AMERICAN CHORAL REVIEW

FLOYD SLOTTERBACK

MOZART'S REQUIEM

HISTORY AND PERFORMANCE

JOURNAL OF THE AMERICAN CHORAL FOUNDATION, INC.
VOLUME XXVI • NUMBER 2 • APRIL, 1984

AMERICAN CHORAL REVIEW

The AMERICAN CHORAL REVIEW is published quarterly as the official journal of The American Choral Foundation, Inc. The Foundation also publishes a supplementary Research Memorandum Series and maintains a reference library of current publications of choral works.

Membership in The American Choral Foundation is available for an annual contribution of $22.50 and includes subscriptions to the AMERICAN CHORAL REVIEW and the Research Memorandum Series and use of the Foundation's Advisory Services Division and reference library. All contributions are tax deductible.

Back issues of the AMERICAN CHORAL REVIEW are available to members at $2.25; back issues of the Research Memorandum Series at $1.50. Bulk prices will be quoted on request.

Through affiliation with the American Choral Directors Association the Foundation offers membership to American Choral Directors Association members at a reduced contribution amount. Please consult the boxed announcement on the inside back cover for details.

THE AMERICAN CHORAL FOUNDATION, INC.
SHELDON SOFFER, *Administrative Director*
130 West 56th Street
New York, New York 10019

Editorial Address
215 Kent Place Boulevard
Summit, New Jersey 07901

Material submitted for publication should be sent in duplicate to the editorial address. All typescripts should be double-spaced and have ample margins. Footnotes should be placed at the bottom of the pages to which they refer. Music examples should preferably appear on separate sheets.

Indexed in MUSIC INDEX and MUSIC ARTICLE GUIDE

Second-class postage paid — New York and additional mailing offices
Postmaster: send address changes to American Choral Review,
130 West 56 Street, New York, New York 10019
ISSN 0002-7898

FLOYD SLOTTERBACK

MOZART'S REQUIEM

HISTORY AND PERFORMANCE

Published as a special issue of the
AMERICAN CHORAL REVIEW
Volume XXVI, Number 2
1984

CONTENTS

Preface

Dealing with Mozart's *Requiem* means unravelling a mystery. The history of this monumental work remains forever vexing.

This study was written for the performer, and its discussion is guided by the principal questions and problems of performance. But here, perhaps more than for any other work of the choral literature, the performer has to have the history of the score in mind. The history of the *Requiem* is manifold. If we consider the evolution of Mozart's creative career leading to this, his last composition, we must single out from his nineteen Masses above all the great *C-Minor Mass* which, like the *Requiem*, was left unfinished. If we probe for other influences that served Mozart's inspiration, we come across the names of Florian Gassmann, Viennese court *Kapellmeister* in Mozart's time, and Michael Haydn, younger brother of Joseph Haydn, whose life and work are intertwined with Mozart's; and the profound impression of Bach's and Handel's work upon Mozart is ever present.

Yet it is the very history of the *Requiem's* composition that is the foremost source of the work's complexity. Much has been written about the enigmatic origin of the piece that Mozart spoke of as his own dirge. In a recent essay, "Requiem But No Peace," to which the author refers, Friedrich Blume, distinguished music historian, took the eminent Mozart scholar Alfred Einstein to task for his conclusions. Blume's article may well be considered the last word on the subject, and it could not impress more strongly upon its reader the ever valid argument that the final issues of interpretation rest with the interpreter.

We are all the more indebted to the author for presenting to us in these pages a clear and absorbing review that proceeds from the commission of the work to the essential details of modern performance.

— A.M.

Genesis of the Work

In July of 1791 an unknown man presented Mozart with a commission for a Requiem Mass. The stranger would not reveal his name, nor the name of his patron. He brought with him an unsigned letter which asked when Mozart could complete the work and how much he would charge. The stranger left the letter with Mozart and promised to return for an answer.

