae promisisti
et semini eius.
Hostias et preces tibi, Domine
laudis offerimus
tu suscipe pro animabus illis,
quarum hodie memoriam facimus.
Fac eas, Domine, de morte
transire ad vitam.
Quam olim Abrahae promisisti
et semini eius.

Lord Jesus Christ, king of glory,
deliver the souls of all the faithful departed
from the pains of Hell
and the bottomless pit.
Deliver them from the jaws of the lion,
lest hell engulf them,
lest they be plunged into darkness;
But let the holy standard-bearer Michael
lead them into the holy light,
As once you promised to Abraham
and to his seed.
Lord, in praise we offer you
sacrifices and prayers,
accept them on behalf of those
who we remember this day:
Lord, make them pass
from death to life,
as once you promised Abraham
and his seed.

Sanctus**Chorus**

Sanctus, sanctus, sanctus
Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria tua.

Holy, holy, holy
Lord God of hosts!
Heaven and earth are full of your glory.

Hosanna in excelsis!

Hosanna in the highest!

Benedictus

Chorus

Benedictus qui venit in nomine Domine.
Hosanna in excelsis!

Blessed is he that cometh in the name of the
Lord.
Hosanna in the highest!

Agnus Dei

Chorus

Agnus Dei, qui tollis peccata
mundi
dona eis requiem.
Agnus Dei, qui tollis peccata
mundi,
dona eis requiem sempiternam.

O Lamb of God, that takes away the sins of the
world,
Grant them rest.
O Lamb of God, that takes away the sins of the
world,
Grant them eternal rest.

Lux aeterna – (Communion)

Baritone and Chorus

The words of the *Lux aeterna* echo the opening of the work. Liturgically, the *Libera me* does not form part of the Requiem Mass, being included in the Rite of Absolution which follows. It is sung while the coffin is sprinkled with holy water and incensed.

Lux aeterna luceat eis Domine
cum sanctis tuis in aeternum:
quia pius es.
Requiem aeternam dona eis, Domine;
et lux perpetua luceat eis.
Cum sanctis tuis in aeternum:
quia pius es.

Let everlasting light shine on them, O Lord
with your saints forever:
for you art merciful.
Eternal rest grant them, O Lord;
and let perpetual light shine upon them.
With your saints forever
for Thou art merciful.

Libera Me – (Responsory)

Solo Quartet and Chorus

Libera me, Domine, de morte aeterna
in die illa tremenda
quando coeli movendi sunt et terra,

Deliver me, O Lord, from eternal death
on that awful day
when the heavens and earth shall be shaken

dum veneris judicare saeculum per ignem.
Tremens factus sum ego et timeo,
dum discussion venerit atque ventura ira:
quando coeli movendi sunt et terra.
Dies illa, dies irae,
calamitatis et miseriae,
dies magna et amara valde.
Dum veneris judicare saeculum per ignem.
Dies illa, dies irae.
Requiem aeternam dona eis, Domine,
Et lux perpetua luceat eis.
Libera me, Domine, de morte aeterna
in dies illa tremenda:
quando coeli movendi sunt et terra:
dum veneris judicare saeculum per ignem.

as You shall come to judge the world by fire.
I am seized with fear and trembling
until the trial is at hand and the wrath to come:
when the heavens and earth shall be shaken.
That day, this day of wrath
Of sore distress and of wretchedness,
that great and exceedingly bitter day.
As You shall come to judge the world by fire.
That day, this day of wrath
Eternal rest grant them, Lord,
And let perpetual light shine on them.
Deliver me, Lord, from everlasting
Death in that awful day:
when the heavens and earth shall be shaken:
as You shall come to judge the world by fire.



Chapter 6:

Conclusions

Chapter 6: Conclusions

6.1 Introduction

Throughout this thesis, the musical structure of Anton Nani's *Requiem Mass* was analytically investigated. This concluding Chapter highlights the main observations of the dissertation and presents a summary of the most important details regarding the music of the *Requiem*. It also gives a critical assessment of the degree to which the aims and objectives were achieved and of the validity of the relevant methods used in the study.

6.2 A critical assessment

This section assesses how the dissertation meets the stated aims and objectives. The stated aims of the study were:

- to investigate the historical musical development of the Requiem Mass, highlighting some of the most notable Requiem Masses, composed by different musicians through the ages
- to trace the life and musical achievements of Anton Nani with an analytical and editorial approach to his *Requiem Mass*.

This aims were further qualified by five main objectives, namely:

- **Objective 1:** to provide a scientific overview of Nani's musical artistic contribution to Maltese Society.
- **Objective 2:** to examine the varying prominent features of different styles of Requiem Mass from the Middle Ages to the present.

- **Objective 3:** to analyse critically and resent an edition (in a modern layout) Nani's *Requiem Mass*.
- **Objective 4:** to present a critical report on the composer's Mass, together with the editorial procedures.
- **Objective 5:** to catalogue Anton Nani's secular and sacred works found at the Mdina Archives, Rabat, Malta.

Chapter 2 examines Nani's most notable works and his direct participation in the contemporary Maltese Romantic musical sphere. The latter half of this Chapter sheds light on the composer's participation in the Colonial and Indian Exhibition, backed substantially by primary data. Chapter 3 evaluates the historical outline of the different *Requiem Masses* with selected examples, whereas Chapter 4 critically evaluates Nani's *Requiem Mass* with a significant number of chosen musical examples. It also illustrates particular passages reminiscent of specific passages or movements of other composers (particularly Verdi's *Requiem Mass*). Chapter 5 is a critical report of Nani's Mass, catalogued at the Mdina Archives, with an editorial commentary of the *Requiem* score, which is presented in Volume 2 of this thesis. Anton Nani's catalogue of works, found in the same Archives, was listed in Appendix I.

The complexity of the study and the time constraints were critical elements that shaped the development of the dissertation. The use of varying methods, ranging from descriptive to analytical to theoretical ones, have undoubtedly been instrumental in presenting as comprehensive a picture as possible. The primary and secondary data sources are tested throughout the study. Thus, practical limits to the adopted approaches have been also highlighted. It may have been useful to carry out more interviews with different people who are related to people living in Nani's period and to further research Maltese and English newspapers both in Malta and in the UK. However, this was limited by the time factor. In addition, it is necessary to be selective in reading through the secondary sources

by choosing a few reliable sources rather than relying on the extensive literature available (see Bibliography) which results in an abundance of secondary data but which tends to be repetitive and in some instances outdated. Furthermore, it was an added benefit to thus be able to keep a proper record of all observations, so as to make direct reference to these sources within the text of the dissertation.

6.3 Summary of main observations and conclusions

The earliest form of Requiem Mass or Gregorian Mass traces back to the early Middle Ages. It continued to develop and change through the ages according to the different styles of the periods and their respective traditions. For many years, mainly due to geographical reasons, the Italian style in musical compositions, which was autonomously adopted by Maltese artists, dominated the musical scene in the Maltese Islands. Malta autonomously adopted the Italianate style which dominated the musical Maltese history for many years, mainly due to geographical reasons.¹ Moreover, most of Malta's foremost composers furthered their musical studies in Sicily and Italy and at least up to the 1800s and only to a slightly lesser extent thereafter, Malta depended substantially on the Italian neighbours for many of the musical requirements (see Chapter 2). Nationalism, a key component in many Romantic works, is more difficult to detect in Nani's Romantic *Requiem*. Nevertheless, its exposition in the Colonial and Indian Exhibition of the year 1886, helped in spreading Maltese artistic culture and traditions abroad. British and Maltese commissioners in London commented positively in reports about the Malta Court.

The spirit of Maltese nationalism or *Italianita`* is evident also from the fact that in their works, Nani, like his contemporary artists followed the Italian Opera style. The operatic language of the 19th century naturally affected also church music. Certain

¹ In the 1880's, due to a forced assimilation of British Culture on the Maltese, the Italian language and literary traditions of Malta gained an exaggerated importance. *Italianita`*, a concept whose purpose during the Italian Risorgimento was that of arousing spirits of nationality, became dominant in the upper and middle Maltese classes. The Maltese nationalist party, founded in 1880 had a scope fighting anglicization with *italianita`*; Henry Frendo, Party Politics in a Fortress Colony: The Maltese Experience; 2nd ed. (Valletta: Midsea Books Ltd.), p. 22.

passages of the score are an artistic reminiscence of Italian Romantic composers, namely, Verdi and Rossini. Moreover, in many respects, Nani's *Requiem* marked the culmination of the composer's Romantic compositions, synthesizing many aspects of his earlier music. As in earlier scores Nani explores the fruitful tension between fully chromatic writing and linear harmony throughout the work (see the following section).

As a Romantic composer, Nani found inspiration in larger-than-life drama. This interest influenced and brought forward the development of the *Requiem Mass*. The requiem text, especially, that of the *Dies Irae*, proved to be a great opportunity for Nani to exploit his imagination. Nani's settings represent a musical world of external fire and fury, while at other times that of peace and serenity. Like other Romantic composers, Nani enjoyed placing his personal imprint upon his work. Moments of great lyrical writing stand side-by-side with moments of turbulence and violence. Moreover, the diatonic harmonic language used is coloured by frequent chromaticism, leading to a great variety of moods.

One can eventually conclude that this musical composition is a showcase to Nani's repertoire. The end of the piece portrays a great veil of consolation over so much suffering and sacrifice. Furthermore, an interesting touch is the repetition of musical material from the Introit and *Dies Irae*, at the conclusion of the *Requiem Mass*, thereby formally rounding out the greater melodic structure. This is an example of the ease in which a listener could be led by 'sentimentality' into regarding the ending of the work as comforting. In composing the *Requiem*, Nani gave little resistance to the contemporary idea of the 'Concert Requiem', with its ornamentation, and adoption of Neapolitan operatic and classic instrument styles.

6.4 Role of the Dissertation

The nineteenth century saw the rise of musical societies as institutions. Our Maltese ancestors, who greeted Nani's works with enthusiasm, formed a party, the *Nanisti*, sustaining the composer and his father. The *Requiem Mass* is undeniably a master-piece

when compared to contemporary Maltese compositions and surely deserves to be appreciated. The *Requiem*, which was quite often performed in contemporary liturgical functions, left an imprint on Nani's musical career.

Moreover, his participation in the Colonial and Indian Exhibition in London gave him the opportunity to exhibit his work abroad, side by side with other artists. The scope of Chapter 2 was not to provide the ultimate conclusions about the participation of Anton Nani at the Exhibition but to present as clearly as possible, what actually happened during this Exposition in London.

During my research, no record of any medals won emerged – the only existing list of medals given to participants at the Exhibition, were those given to the exhibitors from the Prince Edward Island. There is no doubt that this Exhibition was of a high standard, which gave Malta the chance to demonstrate its artistic talents. Moreover sources showed that the Maltese products which were on sale, were greeted positively by the British people and visitors from places all over the world.

Undoubtedly, the sheer length and the non-conformative style, with modern church music of the *Requiem Mass* explain the abolition of its performance in religious functions. However, the presented modern version will help musicians to conduct the Mass as a concert performance to the public. Such performances would support and strengthen our Maltese artistic culture, making us Maltese proud of our long musical tradition.

APPENDIX I

APPENDIX I:

Secular Works by Anton Nani

<i>Cat. No.</i>	<i>Title/Dedication</i>	<i>Owner</i>	<i>K.S./Tempo/ Movement</i>	<i>Instruments and Voices</i>	<i>Date</i>
1752	Alla Signorina Elvira Nani Polka Mazurka per pianoforte	S.D.	³ G Major ⁴ - <i>Mazurka</i> ³ C Major ⁴ - <i>Trio</i> ³ G Major ⁴ - <i>Coda</i>	Pianoforte	1862
1753	La Primavera Polka Mazurka per pianoforte	S.D.	³ Bb Major ⁴ - <i>Introduzione</i> ³ Bb Major ⁴ - <i>Mazurka</i> ³ Eb Major ⁴ - <i>Trio</i> ³ Bb Major ⁴ - <i>Coda</i> ³ Bb Major ⁴ - <i>Allegro</i>	Pianoforte	1862
1754	L'Amore Polka per Pianoforte	S.D.	³ C Major ⁴ - <i>Introduzione</i> ² C Major/F Major ⁴ - <i>Polka</i> ² C Major ⁴ - <i>Coda</i>	Pianoforte	1862
1755	Il Destino per pianoforte Polka Mazurka	S.D.	⁴ F Major ⁴ - <i>Introduzione</i> ³ F Major ⁴ - <i>Mazurka</i> ³ Bb Major ⁴ ³ F Major ⁴ - <i>Coda</i>	Pianoforte	1862
1756	Quadriglio	S.D.	⁶ A Major ⁸ ² F Major ⁴ ⁶ C Major ⁸ ² C Major ⁴	Pianoforte	1862

<i>Cat. No.</i>	<i>Title</i>	<i>Owner</i>	<i>Tempo/key Sig.</i>	<i>Parts</i>	<i>Date</i>
			$\frac{2}{4}$ G Major		
1757	I Quattro Amici per pianoforte Polka Mazurka	S.D.	$\frac{4}{4}$ G Major $\frac{4}{4}$ Allegro- <i>Introduzione</i> $\frac{3}{4}$ G Major $\frac{4}{4}$ - <i>Mazurka</i> $\frac{3}{4}$ G Major $\frac{4}{4}$ - <i>Coda</i>	Pianoforte	1862
1758	Il Dovizioso Valzer per pianoforte	S.D.	$\frac{4}{4}$ Bb Major $\frac{4}{4}$ Allegro/Andante- <i>Introduzione</i> $\frac{3}{4}$ G Major $\frac{4}{4}$ Leggiero $\frac{3}{4}$ Bb Major $\frac{4}{4}$ $\frac{3}{4}$ Eb Major $\frac{4}{4}$ $\frac{3}{4}$ F Major $\frac{4}{4}$ $\frac{3}{4}$ G Major $\frac{4}{4}$ Leggiero- <i>Coda</i>	Pianoforte	1862
1759	The Nest Walzer per pianoforte	S.D.	$\frac{4}{4}$ C Major $\frac{4}{4}$ Allegro- <i>Introduzione</i> $\frac{3}{4}$ F Major $\frac{4}{4}$ - <i>Walzer</i> $\frac{3}{4}$ Eb Major $\frac{4}{4}$ $\frac{3}{4}$ Ab Major $\frac{4}{4}$ - <i>Coda</i>	Pianoforte	1862
1760	La Bizzarra Polka	S.D.	$\frac{4}{4}$ C Major $\frac{4}{4}$ Allegro- <i>Introduzione</i> $\frac{2}{4}$ C Major $\frac{4}{4}$ - <i>Polka</i> $\frac{2}{4}$ G Major $\frac{4}{4}$ - <i>Trio</i> $\frac{2}{4}$ C Major $\frac{4}{4}$ - <i>Coda</i>	Pianoforte	1863
1761	L'Addio Polka	S.D.	$\frac{4}{4}$ F Major $\frac{4}{4}$ -	Pianoforte Adapted for other	1863

<i>Cat. No.</i>	<i>Title</i>	<i>Padrone</i>	<i>Tempo/key Sig.</i>	<i>Parts</i>	<i>Date</i>
			Larghetto ² F Major ⁴ <i>Polka</i> ² Bb Major ⁴ - <i>Trio</i> ² F Major ⁴ - <i>Coda</i>	instruments: vla, fl, cl, hns in F, D, B	
1762	L'Ostinata per pianoforte Polka Mazurka	S.D.	³ Ab Major ⁴ Allegro- <i>Introduzione</i> ⁴ C Major ⁴ Moderato ³ Ab Major ⁴ - <i>Mazurka</i> ³ Db Major ⁴ - <i>Trio</i> ³ Ab Major ⁴ <i>Coda</i>	Pianoforte	1863
1763	The tribute Galop expressly composed for a grand ball which was given by subscription at the united club at Malta in the occasion of H.R.H the Prince of Wales Marriage, and most respectfully dediated by permission to Lady le Marchant	S.D.	⁴ F Major ⁴ Allegro ² F Major ⁴ - <i>Galop</i> ² C Major ⁴ ² F Major ⁴ - <i>Trio</i> ² F Major ⁴ - <i>Coda</i>	Pianoforte.	1863
1764	Notturmo per pianoforte e violino	S.D.	⁴ Ab Major ⁴ Maestoso ⁴ Ab Major ⁴ Larghetto	Violin & Pianoforte	1864

<i>Cat. No.</i>	<i>Title</i>	<i>Padrone</i>	<i>Tempo/key Sig.</i>	<i>Parts</i>	<i>Date</i>
			⁴ Ab Major ⁴ Adagio Andante Allargando		
1765	La Simpatica per pianoforte (2 versions- introduction part altered)	S.D.	⁴ Db Major ⁴ ³ Bb Major ⁴ - Mazurka ³ Bb Major ⁴ - Coda ³ Eb Major ⁴ - Trio	Pianoforte	1864
1766	The Welcome Waltz	S.D.	Allegro Moderato ⁴ F Major ⁴ ³ F Major ⁴ -Waltz ³ C Major ⁴	Pianoforte. Orchestra: 1 st & 2 nd vlms, vla, clarino, 1 st & 2 nd hns in F, 1 st & 2 nd hn in alamire, tpt in Bb & D. B.	Piano Part: Sep 1864 Orch. Part: Dec 1866
1767	Il Sogna Melancino Nuttorno per pianoforte	S.D.	³ F Major ⁸ Larghetto ⁶ Ab Major ⁸ Andante poco Mosso	Pianoforte	1865
1768	Il Mio Valtz	S.D.	⁴ F Major ⁴ Allegro ³ F Major ⁴ - Valse ³ Bb Major ⁴ ³ F Major ⁴ -Finale	Pianoforte	1866
1769	The Wellington Galop	S.D.	² G Major ⁴ Allegro Giusto ² G Major ⁴ -Galop ² Eb Major ⁴ - Trio	Pianoforte	1866

<i>Cat. No.</i>	<i>Title</i>	<i>Padrone</i>	<i>Tempo/key Sig.</i>	<i>Parts</i>	<i>Date</i>
1770	Valzer: Valse D'Amour	S.D.	⁴ F Major ⁴ ³ F Major ⁴ - <i>Waltz</i> ³ F Major ⁴ - <i>Coda</i>	1 st & 2 nd vlins, 1 st & 2 nd vlas, fl, clarino, 1 st & 2 nd hns in F, trp in Bb, d.bass.	1867
1771	Malta Galop	S.D.	⁴ F Major ⁴ Allegro ² F Major ⁴ - <i>Galop</i> ² C Major ⁴ - <i>Trio</i> ² F Major ⁴ - <i>Coda</i>	Pianoforte	1867
1838	<u><i>Atto Primo</i></u> Zorilla Introduction: Coro e ballabile Precitativo cavatino: Scnena Marica e Canzone Militare: Scena Recitativo e bridizi: <u><i>Finale Primo Atto:</i></u> Brindizi: <u><i>Atto secondo:</i></u> Preludio e romanzo:	S.D.	⁶ G Major ⁸ Andante. ⁶ C Major ⁸ Allegro. ⁴ C Major ⁴ . ⁴ C Major ⁴ . ⁴ C Major ⁴ . ⁶ Eb Major ⁸ . ² C Major ⁴ Allegro vivace. ⁴ C Major ⁴ Allegro scherzoso. ⁴ D Major ⁴ Allegro risoluto. ³ F Major ⁴ Moderato.	1 st & 2 nd vlins, vla, picc, fl, 1 st & 2 nd obs, 1 st & 2 nd Clarino, 1 st & 2 nd bns, 1 st & 2 nd hns, 1 st & 2 nd trps, 1st, 2 nd and 3 rd tbns, ophic, cassa, timp, hrp, Tamburo, Triangle, sistro, v.cello, d.bass. 1 st & 2 nd Sop, 1 st & 2 nd Ts and B.	1870

<i>Cat. No.</i>	<i>Title</i>	<i>Padrone</i>	<i>Tempo/key Sig.</i>	<i>Parts</i>	<i>Date</i>
	Terzetto: <u>Finale Atto</u> <u>secondo:</u> <u>Atto Terzo:</u> Duetto: Recitativo e Duetto: Sceno ultima e rondo finale: Scena ultima:		⁴ Eb Major ⁴ Allegro. ⁴ C major ⁴ . ⁴ C Major ⁴ .		
1772	Melodia per violino <i>Canzonetta in</i> <i>Ciave di Sol</i> <i>Alla mia</i> <i>amatissima sorella</i>	S.D.	Bb Major Andante Amoroso	Voice & pianoforte	2 nd July 1871
1773	Canzone: Bambina Mia	S.D.	³ G Minor ⁴ Andante Amorozo	Pianoforte and voice.	1871
1774	Canzone: Carmine Il sospiro della fanciulla Scherzo Musicale per soprano Paroli di Enrico Golisciani Napoli	S.D.	⁶ Eb Major ⁸ Allegro	1 st & 2 nd vlns, vla, picc, fl, 1 st & 2 nd cls in Bb, 1 st & 2 nd bsns, 1 st & 2 nd hns, 1 st & 2 nd tpts in Bb, 1 st & 2 nd tbns, ophic, vln cello, d.bass & Sop.	1873
1775	Canzone: Fra Fior Words by P. Cesario	S.D.	⁵ F Major ⁴ Allegro Moderato	Soprano	1880
1776	Canzone: Ritornera`	S.D.	⁴ G Major ⁴ Andante	Soprano & Pianoforte	1880
1777	La Farfalla per pianoforte a quattro mani	S.D.	³ F Major ⁴ Andante poco sostenuto ² F Major ⁴ - Polka	Pianoforte	S.D.

<i>Cat. No.</i>	<i>Title</i>	<i>Padrone</i>	<i>Tempo/key Sig.</i>	<i>Parts</i>	<i>Date</i>
			² Db Major ⁴ - <i>Trio</i> <i>Coda</i> ² D Major ⁴ - <i>Trio</i> ² F Major ⁴ Mosso- <i>Coda</i> F Major- <i>Coda</i>		
1778	Tutto obliar Vorrei	S.D.	³ D Minor ⁴ Andante	Soprano & Pianoforte	1881
1779	Non so Decidermi Parole di P. Cesareo	S.D.	Eb Major ⁸	Soprano & Pianoforte	S.D.
1780	L'Ultimo Bacio Melodia per canto in chiave di sol Poesia di A. Gulia	S.D.	³ Db Major ⁴ Moderato	Tenor & Pianoforte	S.D.
1781	Fantasia from "I Lombardi" di Verdi	S.D.	⁴ F Minor ⁴ Andante poco sostenuto ⁴ C Major ⁴ Vivace	Violin & Pianoforte.	S.D.
1782	Polka	S.D.	⁴ F Major ⁴ Allegro ⁴ F Major ⁴ Polka	Pianoforte.	S.D.
1783	Notturmo per pianoforte Un estate a Napoli dedicato alla nobile Signora Annetta Bugeja	S.D.	⁶ Ab Major ⁸ Larghetto	Pianoforte.	S.D.
1784	Polka Mazurka: Alla Gentile Signora Marietta Montano Schinas	S.D.	³ F Major ⁴	Pianoforte.	S.D.
1785	Le Rimembranze per Pianoforte	S.D.	⁶ F Major ⁸ modulation to Bb ⁶ Major ⁸	Pianoforte.	S.D.

<i>Cat No.</i>	<i>Title</i>	<i>Owner</i>	<i>Temp/key Sig</i>	<i>Parts</i>	<i>Date</i>
			C Major ⁶ / ₈ to Eb Major ⁶ / ₈ Bb Major ² / ₄ F Major ² / ₄		
1786	Mazurka for Pianoforte Fragments per Pianoforte	S.D.	F Major ³ / ₄ Moderato C Major ² / ₄ Allegro Mosso	Pianoforte	S.D.
1750	Sinfonia dell' Opera I Cavalieri di Malta	S.D.		For band.	1877
1839	Concertino I Cavalieri di Malta: Prologo Scena e Duetto: <u>Atto Primo</u> Scena del Consiglio: <u>Atto Secondo</u> Gran Scena ed Aria: <u>Atto Terzo:</u>	S.D.	G Major ⁴ / ₄ Maestoso modulating to Bb Major Andantino Eb Major ⁴ / ₄ Andante Mosso C Major ⁴ / ₄ Allegro Giusto Drammatica- Eb Major ⁴ / ₄ Allegro Agitato Ab Major ⁴ / ₄ Andante		1877

<i>Cat. No.</i>	<i>Title</i>	<i>Padrone</i>	<i>Tempo/key Sig.</i>	<i>Parts</i>	<i>Date</i>
	Prologo:		⁴ Eb Major ⁴ Andante Mosso	1 st & 2 nd vlms, vla, picc, fl, ob, 1 st & 2 nd cls in A, 1 st & 2 nd bsns, hns in D, hns in A, tpts in A, tbns, ophic, v.cellos, d.bass & timp in Re e La.	
	Prologo: <i>another version</i>		Allegro Sostenuto	1 st & 2 nd vlms, vla, 1 st & 2 nd fls, ob, 1 st & 2 nd cls in Bb, 1 st & 2 nd bsns, 1 st & 2 nd hns in F, 1 st & 2 nd tpts, 1 st & tbns in Bb, ophic, timp in F & C, v. cello, d.bass. 1 st & 2 nd vlms, 1 st & 2 nd vlas, 1 st & 2 nd piccs, fl, 1 st & 2 nd obs, 1 st & 2 nd cls in Bb, 1 st & 2 nd bsns, 1 st & 2 nd hns in F, 1 st & 2 nd hns in C, 1 st & 2 nd tpts in Bb, 1 st , 2 nd & 3 rd tbns, ophic, timp in F & C, v.cellos, d.basses. vlms, vlas, picc, fl, ob, cl in C, bsns, hns in F, tbns, ophic, timp, gran- cassa and piatti. 1 st vlms (Nos. 1- 4), 2 nd vlms (Nos. 1-2), 1 st & 2 nd	

<i>Cat. No.</i>	<i>Title</i>	<i>Padrone</i>	<i>Tempo/key Sig.</i>	<i>Parts</i>	<i>Date</i>
	Overture		G Major $\frac{4}{4}$ Andante Sostenuto	vlas, picc, fl, 1 st & 2 nd obs, 1 st & 2 nd cls, 1 st & 2 nd bsns, 1 st & 2 nd hns, 1 st tpt, 1 st tpt in Bb, 2 nd tpt, 1 st , 2 nd & 3 rd tbns, ophic, timp, v.cello d.bass.	1882
1751	Sinfonia	S.D.	A Minor $\frac{4}{4}$ Largo	1 st & 2 nd vlms, vla, fl, clarino, tbns in C, hns in C & d.bass.	1864

Sacred Works by Anton Nani

<i>Cat. No.</i>	<i>Title</i>	<i>Owner</i>	<i>Tempo/key Sig.</i>	<i>Parts</i>	<i>Date</i>
1743	Tantum Ergo	S.D.	⁴ F Major ⁴ Larghetto	1 st and 2 nd vlns, vla, fl, clarino, 1s and 2 nd hns in F, 1sst and 2 nd tbns, ophic, T solo	1864
730	De Torrente (Dixit)	S.D.	⁴ G Major ⁴ Andante	1 st and 2 nd vlns, viola, fl, cl, 1 st hn, solo Brt.	1865
731	Virgam con Juravit	S.D.	⁴ D Major ⁴ Allegro Moderato	vln solo, 1 st & 2 nd vlns, vla, fl, 1 st & 2 nd Ts and 1 st & 2 nd Bs	1865
1741	Inno: Crux Fidelis	S.D.	⁴ Eb Major ⁴ Andante	1 st & 2 nd vlns, vla, v.cello, d.bass, 1 st & 2 nd Ts and B	1865
1748	Te Deum	S.D.	³ D Minor, ⁴ Andante Religioso	1 st & 2 nd vlns, vla, fl, cl, 1 st & 2 nd hns, tpt in C, 1 st & 2 nd tbns, ophic, d.bass, 1 st & 2 nd Ts and B	1865
732	Dixit Dominus	S.D.	⁴ C Major ⁴ Largo	1st & 2 nd vlns, vla, fl, cl, 1 st & 2 nd hns, tpt, 1 st & 2 nd tbns, ophic, d.bass, 1 st & 2 nd Ts and B	1866
733	Gloria Patri	S.D.	¹² Eb Major ⁸ Andane Poco Sostenuto	1 st & 2 nd vlns, vla, fl, cl, 1 st & 2 nd hns, tpt, 1 st & 2 nd tbns, ophic, d.bass, 1 st & 2 nd Ts, B and Brt Solo	1866
1736	Subvenite Sanctii dei	S.D.	³ Ab Major ⁴ Largo Grantioso	1 st & 2 nd vlns, vla, fl, picc, 1 st & 2 nd obs, 1 st & 2 nd cl, 1 st & 2 nd hns, Cor, 1 st & 2 nd	1876

<i>Cat. No.</i>	<i>Title</i>	<i>Owner</i>	<i>Tempo/key Sig.</i>	<i>Parts</i>	<i>Date</i>
				tpts, 1 st & 2 nd bsns, 1 st , 2 nd & 3 rd tbns, ophic, v.cello, d.bass, Timp, Solos: 1 st & 2 nd Ts & B. Choir: Sop, Alt, T, Brt, B	
734	Deus in Adjuvandum	S.D.	Bb Major ³ Andante ⁴	1 st & 2 nd vlms, vla, fl, cl, 1 st & 2 nd hns, Cor, 1 st & 2 nd tbns, ophic, timp.	1867
1733	Responsori del Mercoledì Santo	S.D.	G Minor ³ Andante ⁴ Religioso	1 st Nocturne: T and B obligate. 2 nd Nocturne: Solo T, 1 st & 2 nd Ts obligati, Solo B, B obligato	1869
1728	Graduale Veritas Mea	S.D.	F Major ⁴ Andantino ⁴	1 st & 2 nd vlms, vla, fl, ob, 1 st & 2 nd Cors, hn in D, 1 st & 2 nd bsns, 1 st & 2 nd v.cellos d.bass. B Solo	1870
1729	Offertorium Justus ut Palma	S.D.	E Major ² Andantino ⁴	1 st & 2 nd vlms, vla, fl, 1 st & 2 nd cls, 1 st & 2 nd hns, v.cello, d.bass., T Solo	1870
1737	Antifona Ave Maria	Chiesa Cattedrale di Malta	Ab Major ³ Larghetto ⁴	1 st & 2 nd vlms, vla, fl, 1 st Clarino in Bb, 2 nd Clarino, 1 st hn in Eb & 2 nd hn. Armonium, d.bass, T Solo.	1870
1742	Tantum Ergo	S.D.	Eb Major ³ Andante ⁴ Religioso	1 st & 2 nd vlms, vla, fl, ob, 1 st & 2 nd cls, 1 st & 2 nd hns in Eb, 1 st & 2 nd hns in F, tpt in Bb, tbn, B Tuba, v.cello, d.bass. B.	1870

<i>Cat. No.</i>	<i>Title</i>	<i>Owner</i>	<i>Tempo/key Sig.</i>	<i>Parts</i>	<i>Date</i>
				Solo and B Choir	
735	<i>Messa del Naufrago</i> Kyrie:	S.D.	F minor 4/4 Andante Maestoso.	1 st & 2 nd vlms, vla, picc, fl, 1 st & 2 nd obs, 1 st & 2 nd cl, 1 st & 2 nd bsns, 1 st & 2 nd hns, 1 st & 2nd tpts, 1 st & 2 nd & 3 rd tbns, ophic, v.cello, d.bass, timp. 1 st & 2 nd Ts obligati, 1 st & 2 nd Ts di ripieno, B obligato, B di ripieno, B Choir.	1871
	Gloria, Laudamus & Gratias: Domine Deus:		D Major 4/4 Allegro Deciso. G Major 2/2 Maestoso.	1 st & 2 nd vlms, vla, picc, fl, 1 st & 2 nd obs, 1 st & 2 nd cls, 1 st & 2 nd bsns, 1 st & 2 nd hns, 1 st & 2nd tpts in Bb, 1 st & 2 nd & 3 rd tbns, ophic, v.cello, d.bass, timp. 1 st & 2 nd Ts and B.	
	Qui Tollis:		Eb Major ¾ Andante Sostenuto.	1 st & 2 nd vlms, vla, picc, fl, 1 st & 2 nd obs, 1 st & 2 nd cl, 1 st & 2 nd bsns, 1 st & 2 nd hns, 1 st & 2nd tpts, 1 st & 2 nd & 3 rd tbns, ophic, v.cello, d.bass, timp. 1 st & 2 nd Ts, Brt and B.	
	Qui Sedes:		A Major 12/8 Andante.	1 st & 2 nd vlms, vla, picc, fl, 1 st & 2 nd obs, 1 st & 2 nd cl, 1 st & 2 nd bsns, 1 st	

<i>Cat. No.</i>	<i>Title</i>	<i>Owner</i>	<i>Tempo/key Sig.</i>	<i>Parts</i>	<i>Date</i>
	Cum Sancto Spirito:		³ F Minor ⁴ Andante.	& 2 nd hns, 1 st & 2 nd tpts, 1 st & 2 nd & 3 rd tbns, ophic, v.cello, d.bass, timp. Solo T, 1 st T Choir, 1 st & 2 nd T Di ripieno and B. 1 st & 2 nd vlms, vla, picc, fl, 1 st & 2 nd obs, 1 st & 2 nd cl, 1 st & 2 nd bsns, 1 st & 2 nd hns, 1 st & 2 nd tpts, 1 st & 2 nd & 3 rd tbns, v.cello, d.bass, timp. 1 st and 2 nd Ts, B.	
	Credo:		⁴ G minor ⁴ Allegro Maestoso. ⁴ A Major ⁴ Larghetto.	1 st & 2 nd vlms, vla, picc, fl, 1 st & 2 nd obs, 1 st & 2 nd cl, 1 st & 2 nd bsns, 1 st & 2 nd hns, 1 st & 2 nd tpts, 1 st & 2 nd & 3 rd tbns, ophic, v.cello, d.bass, timp. 1 st & 2 nd Ts, B.	
	Sanctus & Benedictus		⁴ D Minor ⁴ Andante.	1 st & 2 nd vlms, vla, picc, fl, 1 st & 2 nd obs, 1 st & 2 nd cl, 1 st & 2 nd bsns, 1 st & 2 nd hns, 1 st & 2 nd tpts, 1 st & 2 nd & 3 rd tbns, ophic, v.cello, d.bass, timp. 1 st & 2 nd Ts & B.	

<i>Cat. No.</i>	<i>Title</i>	<i>Owner</i>	<i>Tempo/key Sig.</i>	<i>Parts</i>	<i>Date</i>
	Agnus Dei:		¹² Eb Major ⁸ Andante.	1 st & 2 nd vlms, vla, picc, fl, 1 st & 2 nd obs, 1 st & 2 nd cl, 1 st & 2 nd bsns, 1 st & 2 nd hns, 1 st & 2nd tpts, 1 st & 2 nd	
745	Messa in Onore di S. Paolo Naufrago Kyrie:	S.D.	⁴ F Minor ⁴ Andante Maestoso	1 st & 2 nd vlms, vla, picc, fl, 1 st & 2 nd obs, 1 st & 2 nd cl, 1 st & 2 nd bsns, 1 st & 2 nd hns, 1 st & 2nd tpts, 1 st & 2 nd & 3 rd tbns, ophic, v.cello, d.bass, timp. 1 st & 2 nd Ts obligati, T, choir, B, Brt Solo.	1871
1744	Tantum Ergo	S.D.	⁴ G Major ⁴ Andante	1 st & 2 nd vlms, vla, v.cello, d.bass. T Solo.	1871
736	Domine Deus	S.D.	² G Major ² Maestoso	1 st & 2 nd vlms, vla, picc, fl, 1 st & 2 nd obs, 1 st & 2 nd cl, 1 st & 2 nd bsns, 1 st & 2 nd hns, 1 st & 2nd tpts, 1 st & 2 nd & 3 rd tbns, ophic, v.cello, d.bass, timp. 1 st & 2 nd Ts, B.	1873
1734	Responsori del Giovedi Santo	S.D.	⁴ F Minor ⁴ Andantino	1 st & 2 nd vlms, vla, fl, v.cello, d.bass, Harp. 1 st & 2 nd Sops, Alt, B, Alt Solo.	1876
737	Judicabit (Dixit)	S.D.	⁴ F Minor ⁴ Andante	1 st & 2 nd vlms, vla, fl, 1 st & 2 nd cl, 1 st & 2 nd bsns, 1 st & 2 nd hns, 1 st & 2 nd tpts,	1879

<i>Cat. No.</i>	<i>Title</i>	<i>Owner</i>	<i>Tempo/key Sig.</i>	<i>Parts</i>	<i>Date</i>
				1 st & 2 nd , tbns, ophic, d.b, timp 1 st & 2 nd Ts, B	
1725	Messa de Requiem: Requiem & Kyrie, Graduale in Memoria Aeterna, Dies Irae, Tuba Mirum, Liber Scriptus, Quid Sum Miser, Recordare, Ingemisco, Cunfutatis, Lacrymosa, Amen, Offertorio, Sanctus, Benedictus, Agnus Dei, Luce Aeterna, Libera Me.	S.D.	A minor ⁴ Andante Melanconico	Score: 1 st & 2 nd vlms, vlns, flts, obs, 1 st & 2 nd cls, 1 st & 2 nd bassoons, 1 st & 2 nd hns, 1 st & 2 nd trumpets, 1 st , 2 nd & 3 rd tbns, ophic, timpani, gran cassa, 1 st & 2 nd Ts, 1 st & 2 nd Bes, choir, v.cello, d.bass. <i>Reduction of Requiem for Pianoforte, Sop, Alt, T & B/Br: By Vincenzo Ciappara</i>	1879
1740	Inno: O Salutaris Hostia	S.D.	Eb Major ⁴ Maestoso	1 st & 2 nd vlms, vla, 1 st & 2 nd fls, 1 st & 2 nd obs, 1 st & 2 nd cls, 1 st & 2 nd bsns, 1 st & 2 nd hns, 1 st & 2 nd tpts, 1 st & 2 nd & 3 rd tbns, ophic, v.cello, d.bass, timp. 1 st & 2 nd Ts, B.	1881
1732	Laudate Pueri	S.D.	F Major ⁴ Maestoso	1 st & 2 nd vlms, vla, picc, fl, 1 st & 2 nd obs, 1 st & 2 nd cl, 1 st & 2 nd bsns, 1 st & 2 nd hns, 1 st & 2 nd tpts, 1 st & 2 nd & 3 rd tbns, ophic, v.cello, d.bass, timp. T and Brt	1882

<i>Cat. No.</i>	<i>Title</i>	<i>Owner</i>	<i>Tempo/key Sig.</i>	<i>Parts</i>	<i>Date</i>
				obligati, 1 st and 2 nd Ts, B, Childrens' Choir.	
1739	Inno Proles De Coelo	S.D.	G Major ⁴ Grantioso	1 st & 2 nd vlms, vla, picc, fl, 1 st & 2 nd obs, 1 st & 2 nd clarino, 1 st & 2 nd bsns, 1 st & 2 nd	1882
				hns, 1 st & 2 nd tpts, 1 st & 2 nd & 3 rd tbn., ophic, v.cello, d.bass, timp., 1 st & 2 nd Ts, B.	
738	Prime idée per il Vespro Solenne Deus: Dixit:	S.D.	Bb Major ⁴ Moderato e sostenuto	1 st & 2 nd vlms, vla, Pic, fl, ob, 1 st & 2 nd cls in Bb, 1 st & 2 nd bsns, 1 st & 2 nd hns in F, 1 st & 2 nd tpts in Bb, 1 st & 2 nd & 3 rd tbns, ophic, v.cello, d.bass, timp in D and F. 1 st & 2 nd Ts, B and Choir. 1 st & 2 nd vlms, vla, Pic, fl, ob, 1 st & 2 nd cls in A, 1 st & 2 nd bsns, 1 st & 2 nd hns in D, 1 st & 2 nd tpts in A, 1 st & 2 nd & 3 rd tbns, ophic, v.cello, d.bass, timp in D and A. 1 st & 2 nd Ts, B.	1884-90

<i>Cat. No.</i>	<i>Title</i>	<i>Owner</i>	<i>Tempo/key Sig.</i>	<i>Parts</i>	<i>Date</i>
				timp. 1 st & 2 nd Ts, B.	
1745	Tantum Ergo	S.D.	³ D Major ⁴ Andante Religioso	1 st & 2 nd vlns, vla, 1 st & 2 nd fl, 1 st & 2 nd obs, 1 st & 2 nd cl in A, 1 st & 2 nd bsns, 1 st & 2 nd hns in D, 1 st & 2 nd tpts in A, tpt in Bb, 1 st & 2 nd & 3 rd tbns, ophic, v.cello, d.bass. Brt solo, T and B Choir	1891
1746	Tantum Ergo	S.D.	³ D Minor ⁴ Andante Religioso	1 st & 2 nd vlns, 1 st and 2 nd fls, 1 st & 2 nd obs, 1 st & 2 nd clarino, 1 st & 2 nd bsns, 1 st & 2 nd hns, 1 st & 2 nd tpts, 1 st & 2 nd & 3 rd tbns, ophic, d.bass. 1 st & 2 nd T & B.	1907
1726	A: Messa in Fa B. Messa in Fa per 4 v. miste C. Credo della Messa in Fa	S.D.	³ <i>Kyrie:</i> D Minor ⁴ Andante Religioso. <i>Gloria:</i> F Major ⁴ Allegro Moderato.	A: 1 st & 2 nd vlns, vla, 1 st & 2 nd fls, 1 st & 2 nd obs, 1 st & 2 nd cl, 1 st & 2 nd bsns, 1 st & 2 nd hns, 1 st & 2 nd tpts, 1 st & 2 nd & 3 rd tbns, ophic, v.cello, d.bass, timp. 1 st & 2 nd T, B. B: Sop, Alt, 1 st & 2 nd T, B. C: Sop, Alt, 1 st T, B.	1908
1730	Domine ad Adjuvandum; Dixit Dominus; Laudate	S.D.	³ Bb Major ⁴	1 st & 2 nd vlns, vla, fl, 1 st & 2 nd cl, 1 st & 2 nd hns, 1 st &	1908

<i>Cat. No.</i>	<i>Title</i>	<i>Padrone</i>	<i>Tempo/key Sig.</i>	<i>Parts</i>	<i>Date</i>
	Pueri			2nd tpts, 1 st & 2 nd & 3 rd tbns, ophic, d.bass. 1 st & 2 nd Ts, B.	
1727	Introito: Populus Qui Ambulat	S.D.	D Minor ³ Andante ⁴	1 st & 2 nd vlms, vla, 1 st & 2 nd fls, 1 st cl, 1 st & 2 nd hns, Cor in Bb, 1 st tpts, 1 st & 2 nd tbns, ophic, v.cello, d.bass, timp. 1 st & 2 nd Ts, B.	1909
1749	Te Deum	S.D.	C Major ⁴ Maestoso ⁴	1 st & 2 nd vlms, vla, picc, fl, 1 st & 2 nd obs, Clarino in Bb, 1 st & 2 nd clarion in C, Cor in Bb, 1 st & 2 nd bsns, 1 st & 2 nd hns in C, 1 st & 2 nd tpts in C, 1 st & 2 nd & 3 rd tbns, ophic, v.cello, d.bass, timp. 1 st & 2 nd Ts, 1 st & 2 nd Bes.	1912
1747	Tantum Ergo	S.D.	G Major ² Andante ² Sostenuto	1 st & 2 nd vlms, fl, Clarino in Bb, 2 nd hn in G, Cor in Bb, 1 st & 2 nd & 3 rd tbns, ophic, v.cello, d.bass, timp. 1 st & 2 nd Ts, B.	1916
1738	Ant: Gabriel Angelus	S.D.	C Major ⁴ Maestoso ⁴	1 st & 2 nd vlms, fl, Clarino in C, Clarone in Bb, hn in C, tpt in Bb, 1 st & 2 nd tbns, ophic, v.cello, d.bass. 1 st & 2 nd Ts, B.	1916
1731	Domine ad Adjuvandum; Dixit	S.D.	Domine: G	vln Solo, 1 st & 2 nd vlms, vla, 1 st &	1917

<i>Cat. No.</i>	<i>Title</i>	<i>Owner</i>	<i>Tempo/key Sig.</i>	<i>Parts</i>	<i>Date</i>
	Dominus		⁴ Major ⁴ Andante Maestoso. Dixit Dominus: ⁴ D Major ⁴ Andante Religioso	2nd fls, 1 st & 2 nd obs, 1 st & 2 nd cl, Clarone, 1 st & 2 nd bsns, 1 st & 2 nd hns, 1 st & 2 nd tpts, 1 st & 2 nd & 3 rd tbns, ophic, v.cello, d.bass, timp. 1 st & 2 nd Ts, B.	
1859	Dominus a Dextris	S.D.	⁴ Eb Major ⁴ Moderato	1 st & 2 nd vlins, vla, Pic, fls, 1 st & 2 nd obs, 1 st & 2 nd cls in C, 1 st & 2 nd bsns, 1 st & 2 nd hns in C, 1 st & 2 nd	S.D.
				tpts in Bb, 1 st & 2 nd & 3 rd tbns, ophic, v.cello, d.bass, timp in C and G. 1 st & 2 nd Ts, B.	
1860	Qui Sicut	S.D.	⁴ D Minor ⁴ Moderato	Solo T and orchestra. (only a draft is available).	S.D.
1861	Iuravit Dominus	S.D.	⁴ F Minor ⁴ Moderato	1 st & 2 nd vlins, vla, 1 st & 2 nd fls, 1 st & 2 nd obs, 1 st & 2 nd cl in Bb, 1 st & 2 nd bsns, 1 st & 2 nd hns in F, 1 st & 2 nd tpts in Bb, 1 st & 2 nd & 3 rd tbns, ophic, timp in A and Eb, Timaini, v.cello. Brt.	S.D.

APPENDIX II

APPENDIX II: Anton Nani’s Life and Musical Achivements

Chapter 2 (section 2.2)

Fig. 2.2.1 Nani Family (musicians)

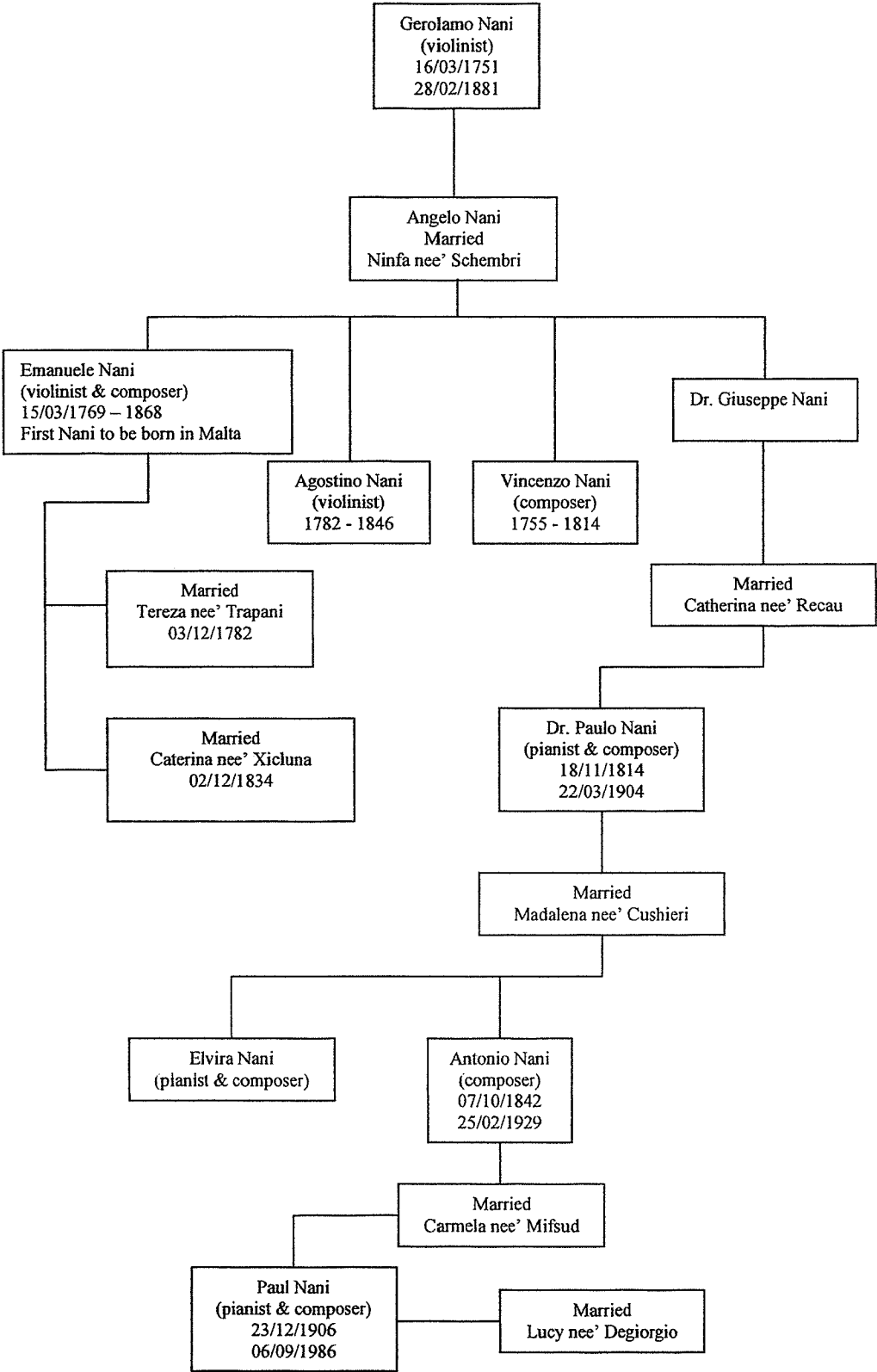




Fig. 2.2.2 Angelo Nani
(Nani Private Archives)



Fig. 2.2.3 Emmanuele Nani
(Nani Private Archives)

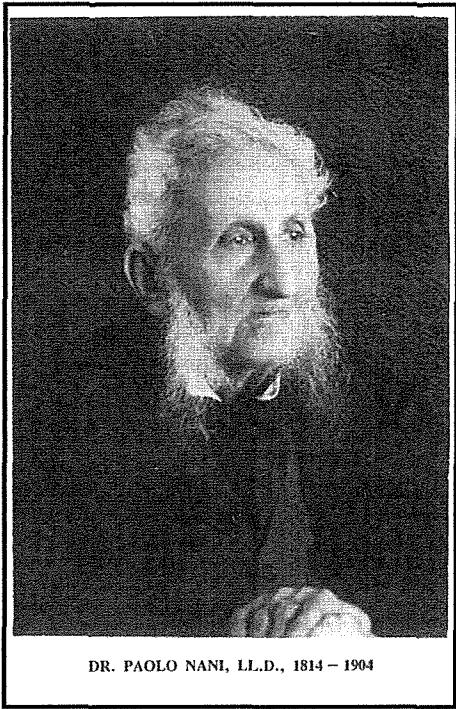


Fig. 2.2.4 Dr. Paolo Nani
(Nani's Private Archives)

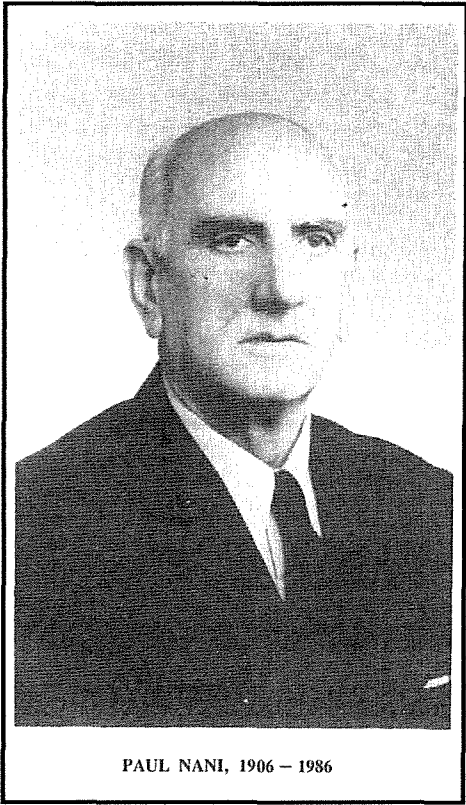


Fig. 2.2.5 Paolo Nani
(Nani's Private Archives)

Chapter 2 (section 2.3)



Fide Baptismale di
ANTON NANI
nato = 7. 10. 1892

EGO INFRASCRIPITUS PAROCHUS

IN INS. BASIL. MATR. PRINCIP. ET PAROCH. ECCLESIAE

S. MARIAE PORTUS SALUTIS

CIVITATIS VALLETTAE MELITENSIS DIOECESEOS

has literas perlegentibus testor, in Libris *Baptismorum*

praeaudatae Paroeciae, inter coeteras, sequentem extare notam, videlicet:

Anno Domini millesimo octingentesimo quinquagesimo secundo (1892)

Die vero *septima* (7) Mensis *Octobris*

Ego Fr. Mag. Fr. Vincentius Dominicus Speranza
Parochus baptizavi infantem natum huius
fratris Pauli Nani et fratris Magdalene Cuschieri
conj. cui impositum impositum fuit nomen
"Josephus" Antonius, Salvator Philippus, Philumenus
Carmelus, Aloysius, Ioannes, Pius. Patris fratres
fratris S. Laurentius Cuschieri et fratris Vincentis
uxor dicti Laurentii.

In quorum fidem has praesentes literas propria manu subscripsi, ac signo munivi

Datum Vallettae, die 30 mensis *Iulii* anni 1923.

P. Timotheus Sammut
 PAROCHUS

Fig. 2.3.1 Anton Nani's Birth Certificate
 (Nani's Private Archives)



Fig. 2.3.2 Anton Nani's House Entrance
(Nani's Private Archives)

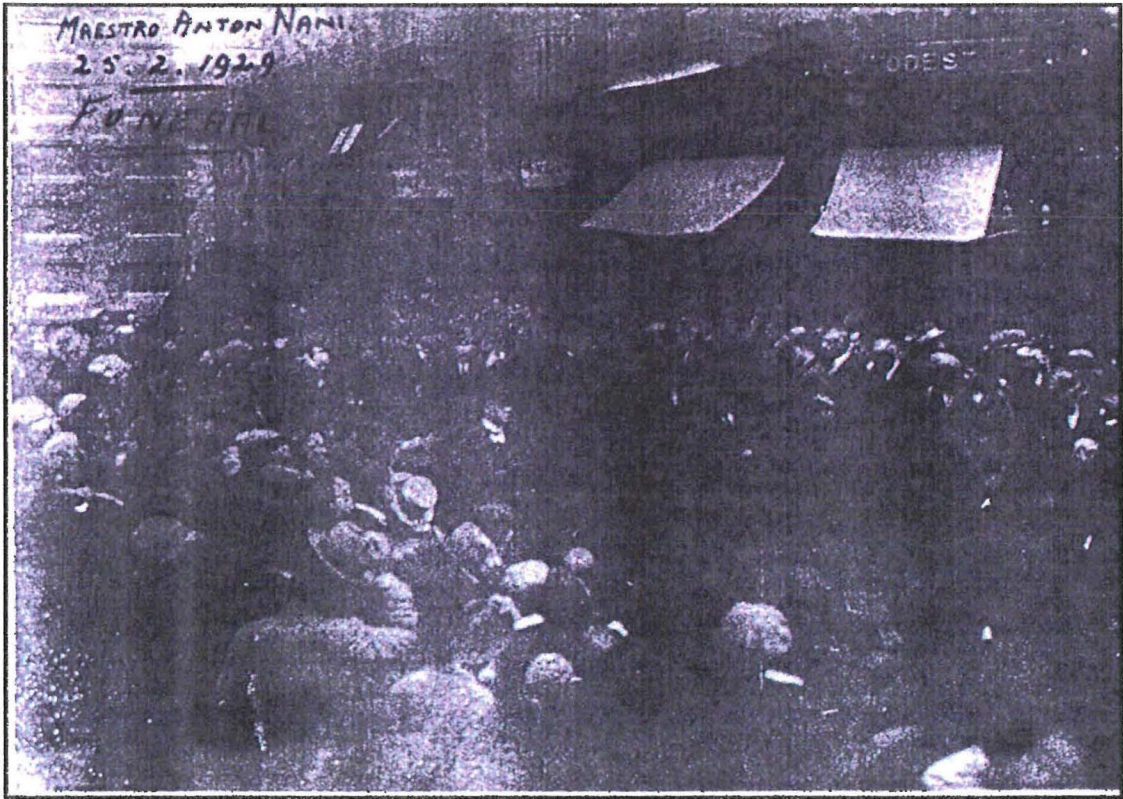


Fig. 2.3.3 Anton Nani's Funeral in 1929
(Nani's Private Archives)

Chapter 2 (section 2.4)

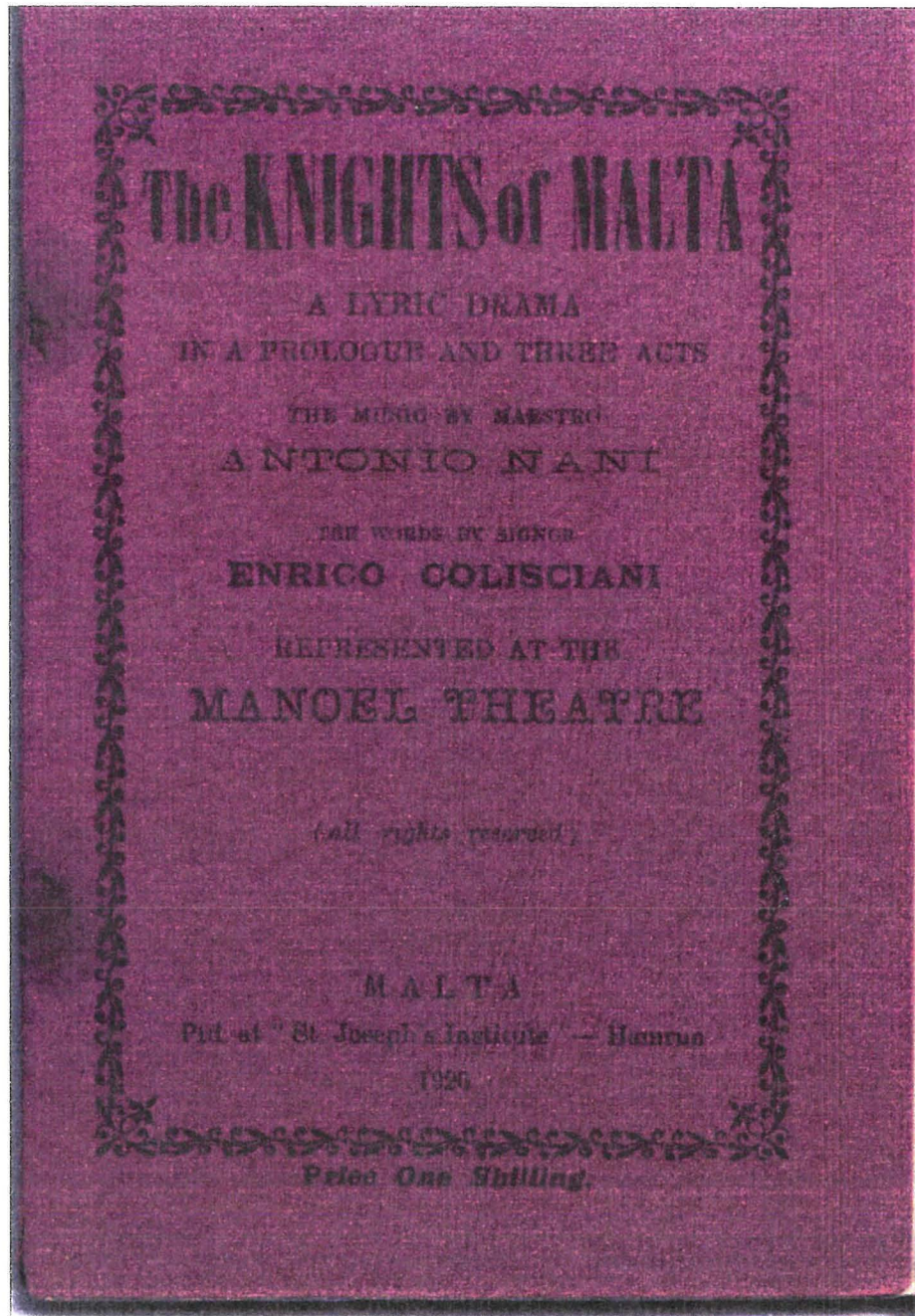


Fig. 2.4.1 *I Cavalieri di Malta* Libretto – 1926 (English translation)
(Nani's Private Archives)

Libretto:

Title of Opera: I Cavalieri di Malta

Librettist: Golisciani Enrico

CompNotes: E. Golisciani; music by A. Nani

PlcPublic: Malta

Publisher: C. Busuttil

Date: 1880

Pagination: 39 p.; 16.55 cm

Notes: Published for its first performance at the Real Theatre, 1879-80 season – Yellow Wrappers – “Prezzo 8d”

Libretto:

Title: I Cavalieri di Malta] The Knights of Malta

Librettist: Golisciani Enrico

CompNotes: the music by A. Nani; the words by E. Golisciani

PlcPublic: Malta

Publisher: C. Busuttil

Date: 1880

Pagination: 71p. ; 16.5 cm.

Notes: Parallel Italian and English versions – Published for the first performance, 1879-80 season – Pale Wrappers – “Price one shilling”.

(a)

Fig. 2.4.2 Notes on the *I Cavalieri di Malta* Librettos
(Paul Xuereb, *The Maltese Opera Libretto*)

Libretto:

Title: I Cavalieri di Malta] The Knights of Malta

Librettist: Golisciani Enrico

CompNotes: the music by Antonio Nani; the words by Enrico Golisciani; represented at the Manoel Theatre

PlcPublic: Malta

Publisher: Printed at St. Joseph's Instit., Hamrun

Date: 1926

Pagination: 71 p .; 17.5 cm.

Notes: Parallel Italian and English versions- Green Wrappers – “Price one shilling”.

(b) continued

AL MERITO SINGOLARE
DEL
GIOVINE MAESTRO DI MUSICA
ANTONIO NANI
NELLA SERA CHE SI RAPPRESENTAVA IL SUO SPARTITO INTITOLATO
I CAVALIERI DI MALTA
IL 16 GENNAJO 1880

Ne mai le sfere udir tanta Armonia
G. ROSSETTI

IL GENIO DI MALTA

Vergin di bell'aspetto D'innanzi a me s'offrì, Di MALTA ell'era il genio, Oh genio! oh patria mia! Sal capo un elmo argenteo Avea la vergin bella, Veste qual neve candida, Vel rosso che l'abbella — Qual ti conduce, attonito, Figlia del Paradiso Le dissi, di che brami? E allor tutta un sorriso Ella mi disse: scrivi, Che un ANTONIO NANI Ora regnerà! Dogli E in MALTA a tra i Piani! Col musical concerto Del suo violin dilata Tra meraviglie e incanti Mossa celeste affetta — Scrivi: oh EMANUELE NANI Per te celebra a raro LA dove sorge l'Ere E in MALTA, a mune al paro Di lui poi col suono Del suo violin divino Nole di Paradiso Muover — ad AGOSTINO Che NANI pur r'appella, Che con ugual strumento Mossa a ogn'anima pia Or gioja ed or contento — E scrivi, infina, o vate Che vada ANTONIO altero D'un genitor al raro, Che già l'Italo Impero.	L'acciama l'uom distinto E in quello pure il crea Dell'armonia Maestro, Che l'onori alletta e bes — E a tant'onor fa plauso Di PAOLO il suol natio All'Italo Giardino Coll'amil plettro mio — A te, o cantor, l'incarco Lascio di favellare D'ANTONIO i pregi e i vanti A questo terra cara — Ramment' al Popol mio Che di splendor non manca MALTA, e allora sempre, Il dice, alcuna ha stacca Or l'amil vate, o ANTONIO, In senso ardito e forte Te chiama giovin raro — Di MALTA sei la sorte — Un lauro cingerati? E te ne al tuo bel merito, Di vario-pinti fiori Intrecceremo un serto! Nè basta ancor tal dono Per fama che t'onora; Ti chiameran la stella Di questo suol? nè ancora Partenope te chiama Fris che il cin' t'infiori Degno su questa terra Di meritati allori — Tuo serto è come il sole Bello pei raggi suoi, E tua corona allora, Son tutti i meriti tuoi —
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UN AMICO
MALTESE

Fig. 2.4.3 Poem dedicated to Anton Nani
(Nani's Private Archives)

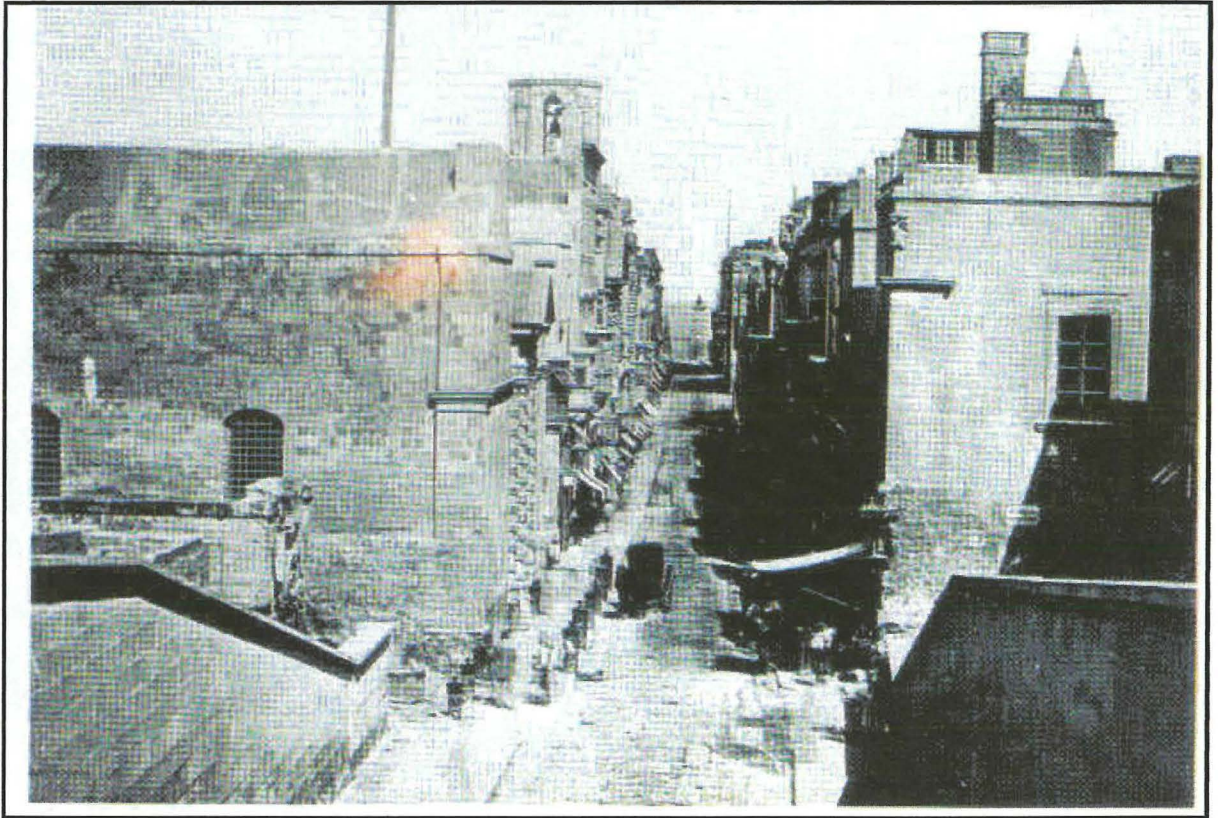


Fig 2.4.4 *Strada Reale*

Also known as Kingsway (today's Republic Street) as it was before 1860.
The right side shows the building that was known as *Casa Della Giornata*, which was
demolished and eventually turned into the Opera House.
(*Times of Malta*, February 2004)

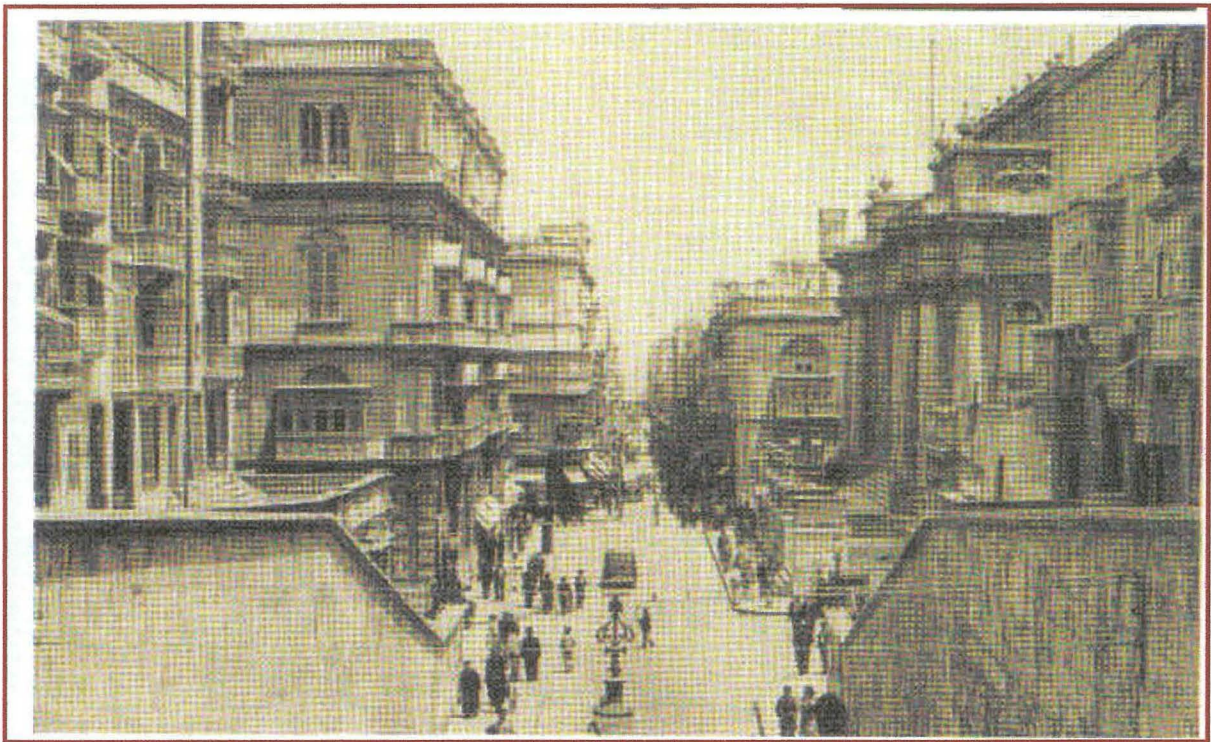


Fig. 2.4.5 Royal Opera House
(Times of Malta, February 2004)



Fig. 2.4.6 I Cavalieri di Malta Cast – 8th September 1926
(Nani's Private Archives)

TEATRO MANOEL

STRAORDINARIA STAGIONE LIRICA

7 GRANDIOSE RAPPRESENTAZIONI 7
colla esumazione della spettacolosa opera

I CAVALIERI DI MALTA

IN UN PROLOGO E 3 ATTI
Libretto di E. GOLISCIANI
Musica del Mro. ANTONIO NANI

PERSONAGGI

ALVARO DE NAVA , comandante del castello	Sigr. G. ROVERI
Sant'Angelo	
REGINA , sua figlia	Signa. N. SACCHETTI
GUIDO D'AUBIER , gentiluomo francese	Sigr. G. PASQUINI FABBRI
UGO MAZARA , membro del Consiglio, e nipote del Governatore di Malta	" M. EMILIANI
FRA FILIPPO DE VILLERS L'ISLE ADAM , Gran Maestro dell'Ordine	" C. RAMA
PAOLO UBALDINI , primo giurato del consiglio Maltese	" N. BALDACCHINO
LASCARI , gentiluomo Gozitano	" C. CHIRCOP
PIETRO	" S. GAUCI
CLARICE , damigella di Regina	Signa. J. KISSOUN
MARCO	Sigr. G. ABELA

Giovedì—Notabili—Magistrati—Consiglieri—Borghesi d'ambo i sessi—Artigiani—Popolani—Popolano—Ufficiali e militi della Deima (guardia civica Maltese)—Fanciulli della platea—Marinai—Damigelle—Famigliari—Sgherri—Cavalieri di Malta—Schiavi mori—Porta-standardi—Trombettieri—Palafrenieri—Un Siniscalco.

SCENA: MALTA: SECOLO XVI.

MAESTRO CONCERTATORE E DIRETTORE D'ORCHESTRA
Cav. ALBERTO DE CRISTOFARO

MARIO CHILLO	MICH. FARELLI	R. CAFFARELLI	GASTANO ROVERI
Mro. dei Gori e Sostituto	Suggeritore	Mro. di Banda	Direttore di Scena
C. BUHAGIAR	C. SCICLUNA	A. NATOLI	G. DERONO
Scenografo	Attrezzista	Caposarto	Macchinista
			R. MINOLA
			Parrucchiere

Mercoledì 8 Settembre 1926 alle ore 9 p. m.

GRANDE SERATA DI GALA

in onore della

FESTA NAZIONALE MALTESE

PREZZI D'INGRESSO

PALCHI: Prima e Second'ordine da 16sc. a 21-13 Terz'ordine da 6sc. a 15sc. 6d.

PLATEA: Per l'inaugurazione e Serate 4sc. 3d. Altre rappresentazioni 3sc. 3d.

THE NATIONAL-VELETTA.

Fig. 2.4.7 *I Cavalieri di Malta* Poster
(Nani's Private Archives)

Chapter 2 (section 2.5)

Libretto:

Title: Zorilla

Librettist: Spadetta Almerindo

CompNotes: A. Spadetta; the music by A. Nani

PlcPublic: Malta

Publisher: C. Busuttil], Printing-press no. 133, Sda. Forni

Date: 1874

Pagination: 77 p.; 15.5 cm.

Notes: Published for the first performance at Manoel Theatre, 1873-74 season – Parallel Italian and English versions – Pink Wrappers lined in yellow.

Fig. 2.5.1 Notes on the Zorilla Libretto
(Paul Xuereb, *The Maltese Opera Libretto*)

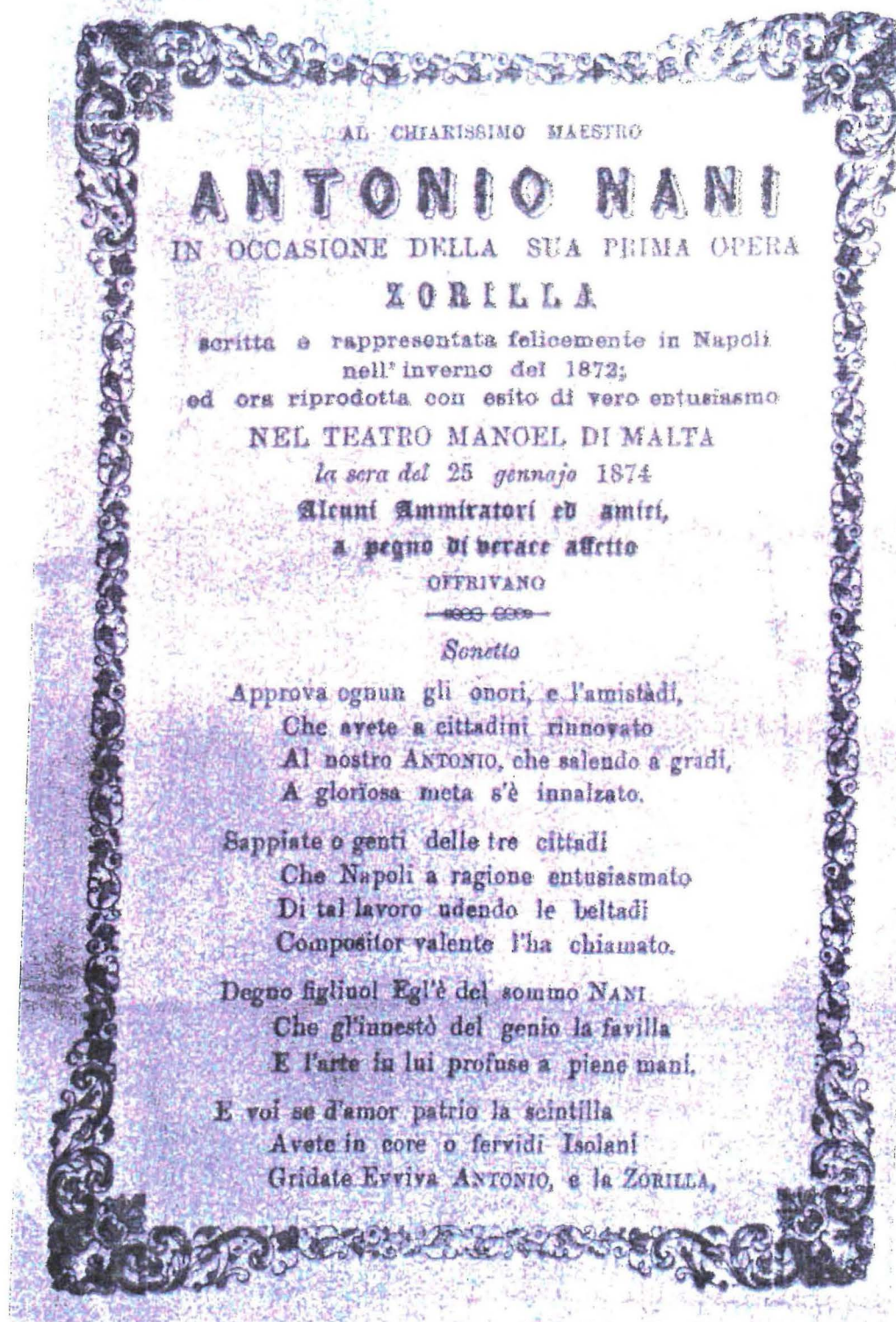


Fig. 2.5.2 Poem dedicated to Nani on the premier occasion of the Opera *Zorilla*
(Nani's Private Archives)

Chapter 2 (section 2.6)

Libretto:

Title: Agnese Visconti

Librettist: Golisciani Enrico

CompNotes: E. Golisciani; music by Mro. A. Nani

Plcpublic: Malta

Publisher: C. Busuttil

Date: 1889

Pagination: 37p. ; 18cm.

Notes: Pictorial Wrappers.

Libretto:

Title: Agnese Visconti: *opra b'erbgha attijiet*

Librettist: Golisciani Enrico

CompNotes: *Musica tas-Surmast* A. Nani ; *traduzzjoni ta' A. Dalli*

PlcPublic: Malta

Publisher: G. Muscat

Date: 1901

Pagination: 31p. ; 17.5cm.

Notes: Maltese translation of the original libretto in Italian – Purple Wrapper – Price “6 soldi”

Fig. 2.6.1Notes on the *Agnese Visconti* Librettos
(Paul Xuereb, *The Maltese Opera Libretto*)

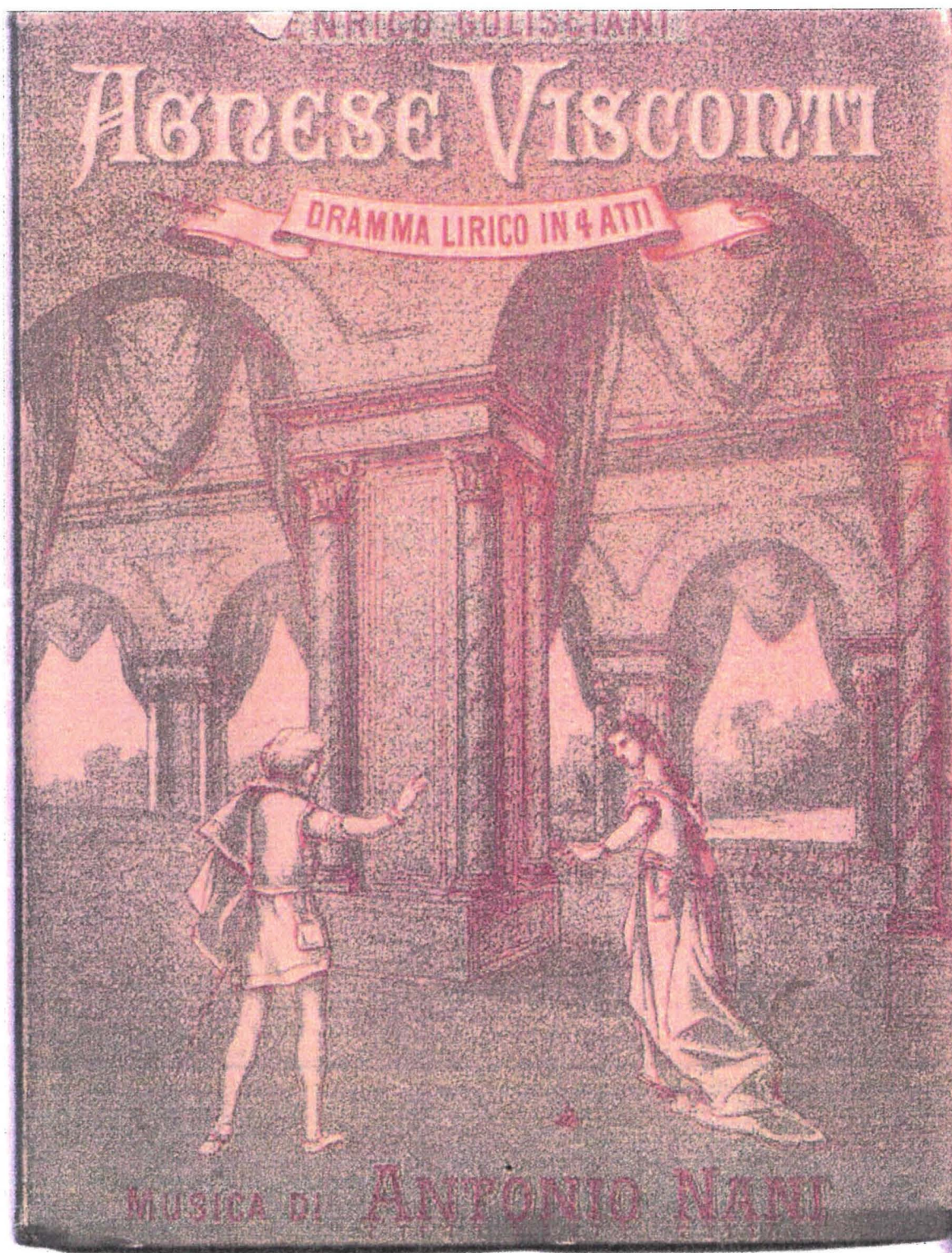


Fig. 2.6.2 *Agnese Visconti* Libretto
(Nani's Private Archives)



THEATRE ROYAL

SUNDAY 6 JANUARY 1889

Extraordinary Representation

AGNESE VISCONTI

A LYRIC DRAMA IN FOUR ACTS
MUSIC BY THE MASTER ANTONIO NANI

CHARACTERS

The Prince Francesco Gonzaga	Signor Santo Athos
Agnese Visconti	Signor V. Paganelli
Richilde Scandiano	Signor P. Pasquati
Elia	Signor E. Riccardi
Count Neri	Signor Nani Gianni
The Marchioness Camilla	Signorina F. Conti
A servant	Signor N. N.
Conductor Signor Corrado Bonzani	

The Subscribers to the 1st and 2nd Boxes and 3rd and 4th Quarts have the preference to retain their Boxes or Seats, by giving notice to the Ticket-Office not later than Thursday next and instant at 6 o'clock p.m.

To Commence at 8 1/2 p. m.

Manifest tal. haris fl. obbiettioni tar rappresentazioni straordinarie. E. T. N. N.

Fig. 2.6.3 An 1889 Agnese Visconti Poster
(Nani's Private Archives)

Stampa libro Agnese £ 9-10-
 Traduzione - Inglese 2-
 Copertina per libro 5-10-
Stampato recente mio £ 17-
 - - -

21 Aprile

Recita straordinaria

Spese per Victoria, scena
 attore e altri, anna
 meta qui inclusa £ 19-
 - - -

1. Recita - 73-4-9.

Spese 62-6-6

Costo 10-8-3

Costo 1-10-2 per me

meta 9-0-1 £ 4-14-
 - - -

3 Febbrajo

2 Recita straordinaria

£ 76-11-
 - - -

Spese 1-0

Spese 75-1-
 - - -

Spese 3-
 - - -

Stampa per 72-1-
 - - -

3/4 per me

£ 54-
 - - -

24 Febbrajo

31. Recita straordinaria

£ 53-7-
 - - -

Costo 1-10-1

51-17-1

Spese 1-18-
 - - -

40-10-
 - - -

meta £ 22-10-6

Libretti venduti da Russett £ 4-17-2.

" " Germani 1-16-11.

" " Eadu 1-4-7

Recita 12 Mayo 7-18-8.

Libretti venduti da Russett 1-1-
 - - -

16 Mayo 8-19-8.

Libretti venduti da Russett 4-7-4.

21 Aprile

Libretti venduti da Russett 9-7-
 - - -

Libretti venduti da Russett 9-8-4.

da Russett 4-6-
 - - -

Libretti venduti da Russett 9-12-10.

13 Gennaio 1889

1. Recita straordinaria £ 73-4-9.

di questa meta me

per me e spese

25 Gennaio

2. Recita straordinaria 40-11-
 - - -

per me e spese

3. Recita straordinaria 76-11-
 - - -

per me e spese

per me e spese

per me e spese

per me e spese

per me e spese

per me e spese

per me e spese

per me e spese

per me e spese

per me e spese

per me e spese

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per me e spese

per me e spese

Fig. 2.6.4 Some of the payments involved in Agnese Visconti Production
 (Nani's Private Archives)



Fig. 2.6.5 Agnese Visconti Cast
Photo taken in the Foyer of the Royal Opera House
(Nani's Private Archives)

Chapter 2 (section 2.7)



Fig. 2.7.1 Nani’s *Requiem* performed under the baton of Mro. Joseph Sammut
(Nani’s Private Archives)

Chapter 2 (section 2.8)

COMPOSIZIONI MUSICALI	
DEL MAESTRO	
ANTONIO NANI	
1 = AVE MARIA per canto con accompagnamento di Pianoforte ed Harmonium.	
2 = OMAGGIO A MALTA—Album di cinque composizioni.	
3 = 1. <i>L'ultimo Bacio</i>	Romanza
4 = 2. <i>Melodia per Violino con accompagnamento di Pianoforte.</i>	
5 = 3. <i>Carmine</i>	Canzone Napolitana.
6 = 4. <i>Bambina Mia</i>	Canzonetta
7 = 5. <i>Un'Estate a Napoli</i>	Notturmo per Pianoforte.
8. IL SOGNO MELANCONICO	Notturmo per Pianoforte
9. RIMEMBRANZA	Fantasia per Pianoforte
10. MALTA	Galop
11. LA BIZARRA	Polka
12. THE WELCOME	Waltz
13. Quadriglie	
14. LA SIMPATICA	Polka Mazurka
15. THE WELLINGTON	Galop
16. L' AMOROSA	Polka
17. THE NEST	Waltz
18. LE RIMEMBRANZE	Quadriglie
19. IL DESTINO	Polka Mazurka
20. THE TRIBUTE	Galop
21. LA FARFALLA	Polka
22. IL DOVIZIOSO	Waltz
23. LA PRIMAVERA	Polka Mazurka
24. L' ADDIO	Polka.
25. Valse d' Amour	
26. LA ROSA	Polka Mazurka
27. L' OSTINATA	Polka Mazurka
28. I QUATTRO AMICI	Polka Mazurka

Fig. 2.8.1 Album of Anton Nani's Secular Works
(Nani's Private Archives)

P.T.O. for
the complete
7 published
by A. NANI.

OMAGGIO **MALTA** Album

5 Composizioni
del Maestro

ANTONIO NANI

1201. L'ULTIMO BACIO. <i>Romanza</i>	L. 2.50
1202. MELODIA per VIOLINO con Accomp. di Banjoforte	2.50
1203. CARMINE <i>Canzone Napoletana</i>	1.50
1204. BAMBINA MIA. <i>Canzonetta</i>	2
1205. UN'ESTATE a NAPOLI. <i>Napiterno</i>	3.

(Per ogni libro: 100.00)

NAPOLI
TOMMASO ORLANDO

Roma-Franchi e C. Torino-Cantone e C. Pisa-Longo Gelsi e Salotti, 116 Bologna-Blanchi, Genova-Caputo

Fig. 2.8.2 Front-piece of printed secular work by Nani
(Nani's Private Archives)

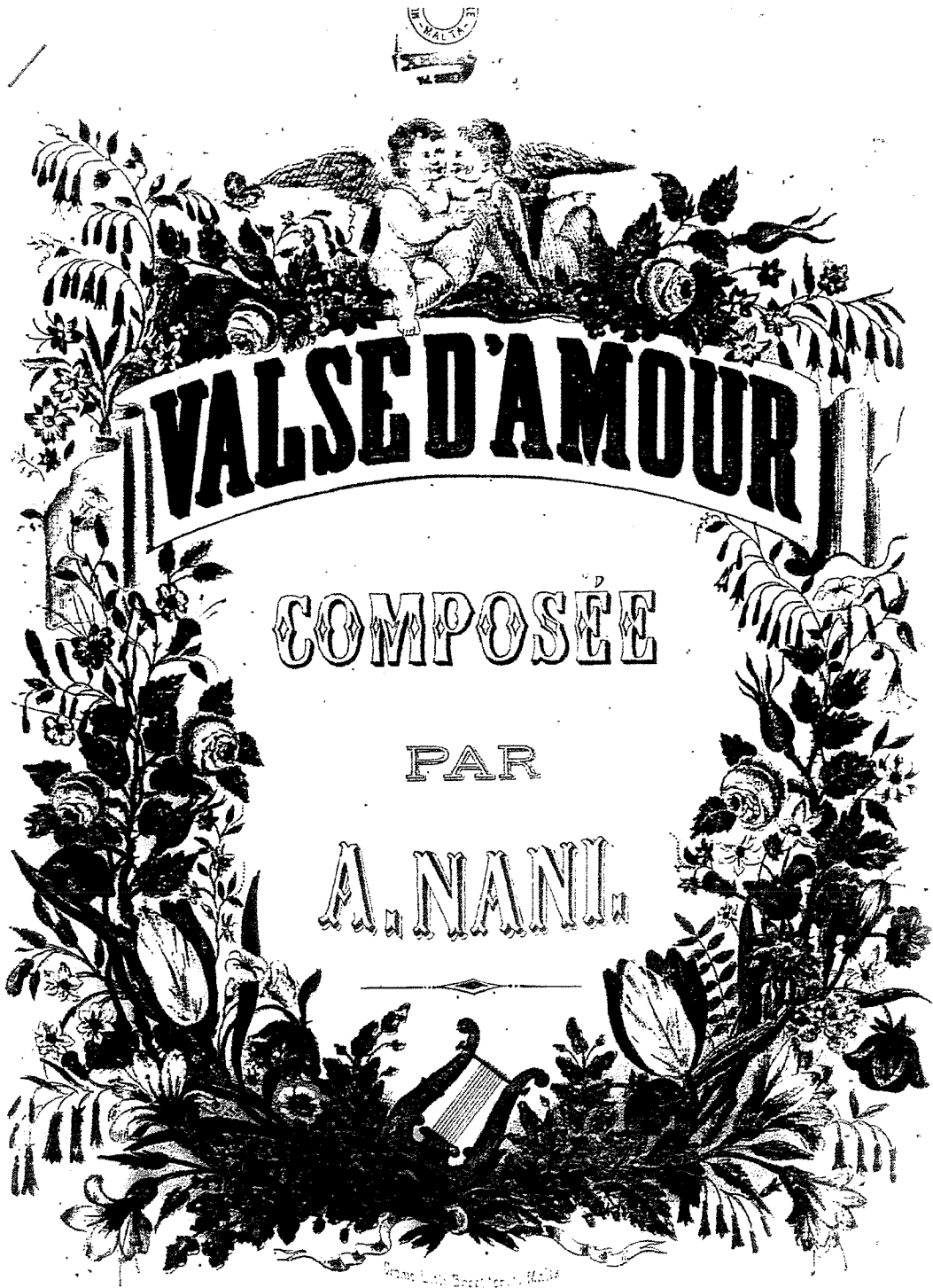


Fig. 2.8.3 Example of a front-piece of printed secular work by Nani
(Nani's Private Archives)

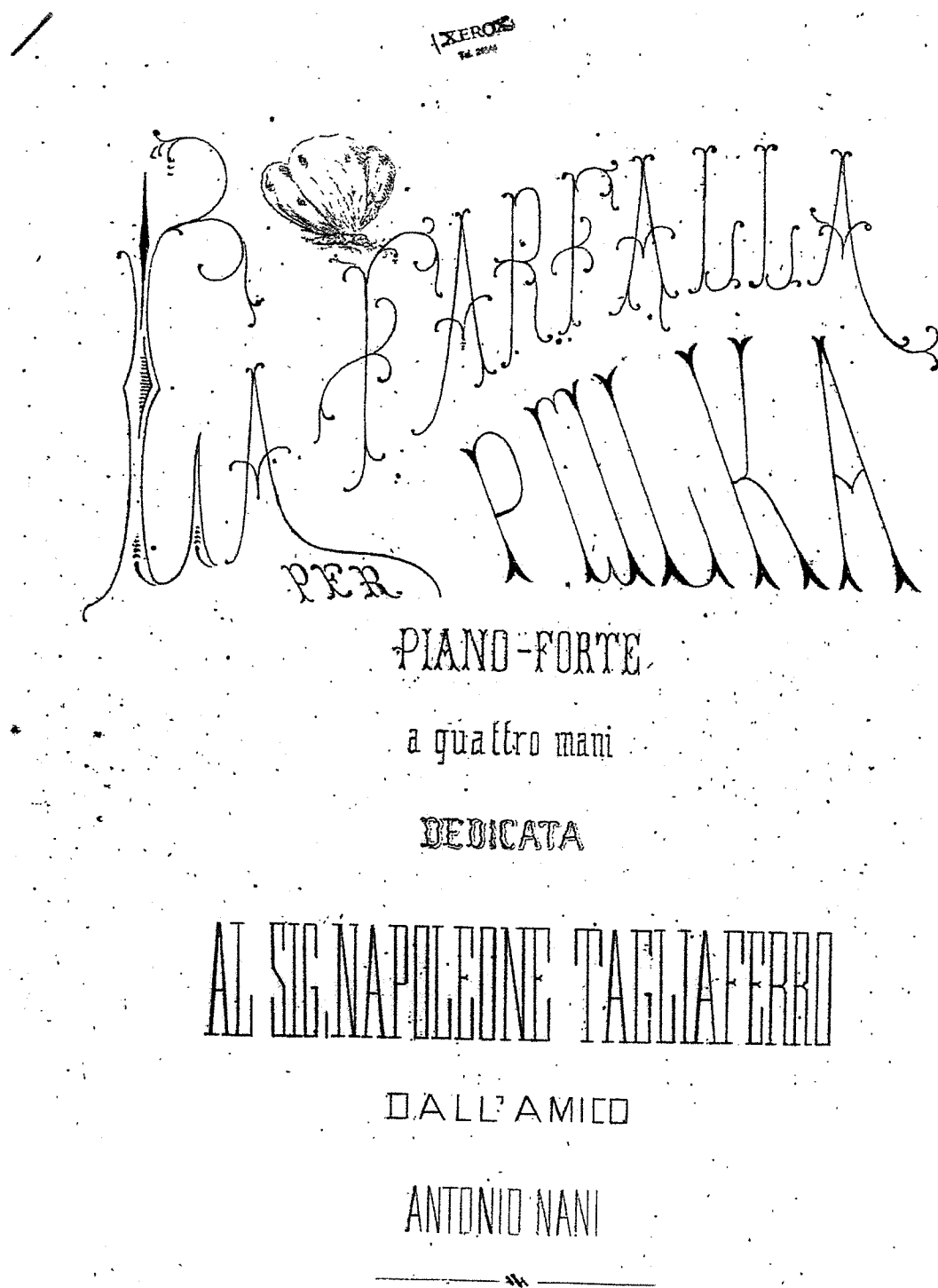


Fig. 2.8.4 Another example of a front-piece of printed secular work by Nani
(Nani's Private Archives)

Chapter 2 (section 2.8.1)

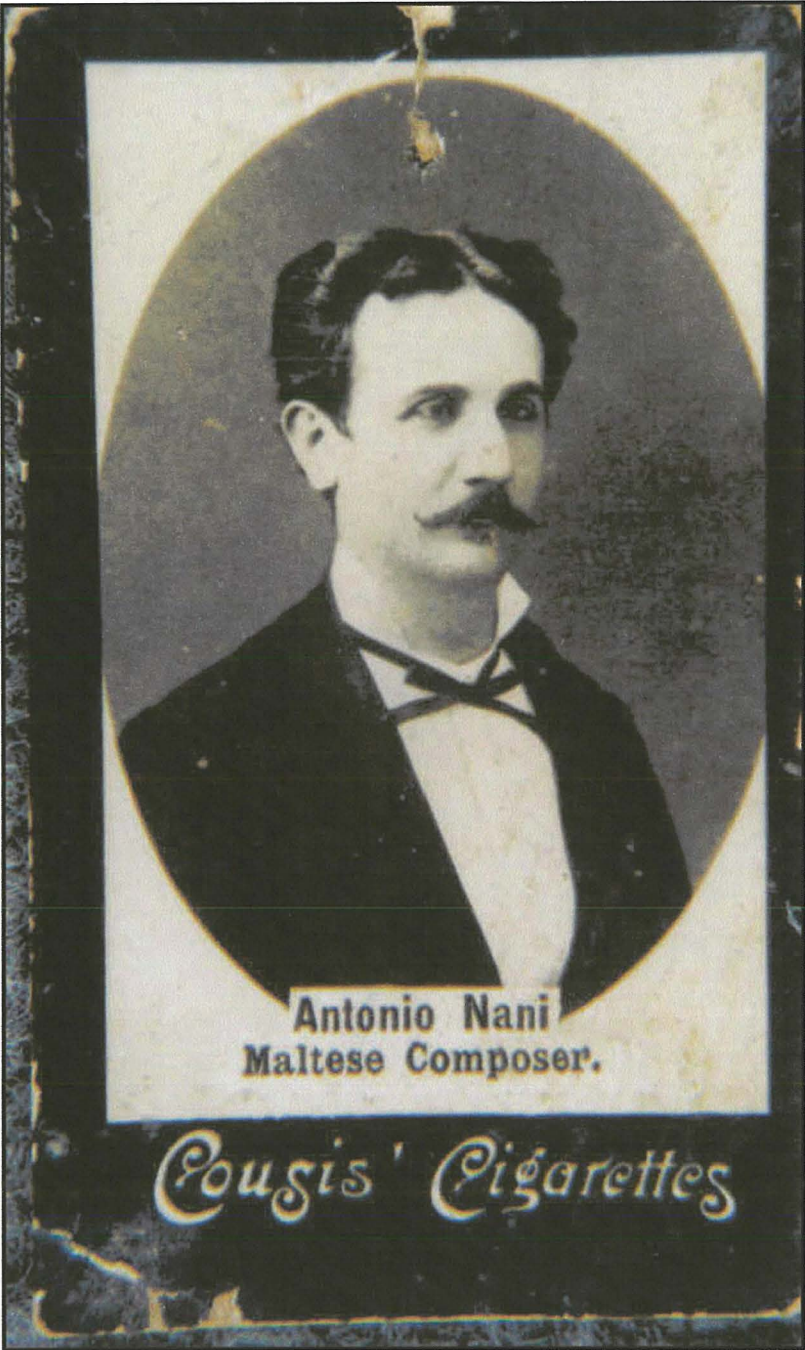


Fig. 2.8.1.1 Anton Nani's portrait on a nineteenth-century cigarette box
(Nani's Private Archives)



Fig. 2.8.1.2 Greetings to Anton Nani from a contemporary casino
(Nani's Private Archives)

TIFHIR

Ma chif—o mahbub NANI—
cull kalb narah kalbien!
b' cull ferh narah già mimli
fil Bliet u cullimechien!

Ma uakt li culhatt jifrah
ifahhrech fis tmur—
ta unuri ech ilestulech
curuni bl' isbah nur!

Ech b' festi l'jisthokkulech,
ghall' Opra ebira tighech
ojen nillalah Maltini nobl'—
jissiebbu ghul genju mighec.

Mux, bissa b'din l'opra tighech
«DI MALTA I CAVALIERI»
l'inti già urejtna f' Malta
l'gherf tighech x'igifieri!

Izda opri ohra già urejtna
li fighom genju ebir—
l'«Agnese» u iz «Zorilla»
ghaxka ta cull tifhir.

Ghal l'Arti ech ebira tighech
cull kalb ferhana tmur
li mall Barrani tghejdlec
«Int ebir compositor»!

Izda int—Surmastru NANI—
urejtna l'inti ebir
f'din l'Opra, li ahna ghalha
natne cull ebir tifhir.

Izda ta eluf, ta beejje
urejtna b'tant unur—
minn kalbna fimechien ngħajtu:
«INTI GIÀ 'L CBIR AUTUR»!

Greg. Balzan Magri.

Fig. 2.8.1.3 Poem dedicated to Nani by an admirer
(Nani's Private Archives)

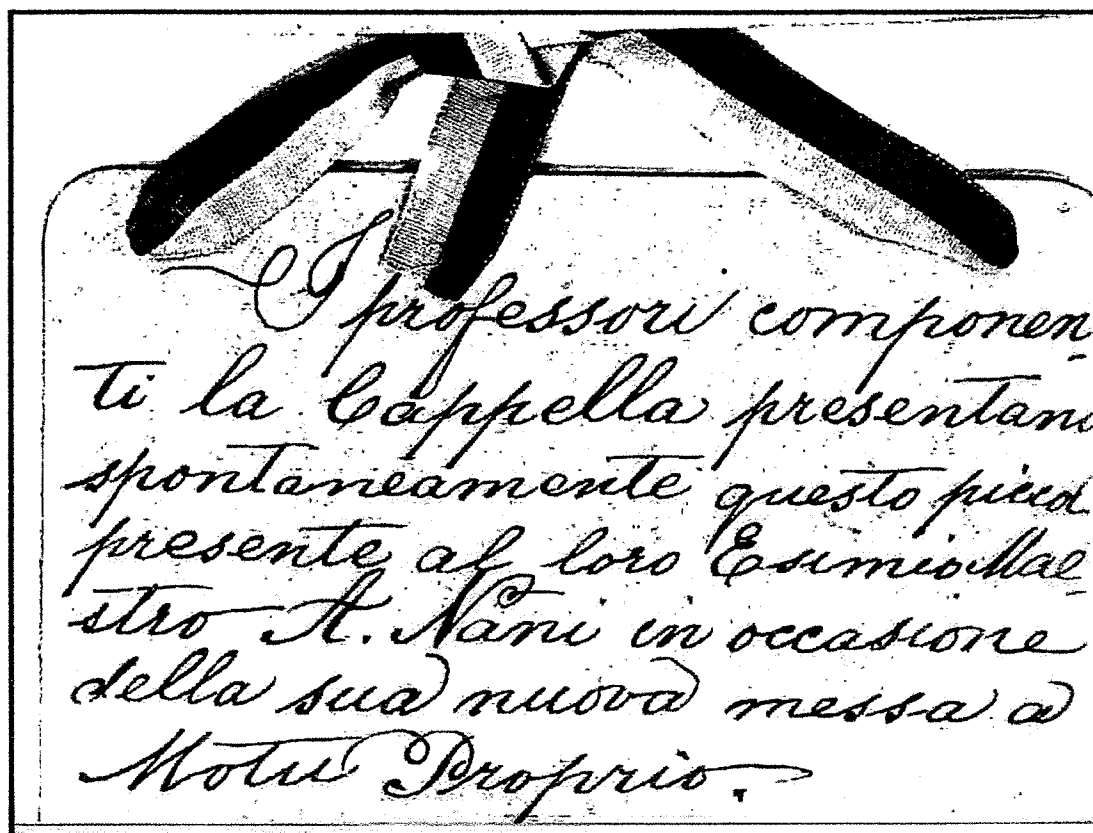


Fig. 2.8.1.4 An approval signed by Ambrogio M. Anelli
 (Nani's Private Archives)

Chapter 2 (section 2.9)

Io qui sottoscritto, per la presente privata scrittura, mi obbligo di associarmi col signor M^{ro} Antonio Nani nell' Impresa del Real Teatro di Malta per il tempo rimanente dell' attuale Impresa, prendendo a tale effetto un' azione in detta società ^{anonima} del valore tale azione di lire sterline cinquanta (£50.) da storsarsi sino il quindici maggio venturo, colli' obbligo da parte dell' Impresario di darmi gratuitamente l'uso di un ottavo di un palco in prim' ordine o in parterre per tutto il tempo dell' Impresa o in vece l'uso di uno stalli giovanili in platea, ~~ovvero io dividere con gli altri soci tutti i profitti e contribuire in tutte le perdite della detta società, ma con questo che la mia~~
~~parte di perdite non deve eccedere l'ammontare della detta~~
~~azione da essere da me storsato, con dover la direzione~~
~~comente e esclusivamente. Dittare il M^{ro} Nani. Per il tempo~~
~~del Teatro rimanere esclusivamente affidata al detto~~
~~M^{ro} Nani.~~

Per fini di questa scrittura si conviene che il capitale sociale sarà di Lire mille duecento cinquanta (£1250.), di cui £250. sono state già versate dall' Impresario ed il resto sarà diviso in venti azioni di £50. l'una.

Di *[signature]*

(a)

Fig. 2.9.1 Two private contracts which reference is made to Anton Nani as Impresario of the Teatro Real di Malta
 (Nani's Private Archives)

a poter del signor Busuttill
 sovrintendere l'adempimento
 questa obbligazione. Inoltre E' in ca
 conoscenza fra essi signori ^{contratti con}
 anni e Busuttill che in caso ^{esso S. C.}
 primo mancherà di adem- ^{avere il}
 re il contratto d'impresa, ^{destin}
 rà lecito al signor Busuttill ^{Navi,}
 adempire il contratto egli ^{nel}
 edesimo per il tempo rima-
 nte della stagione in cui il
 to Navi avrà mancato a detta
 obbligazione, e in tal caso egli
 rà il diritto di trattenere tutti
 i oggetti suddetti inservienti
 l'impresa che esistano al
 sono d'oggi e che esisteran-
 all'epoca in cui esso Bu-
 ttill assumerà tale adempi-
 ento, e ciò all'oggetto che
 resti possa farne uso fino
 la terminazione della chet-
 gione d'appalto, dopo il quale
 termine

(b) continued

di
ne
Bussatelli
Amico di
e il Gio:
rappresenta
to gli
titolo

tutti gli oggetti saranno restitui-
ti al Signor Mani proprietario
Si conviene infine, che
per gratificazione, al Signor Bu-
sattelli, per la garanzia suddetta
egli debba ritenere per se due
palchi l'uno di primo ordine
e l'altro di parterre in tra i
migliori in tra i peggiori, salvo
il diritto di preferenza degli
attuali abbonati per tutte le
serie di rappresentazioni, siano
ordinarie, che straordinarie,
sia di musica, che di prosa, o
di giuochi o spettacoli di qua-
lunque sorta, e ciò per tutto
il rimanente tempo per cui
il detto Mani terrà la detta im-
presa, e ciò gratuitamente,
con facoltà di godere egli
stesso tali palchi o trasferirli
ad altri a sua volontà

Fatto in duplicato ad

in solo effetto.

In fede di che esigono
anni e Persuttit si sottoscri-
no di proprio pugno oggi
di dieci Aprile 1886 -

A. Nani.

Bartolomeo Persutti

Chapter 2 (section 2.10)

In forza di questo atto, il Sig. Antonio Nani si associa ai Sign. Fredk. Guarracino, Gius.^e Zammuto di. Pomerio, P. A. Gio. Domenico Debono, Giovanni Bioazza, F. M. Flearn, Gio. Batt. Naudi, M. Poulson, e T. Castello, i quali hanno firmato il contratto privato del 20 Ottobre 1884 intorno la locazione del Teatro d'Està in corso di fabbrica in Sliema, Strada Arminziata, San Vincenzo e San Lorenzo.

Esso Sig. Nani sarà per tutti i fini della Legge considerato com'uno dei suddetti otto Signori; — parteciperà, dal 1.^o Giugno p. V, o dall'apertura del suddetto Teatro, ad una buona parte dei guadagni o delle perdite che se ne trarranno e se ne soffriranno; — ma prima di ogni divisione dei detti guadagni egli ne dovrà prelevare il venticinque per cento in compenso dell'opera profusa, che egli si oblige di prestare pel buono andamento della società contrattata col suscitato atto del 20 Ottobre 1884 e col presente; —

Saranno a solo carico del Sig. Nani tutte le spese della corrispondenza coll'estero nell'interesse della società; meno però le spese dei telegrammi, le quali saranno a carico della

Fig. 2.10.1 A private contract with which Anton Nani became a member of the Società Teatro d'Està of Sliema
(Nani's Private Archives)

APPENDIX III

APPENDIX III: Colonial and Indian Exhibition

Chapter 2 (section 2.11)

PROFANE MUSIC.

77

ANTONIO NANI.

2949. One Piece music "O Salutaris Ostia," with full orchestral accompaniment by A. Nani, £50.—2850. One Piece music "Responsorium," for Maunday Thursday, containing nine pieces of music, by A. Nani, £100.—2851. One "Requiem Mass," with full orchestral accompaniment, containing seventeen pieces of music, £200.

L. FARRUGIA.

2852. One "Juravit," by late Rev. G. Spiteri.—2853. One "Symphony Pastorale," by E. Galea, £20.—2854. One "Qui Sedes," by L. Farrugia.

PROFANE MUSIC.

E. FARINA.

2855. One Symphony for piano, by E. Farina.

G. SPITERI.

2856. One Galop for Orchestra "Echo di Malta."

A. BUGEJA.

2857. Galop "Electric Light," by A. Bugeja, £4.—2858. One Romanza "Non Torna Più," by A. Bugeja, £8.

S. PIZZUTO.

2859. One Polka "Melita," by S. Pizzuto, £1 10s.—2860. One Valse "Venezia," by S. Pizzuto, £2.—2861. One Valse "Le Petit Bouquet de Violette," by S. Pizzuto, £2.—2862. One Overture "Esposizione del, 1886," by S. Pizzuto, £6.

R. B. CARBONARO.

2863. One Valse "Moonlight," R. B. Carbonaro.—2864. One Valse "Wolseley," R. B. Carbonaro.—2865. One Valse "La Petite Reine," R. B. Carbonaro.—2866. One Galop "Good Luck," R. B. Carbonaro.—2867. One Valse "The Maltese Rose," R. B. Carbonaro.—2868. One Cavatina "L'Addio," R. B. Carbonaro.

G. GRECH.

2869. One Overture for piano "King Pipino's Daughter," G. Grech, £3.

Fig. 2.11.2 Anton Nani's Requiem Listed in The Exhibition's Catalogue of Works
(Source: Colonial and Indian Exhibition 1886 "Catalogue of Objects Exhibited", 1886
— Bodleian Library, Oxford).



Fig. 2.11.3 Malta Court Committee Meeting
(Source: *Esposizione Coloniale di Londra del 1886 - Public Library*)

Verse Ode (By Lord Tennyson, Poet Laureate)

Chorus:

Welcome, welcome with one voice!
 In your welfare we rejoice,
 Sons and Brothers, that have sent
 Isle and Cape and Continent,
 Produce of your field and flood,
 Mount, and mine, and primal wood,
 Works of subtle brain and hand,
 And splendors of the morning land,
 Gifts from every British zone!
 Britons, hold your own!

Soprano:

May we find, as ages reign,
 The mother featured in the son,
 And may yours for ever be,
 That old strength and constancy,
 Which has made your fathers great,
 In our ancient island-State!
 And, (where'er her flag may fly
 Glorifying between sea and sky)
 Makes the might of Britain know!

Chorus:

Britons hold your own!

Soprano:

Britain fought her sons of yore,
 Britain fail'd and never more,
 Careless of our growing kin,
 Shall we sin our father's sin,
 Men that in a narrower day,
 (Unprophetic rulers they)
 Drove from out the mother's nest
 That young eagle of the West,
 To forage for herself alone!
 Britons, hold your own!

(a)

Fig. 2.11.6 Poem written for the occasion of the opening of the Colonial and Indian Exhibition, 1886.

Music was composed by Sir Arthur Sullivan and was first performed at the Royal Albert Hall
 (Sullivan Arthur, *The Masque at Kenilworth* [CD])

Chorus:

Sharers of our glorious past,
Bothers, must we part at last?
Shall not we thro' good and ill

Cleave to one another still?
Britain's myriad voices call
"Sons, be welded, each and all,
Into one Imperial whole,
One with Britain heart and soul!
One life, one fag, one fleet, one throne"!
Britons, hold your own!
And God guard all.

(b) continued

Colonial and Indian Exhibition.

AREA, POPULATION AND TRADE OF THE BRITISH EMPIRE.*

	AREA.	POULATION.	IMPORTS.		EXPORTS.	
	Square Miles.		Total. £	From Colonies £	Total. £	To Colonies. £
British Isles	120,832	35,241,482	390,018,569	95,812,911	295,967,583	88,303,634
			Total.	From Brit. Isles.	Total.	To British Isles.
Indian Empire	1,574,516	253,982,595	68,156,654	49,711,562	89,098,427	36,984,034
Dominion of Canada	3,470,392	4,324,810	23,917,200	8,921,510	18,782,156	8,986,897
Newfoundland	40,200	179,509	1,682,457	642,528	1,368,153	322,527
Australasia:—						
New South Wales	311,098	921,268	22,826,985	11,423,047	18,251,506	7,683,886
Victoria	87,884	961,276	19,201,633	9,149,076	16,050,465	7,745,415
South Australia	903,690	312,781	5,749,353	2,983,296	6,623,704	4,081,864
Queensland	668,497	309,913	6,381,976	2,520,863	4,673,864	1,715,391
Western Australia	1,060,000	31,700	521,167	222,940	405,693	279,660
Tasmania	26,215	130,541	1,656,118	642,102	1,475,857	359,708
New Zealand	104,448	564,304	7,663,888	4,934,493	7,091,667	5,158,078
Fiji	7,740	128,614	434,522	...	345,344	35,542
New Guinea	86,360	135,000	...	...	...	...
	3,255,942	3,495,397				
South Africa:—						
Cape of Good Hope	219,700	1,249,824	5,260,697	4,023,819	7,031,744	6,602,193
Bechuanaland	185,000	...	...	...	...	...
Natal	18,750	424,495	1,675,850	1,310,452	957,918	721,190
	423,450	1,674,319				
St. Helena and Ascension	82	5,224	†63,786	†27,931	†23,406	†1,164
Ceylon	25,365	2,763,984	4,811,451	1,315,345	3,161,262	1,852,829
Mauritius	713	377,373	2,963,152	697,430	3,941,757	508,331
Straits Settlements	1,472	540,000	18,676,766	4,282,920	17,260,138	3,845,362
Hong Kong	30	160,402	4,000,000	3,218,946	2,000,000	1,052,302
Port Hamilton	5	2,000	...	...	...	...
British North Borneo	30,000	150,000	96,282	...	52,551	...
Labuan	30	6,298	84,869	1,554	85,741	...
British Guiana	109,000	264,061	1,999,448	1,099,504	2,322,032	1,777,376
West Indies:—						
Jamaica	4,362	585,536	1,595,262	910,194	1,518,024	643,971
Trinidad	1,754	153,128	3,083,870	887,011	2,769,727	863,290
Windward Islands	784	311,413	1,611,483	670,955	1,834,388	797,194
Leeward Islands	665	119,546	476,457	207,637	466,759	160,903
Bahamas	5,390	43,521	181,494	37,329	122,351	35,771
	12,955	1,213,144				
Bermudas	19	13,948	283,440	75,416	88,622	2,557
British Honduras	6,400	27,452	237,538	127,602	317,449	205,032
West Africa:						
Sierra Leone	468	60,546	455,424	323,572	377,055	156,730
Gambia	69	14,150	212,122	87,099	199,483	18,753
Gold Coast	18,784	408,070	537,339	403,788	467,228	330,997
Lagos	1,069	75,270	538,221	338,318	672,414	249,794
	20,390	558,036				
Gibraltar	2	18,581	...	...	...	...
Malta	119	149,782	13,343,789	122,899	12,908,492	3,120,319
Cyprus	3,584	186,173	304,375	...	287,521	...
Heligoland	1	2,001	...	...	...	...
Falkland Islands	6,500	1,553	67,848	60,962	101,338	98,468
Total	9,126,999	303,337,924				

* Compiled in the Spring of 1886.

† These figures refer to St. Helena only.

Fig. 2.11.7 Table published for the occasion of the Colonial and Indian Exhibition figuring area, population and trade of the British Empire

(Source: Cundall Frank, *Reminiscences of the Colonial and Indian Exhibition, 1886*)

PATRON—HER MOST GRACIOUS MAJESTY THE QUEEN.

ROYAL COMMISSION.

(Gazetted November 18th, 1884; Revised up to October 14th,* 1886.)

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G.C.B., G.C.S.I.

THE LORD ABERDARE, G.C.B.

THE LORD BRASSEY, K.C.B.

THE HON. ANTHONY EVELYN MELBOURNE ASHLEY.

THE RIGHT HON. EDWARD STANHOPE, M.P.

THE RIGHT HON. SIR JAMES FERGUSON, Bart.,
G.C.S.I., K.C.M.G., C.I.E.

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F.R.S.

THE RIGHT HON. SIR MICHAEL EDWARD HICKS
BEACH, Bart., M.P.

THE RIGHT HON. ANTHONY JOHN MUNDELLA, M.P.

THE RIGHT HON. SIR LOUIS MALLET, C.B.

THE RIGHT HON. THE LORD MAYOR OF LONDON (for
the time being).

THE RIGHT HON. THE LORD PROVOST OF EDINBURGH
(for the time being).

THE RIGHT HON. THE LORD MAYOR OF DUBLIN (for
the time being).

Field-Marshal SIR PATRICK GRANT, G.C.B., G.C.M.G.

General SIR FREDERICK PAUL HAINES, G.C.B.,
G.C.S.I., C.I.E.

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Lieutenant-General SIR DIGHTON MACNAGHTEN
PROBYN, K.C.S.I., C.B., V.C.

* The late Lord Strathnairn, Mr. W. E. Forster, Mr. Samuel Morley, the Maharajah of Cashmere and Jummoo and the Maharajah Sindhia of Gwalior, were members of the Royal Commission.

(a)

Fig. 2.11.9 A list appointed officers in charge of the Indian and Colonial Exhibition.

Sir Victor Houlton was appointed Executive Commissioner for the Malta Court and Edward T. Agius Assistant Executive Commissioner (see page 113)

(Source: Cundall Frank, *Reminiscences of the Colonial and Indian Exhibition, 1886*)

Royal Commission.

107

Surgeon-General Sir JOSEPH FAYRER, K.C.S.I., M.D.
 Sir JOSEPH DALTON HOOKER, K.C.S.I., C.B., M.D.
 Colonel Sir OWEN TUDOR BURNE, K.C.S.I., C.I.E.
 Lieutenant-Colonel Sir ROBERT GROVES SANDEMAN, K.C.S.I.
 Sir LEPEL HENRY GRIFFIN, K.C.S.I.
 Colonel Sir OLIVER BEAUCHAMP COVENTRY ST. JOHN, K.C.S.I.
 Major-General Sir ANDREW CLARKE, G.C.M.G., C.B., C.I.E.
 Sir CHARLES TUPPER, G.C.M.G., C.B.
 Colonel Sir EDWARD RIDLEY C. BRADFORD, K.C.S.I.
 General Sir EDWARD SELBY SMYTH, K.C.M.G.
 Sir ARTHUR BLYTH, K.C.M.G., C.B.
 Sir FRANCIS DILLON BELL, K.C.M.G., C.B.
 Sir SAUL SAMUEL, K.C.M.G., C.B.
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 Sir WILLIAM CHARLES SARGEANT, K.C.M.G.
 Sir CHARLES HUTTON GREGORY, K.C.M.G.
 Sir ARTHUR HODGSON, K.C.M.G.
 Sir AUGUSTUS JOHN ADDERLEY, K.C.M.G.
 Sir JAMES FRANCIS GARRICK, K.C.M.G.
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 Colonel HENRY YULE, C.B.
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 Lieutenant-General CHARLES JOHN FOSTER, C.B.
 JOHN ARTHUR GODLEY, Esq., C.B.
 HORACE GEORGE WALPOLE, Esq., C.B.
 Lieutenant-General RICHARD STRACHEY, C.S.I.
 Major-General JAMES MICHAEL, C.S.I.
 Colonel ARTHUR EDWARD AUGUSTUS ELLIS, C.S.I.
 ROBERT ANSTRUTHER DALYELL, Esq., C.S.I.
 Captain MONTAGU FREDERICK OMMANNEY, C.M.G.
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 The PRESIDENT OF THE ROYAL ACADEMY OF ARTS (for the time being).
 The PRESIDENT OF THE ROYAL GEOGRAPHICAL SOCIETY (for the time being).
 The PRESIDENT OF THE ROYAL AGRICULTURAL SOCIETY (for the time being).
 The PRESIDENT OF THE INSTITUTION OF CIVIL ENGINEERS (for the time being).
 The PRESIDENT OF THE ASSOCIATION OF CHAMBERS OF COMMERCE FOR THE UNITED KINGDOM (for the time being).
 HENRY COPPINGER BEETON, Esq.
 ERNEST EDWARD BLAKE, Esq.
 BERTRAM WODEHOUSE CURRIE, Esq.
 JULIUS DE REUTER, Esq.
 WILLIAM GEORGE PEDDER, Esq.
 JOHN PENDER, Esq.

Also

H.H. The NIZAM OF HYDERABAD.
 H.H. The MAHARAJAH (GAEKWAR) OF BARODA.
 H.H. The MAHARAJAH OF MYSORE, G.C.S.I.
 H.H. The BEGUM OF BHOPAL, G.C.S.I.
 H.H. The MAHARAJAH HOLKAR OF INDORE, G.C.S.I., C.I.E.
 H.H. The MAHARAJAH OF OUDIPORE.
 H.H. The MAHARAJAH OF TRAVANCORE, G.C.S.I.
 H.H. The NAWAB OF BAHAWULPORE, G.C.S.I.
 H.H. The MAHARAJAH OF JEYPORE.
 H.H. The MAHARAJAH OF JODHPORE, G.C.S.I.
 H.H. The MAHARAJAH OF PATIALA.
 H.H. The MAHARAJAH OF BENARES, G.C.S.I.
 H.H. The THAKUR SAHIB OF BHOWNUGGER, G.C.S.I.
 The MAHARAJAH OF VIZIANAGRAM.

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Sir RICHARD WEBSTER, Q.C., M.P., Attorney-General.

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ELECTRICAL ENGINEER.

J. H. CUNDALL, Esq.

OFFICIAL AGENT TO THE ROYAL COMMISSION.

J. R. SOMERS VINE, Esq., F.S.S.

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The Members of the Government of the Dominion who have been in London during the Exhibition; and	
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The Hon. GEORGE A. KIRKPATRICK	
The Hon. GEORGE W. ROSS	
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ALFRED BENNETT, Esq.	
HENRY BULL, Esq.	
DAVID MARKS, Esq.	

* The late Sir Alexander Stuart held the post until his death in June.

Executive Commissions.

109

II.—NEW SOUTH WALES—*continued.*

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THE HON. NICHOLAS FITZGERALD...	...	...	...	...	...	
MAGNUS JOSEPH PIKE, Esq.	...	...	...	...	...	
FREDERICK G. MOUNTFORD, Esq.	...	...	...	...	...	
WILLIAM G. MURRAY, Esq.	...	...	...	...	...	
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CHARLES EDWARD PILCHER, Esq.	...	...	...	...	...	
JOHN POPE, Esq., J.P.	...	...	...	...	...	
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JAMES WATSON, Esq., J.P.	...	...	...	...	...	
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WILLIAM L. DAVIS, Esq.	...	...	...	...	...	
GEORGE HARDIE, Esq.	...	...	...	...	...	
FRANCIS HIXSON, Esq., R.N.	...	...	...	...	...	
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CHRISTOPHER LETHBRIDGE, Esq.	...	...	...	...	...	
WILLIAM A. M'ARTHUR, Esq.	...	...	...	...	...	

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H. J. SCOTT, Esq.	...	...	...	...	...	Assistant.
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JACOB MONTEFIORE, Esq.	...	...	...	...	...	Honorary Commissioners.
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H. B. T. STRANGWAYS, Esq.	...	...	...	...	...	
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SIR JAMES FRANCIS GARRICK, K.C.M.G., Agent-General	...	...	...	...	...	Executive Commissioner.
HUGH ROMILLY, Esq.	...	...	...	...	...	Assistant Commissioner in charge of New Guinea exhibits.

* Mr. Murray Smith, late Agent-General, was Executive Commissioner till he left London in April.

*Colonial and Indian Exhibition.*V.—QUEENSLAND—*continued.*

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THE HON. WILLIAM HENRY WALSH, M.L.C.	...	...	...	...	

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P. L. SIMMONDS, Esq.	...	...	...	...	Secretary.
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THE RIGHT HON. SIR JAMES FERGUSON, Bart., K.C.M.G., C.I.E.	...	...	...	...	
SIR THOMAS GORE BROWNE, K.C.M.G., C.B.	...	...	...	...	
SIR PENROSE GOODCHILD JULYAN, K.C.M.G., C.B.	...	...	...	...	
SIR EDWARD WILLIAM STAFFORD, K.C.M.G.	...	...	...	...	
SIR JOHN HALL, K.C.M.G.	...	...	...	...	
SIR CHARLES CLIFFORD	...	...	...	...	
GEORGE MARSDEN WATERHOUSE, Esq., M.L.C.	...	...	...	...	
THOMAS RUSSELL, Esq., C.M.G.	...	...	...	...	
WILLIAM GISBORNE, Esq.	...	...	...	...	
ALFRED DOMETT, Esq., C.M.G.	...	...	...	...	
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WALTER L. BULLER, Esq., C.M.G.	...	...	...	...	
WILLIAM P. COWLISHAW, Esq.	...	...	...	...	
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WOLF HARRIS, Esq.	...	...	...	...	
FALCONER LARKWORTHY, Esq.	...	...	...	...	
DONALD LARNACH, Esq.	...	...	...	...	
ROBERT C. REID, Esq.	...	...	...	...	
JOHN ROSS, Esq.	...	...	...	...	
WALTER KENNAWAY, Esq.	...	...	...	...	
NATHANIEL W. LEVIN, Esq.	...	...	...	...	
FREDERICK W. PENNEFATHER, Esq.	...	...	...	...	
BENJAMIN PETERSEN, Esq.	...	...	...	...	
JOHN MACFARLANE RITCHIE, Esq.	...	...	...	...	
GEORGE GRAY RUSSELL, Esq.	...	...	...	...	
FREDERIC YOUNG, Esq.	...	...	...	...	

Executive Commissions.

III

VIII.—FIJI.

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CHARLES BETHELL, Esq. ...	...	...	...	
A. J. L. GORDON, Esq., C.M.G. ...	...	...	...	
The Hon. H. G. C. EMBERSON ...	...	...	...	

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SYDNEY COWPER, Esq. ...	...	...	...	Secretary
P. C. LE ROUX, Esq. ...	...	...	...	Special Wine Commissioner.
C. D. WEBB, Esq., ...	...	...	...	Government Officer in charge of Natives.
Sir CHARLES MILLS, K.C.M.G., C.B., Chairman ...	...	...	...	} Committee.
HENRY MOSENTHAL, Esq. ...	...	...	...	
THOMAS BELL, Esq. ...	...	...	...	
JOHN S. PRINCE, Esq. ...	...	...	...	
WILLIAM DUNN, Esq. ...	...	...	...	
WILLIAM F. SAVAGE, Esq. ...	...	...	...	
R. RYALL, Esq. ...	...	...	...	
J. M. PEACOCK, Esq. ...	...	...	...	
WILLIAM G. SOPER, Esq., B.A., J.P. ...	...	...	...	
ADRIAN VAN DER BYL, Esq. ...	...	...	...	
J. O. BORRODAILE, Esq. ...	...	...	...	
S. OCHS, Esq. ...	...	...	...	
W. J. ANDERSON, Esq. ...	...	...	...	
JAMES ANSDELL, Esq. ...	...	...	...	
HENRY COLLISON, Esq. ...	...	...	...	
ROBERT WHITE, Esq. ...	...	...	...	
SYDNEY COWPER, Esq. ...	...	...	...	

X.—NATAL.

Sir WILLIAM CHARLES SARGEANT, K.C.M.G. ...	...	...	...	Executive Commissioner.
J. BLACKWOOD, Esq. ...	...	...	...	} Committee of Advice.†
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T. S. FLACK, Esq. ...	...	...	...	
T. W. GARLAND, Esq. ...	...	...	...	
M. GREEN, Esq. ...	...	...	...	
T. M. HARVEY, Esq. ...	...	...	...	
P. HENWOOD, Esq. ...	...	...	...	
J. McALISTER, Esq. ...	...	...	...	
J. PAYNE, Esq. ...	...	...	...	
W. PEACE, Esq. ...	...	...	...	
G. H. RENNIE, Esq. ...	...	...	...	

* Sir Charles Mills held this office for some months.

† Dr. R. J. Mann, who died in August, was a member of this Committee.

*Colonial and Indian Exhibition.***X.—NATAL—continued.**

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DANIEL DE PASS, Esq.	...	...	...	...	...	
GEORGE REID, Esq.	...	...	...	...	...	

XI.—ST. HELENA.

Lieutenant-Colonel EDMUND PALMER, late R.A.	...	...	...	...	...	Executive Commissioner.
HENRY PALMER, Esq.	...	...	...	...	...	Assistant.

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Sir ARTHUR N. BIRCH, K.C.M.G.	...	...	...	...	...	Executive Commissioner.
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L. G. ADAM, Esq.	...	...	...	...	...	

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N. P. TREVENEN, Esq.	...	...	...	...	...	Assistant Executive Commissioner.

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THE SECRETARY TO THE ROYAL COMMISSION	...	...	...	...	...	Executive Commissioner.
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E. H. FISHBOURNE, Esq., I.L.B.	...	...	...	...	...	Assistant.

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WILLIAM M. CROCKER, Esq.	...	...	...	...	...	Assistant Commissioner.

XVII.—BRITISH GUIANA.

G. H. HAWTAYNE, Esq., C.M.G.	...	...	...	...	...	} Executive Commissioners.
B. HOWELL JONES, Esq....	...	...	...	...	...	

XVIII.—WEST INDIES.

Sir AUGUSTUS J. ADDERLEY, K.C.M.G.	...	...	...	...	...	Executive Commissioner.
Major G. E. W. MALET, late R.H.A.	...	...	...	...	...	Secretary.
GEORGE D. HARRIS, Esq.	...	...	...	...	...	} Commissioners for the Bahamas.
Colonel W. M. LEES.	...	...	...	...	...	
JOHN MCCARTHY, Esq., F.I.C., F.C.S.	...	...	...	...	...	Assistant Commissioner for Trinidad.
Sir GEORGE H. CHAMBERS	...	...	...	...	...	} Honorary Commissioners for Barbados.
FORSTER M. ALLEYNE, Esq.	...	...	...	...	...	
Colonel W. M. LEES, B.S.C.	...	...	...	...	...	
D. C. DA COSTA, Esq.	...	...	...	...	...	
C. WASHINGTON EVES, Esq.	...	...	...	...	...	Honorary Commissioner for Jamaica.
WILLIAM H. WHYHAM, Esq.	...	...	...	...	...	Honorary Commissioner for the Leeward Islands.

(g) continued

Executive Commissions.

113

XIX.—BRITISH HONDURAS.

Sir AUGUSTUS J. ADDERLEY, K.C.M.G....	...	...	...	Executive Commissioner.
Major G. E. W. MALET, late R.H.A. ...	...	...	...	Secretary.
Chief Justice W. A. MUSGRATE SHERIFF	...	...	...	Commissioner.

XX.—WEST AFRICAN COLONIES.

Sir JAMES MARSHALL, C.M.G. ...	...	...	...	Executive Commissioner.
LORD ABERDARE, G.C.B., Chairman	...	...	...	Committee.
A. W. L. HENNING, Esq., C.M.G.	...	...	...	
Sir JAMES MARSHALL, C.M.G.	...	...	...	
F. SWANZY, Esq. ...	...	...	...	
E. G. BANNER, Esq. ...	...	...	...	
T. RISELEY GRIFFITH, Esq. ...	...	...	...	
W. H. QUAYLE JONES, Esq. ...	...	...	...	
KENRIC B. MURRAY, Esq., Secretary	...	...	...	

XXI.—MALTA.

Sir VICTOR HOULTON, G.C.M.G.	...	...	...	Executive Commissioner.
EDWARD T. AGIUS, Esq.	...	...	...	Assistant Executive Commissioner.

XXII.—CYPRUS.

HAMILTON LANG, Esq. ...	...	...	...	Executive Commissioner.
GEORGE GORDON HAKE, Esq. ...	...	...	...	Assistant Commissioners.
Captain G. K. WISELY, R.E. ...	...	...	...	

XXIII.—FALKLAND ISLANDS.

THE SECRETARY TO THE ROYAL COMMISSION	...	...	...	Executive Commissioner.
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INDIAN EMPIRE.

Sir PHILIP CUNLIFFE-OWEN, K.C.B., K.C.M.G., C.I.E., Secretary to the Royal Commission	...	...	...	Executive Commissioner.
Sir EDWARD C. BUCK, LL.D., B.C.S.	...	...	...	Commissioner for the Government of India.
J. R. ROYLE, Esq., C.I.E., Assistant Secretary to the Royal Commission	...	...	...	Official Agent for the Government of India.
Dr. GEORGE WATT, C.I.E., M.B.	...	...	...	Special Officer in charge of Economic Court.
C. PURDON CLARKE, Esq., C.I.E.	...	...	...	Honorary Architect.
Major NEVILL, C.I.E.	...	...	...	Commissioner for H.H. the Nizam of Hyderabad.
Colonel A. LE MESSURIER, C.I.E.	...	...	...	Commissioner for H.H. the Maharajah of Mysore.
M. M. BHOWNUGGREE, Esq., C.I.E.	...	...	...	Commissioner for H.H. the Thakur Sahib of Bhavnagar.
Dr. J. W. TYLER, C.I.E., F.R.C.S.	...	...	...	Officer in charge of Native Artisans.
THOMAS WARDLE, Esq.	...	...	...	Royal Commission and Government of India Silk Culture.

(h) continued

Fig. 2.11.10 Colonial and Indian Exhibition
(Source: CSG 01 1886 and 1887 – Chief Secretary to Government)

No. of Registry	Date of Registry	Date of letter	From whom received	Subject and reference to subsequent correspondence	To whom referred	Put with	Former papers	How dealt with
6523	2 nd March 1886	2 nd March 1886	Secretary – London Exhibition	Animals intended for the London Exhibition. Submits the cost of accommodation, keep, etc.	Exhibition committee			
6590	8 th March 1886	8 th March 1886	Secretary – Exhibition committee	Packing of painting etc. Request that teacher of painting may be granted leave of absence then required to superintend				
6766	22 nd March 1886	22 nd March 1886	Secretary – Exhibition committee	Order Maps of Malta for the London Exhibition. Requisition for.				
7160	28 th April 1886	22 nd April 1886	Colonial Sec.	Willow Cuttings	Works		6700	

				from Madrisa – Will be shipped by 'Tribunal.'				
7175	29 th April 1886	20 th April 1886	Colonial Sec.	Letter addressed to W. Winterburn.				
7189	30 th April 1886	30 th April 1886	Colonial	Gibraltar convict.	Prison		7002	
7215	3 rd May 1886	2 nd May 1886	The Eastern Telegraph Company Limited	Malta Court at the Indian and Colonial Exhibition – telegram referred in visit of M.K.M the Prince of Wales.				
8266	14 th August 1886	13 th August 1886	Secretary Exhibition Committee	Articles must be for sale at the shops in the Malta Courts at the colonial and indicant exhibition.	Exhibition 17/8, 18/8	8599		5901
8475	1 st September 1886	1 st September 1886	Secretary Exhibition Commission	Unacceptable behaviour of an employee at the Malta Court – Report with Remarks.				
8855	8 th October 1886	2 nd September 1886	Executive Council –	Malta Court accounts. Request	Audit Office	9006	8663 - 8736	6770

			London Exhibition	further 300 Sterling.				
8885	11 th October 1886	5 th October 1885	Executive Council – London Exhibition	Employee of the Malta Court – Report dismissal of and appointment of a substitute.	Exhibition	8928	6146-8662	
8928	14 th October 1886	9 th October 1886	Executive Council – London Exhibition	Employee in Malta Court dismissed. Appointment of successor. Instruct on salary and bonus.	N-I-L ¹	N-I-L	N-I-L	N-I-L
9006	21 st October 1886	16 th October 1886	Executive Committee – London Exhibition	Malta Court acknowledge receipt of letter placing at his disposal a further amount of 275 sterling for expenses and request to pay a month salary to W. cuttings.	Audit Office		8855	

¹ Page in a deteriorated state.

9108	30 th October 1886	23 rd October 1886	Executive Council – London Exhibition	Malta monumental stonework. Acknowledge receipt of letter carrying accurate report of expedition.			6279 - 8929	
9128	2 nd November 1886	27 th October 1886	Executive Council – London Exhibition	Boat man engaged in the Exhibition. Requests that instructions have been given to place contract in the hands of the... (page deteriorated)	Exhibition		6693 -8911	
9362	23 rd November 1886	19 th November 1886	Executive Council – London Exhibition	Exhibits in Malta Court. Report steps proposed to behaviour for disposal of (by telegram).				Telegram sent
9440	1 st November 1886	28 th November 1886	Executive Council – London Exhibition	Malta Exhibits. Whether any objection to retain till June.				

9450	3 rd December 1888	30 th November 1886	Secretary – Exhibition Council	Malta Exhibits. List of deficiencies... with explanations... with remarks.		9497		
9451	3 rd December 1888	26 th November 1886	Executive Committee – London Exhibition	Malta Court Accounts. Forts with explanation.	Audit Office			
9497	7 th December 1886	6 th December 1886	Secretary – Exhibition Committee	Breakages and deficiencies of Exhibits. Forwards further letters from Executive Council.		9670	9450	
9582	15 th December 1886	15 th December 1886	Secretary Exhibition Committee	Exhibits returned from London. Recommended that old officer be placed at disposal of council for unpacking.	Audit office and works department.			
9627	18 th December 1886	18 th December 1886	Secretary Exhibition Committee	Exhibits returned from London.... Request that a competent person	Audit Office and Secretary of Exhibition.	8712		

				be selected by Government to survey before delivery.				
9670	23 rd December 1886	22 nd December 1886	Secretary – Exhibition Committee	Breakages of the exhibits. Submit list of requisites from Executive Commissioner with remarks. Declaration appended thereto.			9497	6765-6
No. of Registry	Date of Registry	Date of letter	From whom received	Subject and reference to subsequent correspondence	To whom referred	Put with	Former papers	How dealt with
9957 ²		15 th January 1887		Diplomas and Medals				

² Index 1887 (CSG 81) 29 (CL)

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- b) CSG 01/1886 – 6523.
- c) CSG 01/1886 – 9957.

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- b) A.C.M. Mus. Ms. (1726), f.lv.

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- b) P. Salv. Morti 1927 – 1936, p.135.

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- e) HO 45/9649/A374422B
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