

# Scholarly Editions of Choral Music from the Western Canon: An interview with Martin Banner

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Conductors at all levels depend upon quality editors to supply reliable performance editions. Martin Banner, now a retired high school and community chorus director from upstate New York, has spent thirty years researching and completing editions from original manuscripts and other primary source materials found in churches and libraries throughout Europe. Though he has published editions of a handful of unaccompanied works, Banner's chief focus is on concerted works of the eighteenth and nineteenth centuries. He has completed 50 such works, many of them extended compositions with multiple movements. His editions have been performed throughout the world, including performances at Carnegie Hall in New York City, Symphony Hall in Boston, Seoul Performing Arts Center in South Korea, the Abu Gosh Festival in Israel, and the Harrowgate Festival in Great Britain.

While somewhat tangential to the more traditional canon of the First Viennese School and the extended Bach family, these works are fine examples of Classical composition and counterpoint and are accessible to most collegiate programs, quality high school programs, and fine church choirs. Consider the *Credo in G* of Giacomo Puccini (great-great grandfa-

ther of the famous Romantic opera composer), which contains many teachable elements of Classical music in a small form: balanced phrases, clear harmonic progressions, terraced dynamics, attainable solo passages, and substantial (but not extensive) polyphonic writing. In this way it is quite similar to the popular setting of *Domine, ad adjuvandum me festina* by Giovanni Battista Martini, which appears frequently on festival and honor choir lists. Banner's research and publications also include several Viennese composers: Johann Michael Haydn (1737–1806), younger brother of Franz Joseph; Johann Georg Albrechtsberger (1736–1809), Beethoven's theory teacher; Carl Czerny (1791–1857), one of Beethoven's pupils; and Joseph Eybler (1756–1846), who followed Antonio Salieri as Hofkapellmeister in Vienna. Also included are a number of composers with ties to Venice: Nicola Porpora (1686–1768), Ferdinando Bertoni (1725–1813), Antonio Sacchini (1730–1786), Giovanni Grazioli (1746–1820).

Banner's publications contain critical components for quality editions: authoritative scoring, original diacritics, excellent keyboard reductions of orchestral parts, ease of reading, and minimal editorialisms (and, when edited, clearly

marked as such). Alongside many scores for SATB chorus, he has discovered a number of concerted compositions for TTBB and SSA ensembles, which prove interesting additions to the canon of works for gender choirs.

*The following interview is taken from an e-mail conversation with Mr. Banner:*

**PH: What was the impetus for this long list of scholarly editions?**

**MB:** For my final project in the research course during my first semester at Temple University I chose to prepare a modern performing edition of two motets by Tomas Luis de Victoria based upon a 1604 hand-copied set of part books located in the Christ Church library of Oxford University. A year later, [after] many, many rejection letters, I finally found a publisher (Shawnee Press) who was willing to put into print these two editions. That first year, each of the two motets sold 5,000 copies apiece. For a number of years, I continued preparing modern performing editions of motets by both Victoria and Morales, most of which were published by Lawson Gould Music Publishers. Following the completion of my graduate degree in conducting, I took a job as choral

director at Monticello High School in the Catskills of New York State. Within one month of starting that job, I had started the wheels turning to form a community choir where I could conduct repertoire more advanced than I would have been able to do with a high school choir. In the years that followed, I began to develop a desire to conduct works for chorus and orchestra above and beyond the more common warhorses. Having been introduced to the name and music of Michael Haydn while attending Don Moses' Classical Music Seminar in 1982 in Eisenstadt, Austria, during the Joseph Haydn 250th Anniversary, I decided to investigate the sacred Latin concerted compositions of the younger Haydn. At first, using both RISM and Grove, I ordered photocopies and microfilm of autograph scores for several Graduals and Offertories located at the Oesterreichische Nationalbibliothek in Vienna and Bayerische Staatsbibliothek in Munich. After several years of dealing with various libraries and archives through the mail (no e-mail or internet back in those early years), I decided it was time to examine the actual manuscripts in person and set off on what became an annual research trip to Europe looking for interesting and virtually unknown choral works.