It had been several years since Mozart had composed any large-scale church music, and he was enthusiastic about the opportunity to work in that genre again. When the messenger returned, Mozart agreed to the commission without specifying a completion date. He requested fifty ducats in advance, with an additional fifty ducats to be paid upon delivery of the complete work. The messenger paid Mozart and told him not to attempt to discover the identity of the patron. The agreement also specified that the patron was to hold "exclusive ownership" of the *Requiem.*

The patron, unknown to Mozart, was Count Franz van Walsegg of Stuppach, Wiener Neustadt. He commissioned the *Requiem* in memory of his wife, who had died on February 14, 1791. His steward, Anton Leutgeb, was the person who brought Mozart the letter of commission.

Mozart was struck by the nature of this commission. He grew to think of the stranger as a messenger of death, a supernatural figure. The explanation of the man's secretive behavior was, however quite simple. Count Walsegg wished to claim the work as his own. The Count was an active amateur musician and regularly sponsored musical afternoons at his estate. During these three-hour sessions he played a little game with the members of his court, as described by Anton Herzog, choirmaster at Wiener Neustadt:

> Because the Count never liked to play from printed music, he had everything copied out handsomely on ten-stave paper, but always without the composer's name. The scores he had obtained secretly he usually copied out with his own hand, and then handed them over to have the separate parts copied. We never got to see an original score. The quartets were then played, and we had to guess the composer. Usually we guessed the Count himself,

> because he did in fact occasionally compose a few trifles; he would smile at that and be pleased that he had (or so he believed) succeeded in mystifying us; but we laughed because he thought us so credulous. We were all young folk, and considered that we were giving our master an innocent pleasure. And in such manner the mutual deception continued for several years.[1]

What emerges from this admittedly friendly account is a picture of the Count indulging in a guileless pastime for amusement. On the other hand, it is possible that Herzog's account attempts to mask the Count's deception and self-flattery. Whatever the Count's hidden personal reasons were, his habit was to represent another's work as his own.

When Mozart agreed to write the *Requiem,* he had been at work on *The Magic Flute* for two months. In addition, the commission for *La Clemenza di Tito* came in mid-August. It was scheduled for production in Prague in less than three weeks, causing Mozart to halt work on the *Requiem* and *The Magic Flute.* He worked with such intensity on *La Clemenza di Tito* that it was finished and in rehearsal within eighteen days.

Mozart's pupil, Franz Xaver Süssmayr (1766-1803), accompanied him to Prague to assist with the production. Süssmayr wrote the *secco* recitatives and probably helped to orchestrate the opera. At the first performances in Prague, Süssmayr turned pages for Mozart, who conducted from the keyboard. Süssmayr was at this time more than merely a pupil and copyist. He was accepted as one of the family, later accompanying Mozart's wife Constanze to Baden during her illness when Mozart was obliged to remain in Vienna. His role as a colleague and collaborator of Mozart was well established.

Mozart became ill while in Prague. Increasingly his attention turned to thoughts of death, and this depression worsened upon his return to Vienna. He began to assert that the *Requiem* was destined to be his own funeral piece. Additional problems only added to his worsening condition. Constanze's health was poor during 1791, and she spent several weeks at the health spa at Baden. This caused a severe financial drain upon Mozart's irregular income. In addition, *La Clemenza di Tito* was greeted with disdain when it was first performed on September 6, 1791. Empress Maria Louise, wife of King Leopold II of Bohemia, called the opera "una porcheria tedesca" (German piggery). Even *The Magic Flute* received poor reviews upon its premiere in September, although it gained popularity throughout the following months.

[1]Otto Erich Deutsch, *Mozart: Die Dokumente seines Lebens* (Kassel: Bärenreiter, 1961), pp. 551-552.

As he continued to work on the *Requiem,* Mozart's health became steadily worse. When his mental and physical state seemed in peril, Constanze took the score from him, and he seemed to recover. During this brief period of relative health he composed the Masonic cantata *Das Lob der Freundschaft,* K. 623, which he finished on November 15, and which was well received when first performed a few days later. Mozart again turned to the *Requiem,* but his depression returned even more severely, and this time he would not give up the score. He deteriorated rapidly and was bedridden on November 20. As often as he was able, he continued to work on the *Requiem* in bed.

On the day prior to his death, Mozart, taking the alto part, sang portions of the *Requiem* with three others: the male soprano Schack, the first Tamino; the tenor Hofer, Mozart's brother-in-law; and the bass Gerl, the first Sarastro. They sang as far as the first few bars of the "Lacrimosa," when Mozart began to weep and could not continue.

During Mozart's illness, Süssmayr spent time at his bedside discussing the *Requiem.* One of the persons who regularly helped care for Mozart was Sophie Haibl, sister of Georg Nikolaus von Nissen, who later married Constanze. In a letter to Nissen in 1825 she described Mozart's final hours:

> Süssmayr was there at M's bedside; and the well-known Requiem lay on the coverlet, and Mozart was explaining to him how he thought he should finish it after his death.

Mozart died on December 5, 1791, leaving the *Requiem* unfinished. Constanze was in precarious financial straits, and one of her concerns was that the unknown patron might soon call for the *Requiem* and refuse to pay for an unfinished composition. Constanze first asked Joseph Eybler, a student of both Mozart and Johann Georg Albrechtsberger, the friend of Haydn, to complete the work. He agreed, and signed the following contract:

> The undersigned hereby imparts that Frau Konstanze Mozart, widow, has entrusted him with the completion of the Requiem Mass begun by her late husband; the same undertakes to complete it by the middle of the coming Lent, and at the same time guarantees that it shall be neither copied nor given into other hands than those of the aforementioned widow.
> Vienna, 21 December 1791.[2]

Eybler took Mozart's manuscript and added some orchestration for the *Sequence* as well as two bars of soprano melody to the fragmentary "Lacrimosa." For unknown reasons he did not finish his task.

Constanze asked others to complete the work, among them Abbé Maximilian Stadler, who had earlier completed Mozart's Violin

[2]*Ibid.,* p. 525.

Sonatas, K. 402 and 403, and the D-Minor Piano Trio, K. 422; but no one would assume the responsibility. Apparently Süssmayr was invited to complete the work only after the others had declined. He did so during the first half of 1792.

Why did Constanze not ask Süssmayr first? Clearly he had shared Mozart's work before and had apparently received instructions from Mozart about the completion of the *Requiem.* He was the logical first choice, yet Constanze rejected him for apparently petty reasons:

> That I offered it to Eybler for completion resulted from the fact that I was angry at Süssmayr (I don't know why) . . . [3]

When Süssmayr received the manuscript, he could not work out his own completion directly on the pages of the *Sequence* since Eybler had already attempted that. He therefore separated the *Introit* and *Kyrie* movements, in which Eybler's hand does not appear, from the other movements. Süssmayr then copied Mozart's original notes from the *Sequence* and *Offertory* on fresh manuscript paper and completed the work. Since Süssmayr's handwriting was virtually identical with Mozart's, the *Introit* and *Kyie* in Mozart's hand could be reattached to Süssmayr's completion without detection. This manuscript, consisting of the *Introit* and *Kyrie* in Mozart's hand and the remainder in Süssmayr's, was delivered to Walsegg. But before it was delivered, a copy of the entire work was made and kept by Constanze, in violation of the original terms of the commission. Unknown to the Count, this copy was used for the first performance in a semi-private benefit concert staged by Baron van Swieten on January 2, 1793, in Vienna, a further breach of contract. The concert was successful and Constanze sold copies of the *Requiem* to raise further funds.

After a period of five years, Constanze approached Breitkopf & Härtel to arrange for publication of the *Requiem.* Since she did not own the rights to the work, she prepared an advertisement in 1789 appealing to the unknown patron that he might "grant her some advantage from its publication." This appeal was never published, possibly because Breitkopf & Härtel decided to proceed with publication without authorization.

Rumors that circulated about the unfinished state of the *Requiem* immediately after Mozart's death caused the publishers to seek out the original score. Constanze could not provide it since she possessed only the copy made from Süssmayr's completion. She evaded the

[3]Wilhelm Bauer and Otto Deutsch, *Mozart: Briefe und Aufzeichnungen* (Kassel: Bärenreiter, 1961), IV:492; Swenson, *Mozart's Requiem,* p. 14.

publisher's queries about the original manuscript in a letter of March 27, 1799:

> Exactly how much he [Mozart] himself wrote — and it is his, till near the end of the work — I shall explain to you when you receive it from me. The situation is as follows: when he saw that he would die, he spoke to Herr Süssmayr, the present Imperial Chapel Master, and asked him that, should he really die without finishing the work, the first fugue (which is very useable anyway) be repeated in the last section; [Mozart] told him, moreover, how he should fashion the end of the work, of which the main part was already written down, at least here and there, in parts. And Herr Süssmayr really did do just that.[4]

Constanze's letter renders the facts inaccurately. She implied that she would send the original score, when she actually neither had it nor knew the patron's identity. She also stated that the entire *Requiem,* save for the final fugue, *Communio,* was complete or fully sketched, although the final four movements did not exist when Mozart died.

The publishers also communicated with Süssmayr, whose prompt reply of February 8, 1800, told a different story:

> I owe too much to the teaching of this great man to allow me to be silent when a work, which is largely of my composition, is to be published as his, for I am convinced that my part is unworthy of this great man. Mozart's compositions are so unique, and I dare assert that they so far surpass those of almost all living composers, that any imitator, especially with direct falsifications, will fare much worse than the magpie who donned a peacock's feathers. The completion of the Requiem, which has been the subject of our correspondence, was given to me through the following circumstances: Mozart's widow could well imagine that the posthumous work of her husband would be in great demand, and death took him as he was working on the Requiem. Various masters were asked to complete it; some could not because of pressing engagements, while others did not wish to put their talents beside those of Mozart. Finally, I was given the task, because it was known that I had played through and sung those parts of the work which he had completed in his lifetime, that he had often spoken to me of its completion and had explained the process of, and reasons for, his instrumentation. I can only hope that I have at least had the fortune to have done my work in such a way that those who know Mozart will here and there find some traces of his unforgettable teaching. In the opening "Requiem," the "Kyrie," "Dies irae," and "Domine Jesu Christe," Mozart had completed four vocal parts and the figured bass, but in the scoring had only indicated a point here and there. In the "Dies irae" the last line set by him was "Qua resurget ex favilla" [bar six of the "Lacrimosa"]; and his scoring was the same as in the previous sections. From the line "judicandus homo res" onwards I completed the "Dies irae." The "Sanctus," "Benedictus," and "Agnus Dei" were by me; I have only taken the liberty of repeating the fugue at the line "cum sanctis," etc., to give the work more unity. I shall be very happy if I have shown you a small service by this statement.[5]

[4]H.C. Robbins Landon, "Mozart's *Requiem* and the Viennese Classical Mass," in *Essays on the Viennese Classical Style* (London: Barrie and Rockliff, 1970), p. 103

[5]William Pole, *The Story of Mozart's Requiem* (London: Novello, Ewer & Co., 1897), pp. 8-9.

Süssmayr claimed a great deal more of the *Requiem* than Constanze attributed to him. The publishers apparently decided to ignore the conflicting testimony and published the *Requiem* in 1800, based on Constanze's copy of the work.

When he learned of the breach of contract, Count Walsegg sent his attorney, Dr. Sortschan, to demand compensation from Constanze. Dr. Sortschan met with Nissen and Abbé Stadler to negotiate a settlement. Why Süssmayr was not included in this meeting is not known. Sortschan brought with him the score of the *Requiem* which had been delivered to Walsegg — that is, the manuscript, which consisted of Mozart's *Introit* and *Kyrie* and Süssmayr's copy and completion of the remaining movements. During this meeting Stadler marked in the score with an *M* those parts by Mozart and with an *S* those parts by Süssmayr. In lieu of monetary settlement, the attorney accepted several unpublished manuscripts by Mozart.

Stadler was able to mark the manuscript accurately with respect to Süssmayr's contributions because he possessed the *Sequence* in Mozart's hand up to and including the "Confutatis." This portion had been in Süssmayr's possession following his completion of the work, and he returned it to Constanze some time before 1802. She probably gave it to Stadler, who gave it to the Court Library in 1831. Through unknown circumstances, Joseph Eybler possessed the remaining sheets of Mozart's manuscript; namely, the "Lacrimosa" and *Offertory,* which he gave to the Court Library in 1833. Thus the unfinished portions of Mozart's original manuscript were again reunited in what is now part of the Austrian National Library in Vienna.

The *Introit* and *Kyrie* in Mozart's hand were part of the score owned by Walsegg. