



## **Dissertation thesis**

# **Requiem as a musical form and its transformations in the music of nineteenth and twentieth centuries**

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## **opponent's review**

Elena Gonata's dissertation presents a comprehensive treatise on the development of Requiem from a cultural, historical, liturgical, textual and musical point of view. The text of the thesis has a logical structure and is uniformly graphically modified. The scope and content are adequate to the parameters of the dissertation, the author correctly uses the citation and annotation system.

The author's deep interest in the chosen topic clearly follows from the wide scope of the elaboration. I appreciate the observance of a uniform structure in the description of the development of Requiem in individual musical epochs, as well as partial lists of all important musical compositions that process the text of Requiem in the described period.

Due to the great variability of cultural traditions associated with funeral rites, it is very difficult to define generally valid conclusions (p. 15... on the day of burial, on successive anniversaries, and on the third, seventh, and thirteenth day following the death.), the description of the interpretation in chapters 2.1 and 2.8, which are about the text Requiem, is similarly inaccurate.

Following the text, I do not understand the information in note 4.

p. 17, chapter 2. - Benedictus should be included in the list of parts of the Mass separately, although it is often set to music together with Sanctus.

Incorrect information about the Dies irae sequence has appeared several times since chapter 2.5. - It dates back to the 13th century, and the Council of Trent, which banned several hundred sequences, left it as one of four, binding for the Requiem's liturgy.

The relevance of the argument is weakened by the fact that the author draws information mainly from one information source, the book by Robert Chase, especially in the historical part. There are then inaccuracies in the formulations.

Definition of sacred music in the introduction of chap. 3.1 does not correspond in time with the ending of the chapter and chapter 4.1.

p. 35 – “A very significant evolution was the addition of introductory instrumental pieces (Simfonias), as well as the inserting of short fragments between two movements (Interludes).” - Simfonias do you mean a few introductory bars or a separate part? - give an example, please.

p. 55 - The Duruflé's Requiem is not a liturgical, although it has a Latin text, the texts are compiled in a non-liturgical order. E.g. Dies irae is just before the end.



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p. 69 – “The selection of the specific compositions was made according to the available data and the unique qualities of each.” - very vague justification for the selection of songs to analyze.

I evaluate positively the uniform structure of the analyzed categories, the analysis itself is of good quality in the historical part, otherwise it is relatively descriptive. The final evaluation should definitely be a separate chapter.

p. 78 – “Zeisl's Requiem is mainly built on a motif (F# - B - c# - c# - d - B - d - e - f#), which appears from the first bar, and can be found throughout the entire piece” - does this motif have any other meaning?

Just for information: Rutter in Agnus Dei will use the Gregorian choral tune of the Easter sequence Victimae paschali laudes in the flute, from approx. 22 min.

p. 111 – “... The concert Requiem settings are usually longer in duration and can be performed in concert halls...” What determines liturgical or non-liturgical Requiem? Can the liturgical Requiem be performed in concert in the hall? Can a non-liturgical Requiem be performed in concert in a church? And is your Requiem liturgical or concert?

Finally, I point out technical errors:

In general, be careful to write uppercase and lowercase letters in Latin text when it is not the name of a composition.

Text inaccuracies:

p. 15 - German Trauermesse

p. 20 - Judges, Recorder, Jesus, Supporters, Mary,

p. 21 - Judicantus, pie Jesu

p. 28, 29 - Jacobus Vaet, Nicolas Gombert

p. 29 - Manchicourt

There are errors in the text in the music parts:

p. 134 - perducant te + uppercase and lowercase letters throughout the file

p. 135 - Lazaro quondam

Many questions are formulated in the review, and one more at the end: What do you consider to be the greatest benefit of your work?

Despite the mentioned shortcomings I consider the submitted dissertation to be beneficial in the field of music theory and pedagogy. I recommend it for defense.

In Prague on February 5, 2022

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