**PH: What is your procedure for discovering these scores and gaining access to the primary source documents?**

**MB:** In deciding upon which composers' music to investigate, I first looked at relatives of well-known

composers to see if talent ran in the family. I found that Joseph Haydn's younger brother Michael was a very talented composer of choral music. Leopold Mozart, father of Wolfgang, had also composed a number of interesting pieces for choir. The great grandfather of the famous opera composer Giacomo Puccini, born in 1712, was the first of five generations of composers in the Puccini family. Second, I looked at composers who, aside from being mentioned in the Grout history book, were largely unknown but who in their own day were highly respected as composers and held positions in the major courts and cathedrals of Europe during the eighteenth Century.

Having built up a relationship with several libraries through correspondence by mail over the years, being able to show them my ever increasing catalogue of published modern performing editions, I was able to gain access to some of the major archives in Austria, Germany, and Italy, being allowed to examine the autograph manuscripts of numerous composers in person. Among the archives that have been opened up to me on site, in addition to the two mentioned earlier in Vienna and Munich, were the Puccini family manuscript collection of Istituto Musicale in Lucca, Italy, the manuscript collection of Museo Internazionale e Biblioteca in Bologna, St. Mark's Basilica manuscript collection now held at Fondazione Ugo e Olga Levi in Venice, the manuscript collection of both St. Peter's Monastery and the Dom in Salzburg, Austria, and the private Esterhazy family archive in Eisenstadt, to name but a few.

**PH: What are some of your current projects ready for print?**

**MB:** At this moment, Colla Voce Music in is getting ready to release two of my newest editions, "Credo a 3" (for TTB choir, strings, oboes, horns and continuo) by Ferdinando Bertoni, an eighteenth Century Venetian composer, and "Three Graduals" for TTBB choir a cappella by Carl Czerny. In addition, in January 2010, Hinshaw Music will be publishing my newest edition in a series of works by the elder Giacomo Puccini, *Messa a 3* (for SSA choir, unison violins, cello, bass and continuo), an extended work in fifteen movements. As with all of my editions, both the Bertoni and Puccini will be available not only with the vocal score, but also an orchestral score and full set of instrumental parts.

**PH: Upon which composers will you next place your focus?**

**MB:** As a result of my most recent research trip to the Conservatorio di Musica "Martini" in Bologna back in May 2009, I am now beginning the process of editing twenty-five manuscripts by eighteenth-Century Bolognese composers, including Valerio Tesei, Antonio Mazzoni, Stanislao Mattei, Giovanni Gaiani, and Antonio Vallotti. In addition, I am awaiting receipt of digital images of ten manuscripts for men's choir and orchestra by a Venetian composer.

*A list of 18th- and 19th-century in-print choral works edited by Martin Banner appears on the following pages.*

## Eighteenth– and Nineteenth–Century Editions Edited by Martin Banner

*All titles available with orchestral score and parts, where applicable*

Composer	Title	Scoring	Publisher/Catalog #	Duration
Albrechtsberger, Johann Georg (1736-1809)	In Te Domine Speravi	SATB, 2 violins, cello, bass	Carl Fischer (CM8353)	
Albrechtsberger, Johann Georg	Justus Ut Palma	SATB, 2 trumpets, timpani, 2 violins, viola, cello, bass	Carl Fischer (CM8357)	
Albrechtsberger, Johann Georg	Te Deum in C	SATB, 2 trumpets, timpani, 2 violins, cello, bass	Hinshaw Music (HMB224)	10:00
Albrechtsberger, Johann Georg	Te Deum in D	SATB, 2 trumpets, timpani, 2 violins, cello, bass	Hinshaw Music (HMB-216)	10:06
Albrechtsberger, Johann Georg	Te Invocamus	SATB, 2 trumpets, timpani, 2 violins, cello, bass	Alliance Music (AMP-0227)	2:52
Albrechtsberger, Johann Georg	Terra Tremuit	SATB, 2 trumpets, timpani, 2 trombones, 2 oboes, 2 violins, viola, cello, bass	Lawson-Gould (LG52793)	
Bertoni, Ferdinando (1725-1813)	Credo a 3	TTB, 2 oboes, 2 horns, 2 violins, viola, cello, bass	Colla Voce (15-96080)	6:30
Boccherini, Luigi (1743-1805)	Gloria	SATB, soli, 2 horns, 2 violins, cello, bass	Hinshaw Music (HMB-190)	
Boccherini, Luigi	Kyrie	SATB, 2 horns, 2 violins, cello, bass	Lawson-Gould (LG52670)	
Czerny, Carl (1791-1857)	Adjutor Meus	TTBB a cappella; Latin	Colla Voce (15-96725)	
Czerny, Carl	Ave Maria	SATB, Piano; Latin	Alliance Music (AMP0476)	
Czerny, Carl	Beatus Vir	TTBB a cappella; Latin	Colla Voce (15-96720)	
Czerny, Carl	Beatus Vir	SATB a cappella; Latin	Lawson Gould (LG53049)	
Czerny, Carl	Cantate Domino	SATB, flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani, 2 violins, viola, cello, bass	Alliance Music (AMP-0566)	4:11
Czerny, Carl	De Profundis	SATB, Piano; Latin	Colla Voce(15-98715)	
Czerny, Carl	Exite Sion Filiae	SSAA a cappella; Latin	Treble Clef (TC-145)	
Czerny, Carl	O Deus Amor Meus	SATB a cappella; Latin	Lawson Gould (LG53050)	
Czerny, Carl	Te Deum No. 3 in D Major	SATB, 2 oboes, 2 bassoons, 2 trumpets, timpani, bass trombone, 2 violins, viola, cello, bass	Colla Voce (15-96710)	3:41
Czerny, Carl	Three Graduals	TTBB a cappella; Latin	Colla Voce (15-96060)	
Eybler, Joseph (1765-1846)	Cantate Domino	SATB, 2 trumpets, timpani, 2 oboes, 2 violins, viola, cello, bass	Roger Dean (45/1058R)	3:04
Eybler, Joseph	Os Justi	SATB, 2 oboes, 2 trumpets, timpani, 2 violins, viola, cello, bass	Hinshaw Music (HMC2110)	3:30
Eybler, Joseph	Terra Tremuit	SATB, 2 oboes, 2 bassoons, 2 trumpets, timpani, 2 violins, viola, cello bass	Colla Voce Music (15-96705)	
Grazioli, Giovanni Battista (1746-1820)	In Exitu Israel	TTB, 2 oboes, 2 horns, 2 violins, viola, cello, bass	Santa Barbara (SBMP752)	5:52
Hasse, Johann Adolph (1699-1783)	Benigne Fac Domine	SSAA, 2 violins, viola, cello, bass	Roger Dean (15/1820R)	3:21
Hasse, Johann Adolph	Confitebor Tibi	SATB, soli, 2 oboes, 2 violins, viola, cello, bass	Carl Fischer (CM8271)	6:30
Hasse, Johann Adolph	Laudate Coeli Dominum	SATB, solo, 2 trumpets, timpani, 2 oboes, 2 violins, viola, cello, bass	Hinshaw Music (HMB-196)	11:00
Hasse, Johann Adolph	Magnificat in F	SATB, soli, 2 horns, 2 oboes, 2 violins, viola, cello, bass	Roger Dean (30/1149R)	14:23

Composer	Title	Scoring	Publisher/Catalog #	Duration
Hasse, Johann Adolph	Quoniam	SATB, 2 oboes, 2 horns, 2 trumpets, timpani, 2 violins, viola, cello, bass	Alliance Music (AMP-0684)	3:10
Hasse, Johann Adolph	Te Deum in D	SATB, soli, 2 oboes, 2 horns, 2 trumpets, timpani, 2 violins, viola, cello, bass	Roger Dean (45/1044R)	
Haydn, Johann Michael (1737-1806)	Ave Maria	SATB, 2 trumpets, 2 violins, cello, bass	Alliance Music (AMP-0410)	2:00
Haydn, Johann Michael	Cantate Domino	SATB, 2 trumpets, timpani, 2 oboes, 2 violins, viola, cello, bass	Lawson-Gould (LG52410)	
Haydn, Johann Michael	Christus Factus Est	SATB, Piano; Latin	Santa Barbara (SBMP793)	
Haydn, Johann Michael	De Profundis Clamavi	SATB, 2 trumpets, 2 violins, cello, bass	Lawson-Gould (LG52480)	
Haydn, Johann Michael	Gloria et Honore	SATB, 2 horns, 2 violins, cello, bass	Hinshaw Music (HMC1556)	2:20
Haydn, Johann Michael	Gloriosus Deus	SATB, 2 trumpets, 2 violins, cello, bass	Hinshaw Music (HMC1557)	3:01
Haydn, Johann Michael	Laetatus Sum	SATB, 2 horns, 2 violins, cello, bass	Lawson-Gould (LG52555)	
Haydn, Johann Michael	Laudate Pueri	SSA, 2 violins, viola, cello, bass	Hinshaw Music (HMC1836)	6:11
Haydn, Johann Michael	Locus Iste	SATB, 2 horns, 2 oboes, 2 violins, cello, bass	Lawson-Gould (LG52491)	
Haydn, Johann Michael	Veni Creator Spiritus	SATB, 2 trumpets, timpani, 2 horns, 2 oboes, 2 violins, cello, bass	Carl Fischer (CM8317)	3:12
Haydn, Johann Michael	Vesperae Pro Festo Sancti Innocentium	SSA, 2 horns, 2 violins, cello, bass, organ	Roger Dean (45/1074R)	25:00
Porpora, Nicola (1686-1768)	Kyrie	SATB, 2 violins, viola, cello, bass	Hinshaw Music (HMB-197)	10:15
Porpora, Nicola	Lauda Jerusalem	SSAA, 2 violins, viola, cello, bass	Alliance Music (AMP-0772)	5:15
Puccini, Giacomo (1712-1781)	Beatus Vir	SATB, 2 violins, viola, cello, bass	Hinshaw Music (HMC1835)	2:30
Puccini, Giacomo	Confitebor Tibi	SATB, 2 violins, viola, cello, bass	Hinshaw Music (HMC1837)	3:00
Puccini, Giacomo	Credo in D a 8	SATB/SATB, 2 trumpets, 2 horns, 2 oboes, 2 violins, viola, cello, bass	Hinshaw Music (HMB259)	11:00
Puccini, Giacomo	Credo in G	SATB, 2 violins, viola, cello, bass	Hinshaw Music (HMB225)	10:00
Puccini, Giacomo	Laetatus Sum	SATB, 2 violins, viola, cello, bass	Hinshaw Music (HMC1676)	2:22
Puccini, Giacomo	Laudate Pueri	SATB, 2 violins, viola, cello, bass	Hinshaw Music (HMC1677)	4:20
Puccini, Giacomo	Magnificat	SATB, soli, 2 violins, viola, cello, bass	Hinshaw Music (HMB-189)	10:06
Puccini, Giacomo	Magnificat in D	SATB, soli, 2 trumpets, 2 horns, timpani, 2 violins, viola, cello, bass	Hinshaw Music (HMB-217)	12:25
Puccini, Giacomo	Magnificat in G	SATB, 2 violins, cello, bass	Hinshaw Music (HMC2154)	4:13
Puccini, Giacomo	Messa a 3	SSA, 2 violins, cello, bass	Hinshaw Music (HMB260)	11:00
Puccini, Giacomo	Te Deum a 3	SSA, 2 violins, cello, bass	Hinshaw (HMB236)	13:18
Puccini, Giacomo	Two Puccini Psalms: Domine Ad Adjuvandum, Dixit Dominus	SATB, 2 violins, viola, cello, bass	Alliance Music (AMP-0282)	
Reutter, Georg (1708-1772)	Gloria in Excelsis	SATB, 2 violins, cello, bass	Lawson-Gould (LG53051)	3:11
Richter, Franz Xaver (1709-1789)	Jubilate Deo	SATB, solo, 2 trumpets, timpani, 2 oboes, 2 violins, viola, cello, bass	Mark Foster (MF 2083)	3:40
Sacchini, Antonio (1730-1786)	Benigne Fac Domine	SSA, 2 violins, viola, cello, bass	Hinshaw (HMC2006)	4:50
Vogler, Georg Joseph (1749-1814)	Agnus Dei	SATB, 2 violins, viola, cello, bass	Carl Fischer (CM8406)	
Vogler, Georg Joseph	Credo	SATB, 2 trumpets, timpani, 2 violins, viola, cello, bass	Carl Fischer (CM8407)	
Van Winter, Peter (1754-1825)	Sanctus in F	SATB, 2 horns, 2 flutes, 2 violins, viola, cello, bass	Colla Voce (15-96770)	
Wagenseil, Georg Christoph (1715-1777)	Magnificat	SATB, 2 trumpets, timpani, 2 violins, cello, bass	Carl Fischer (CM8293)	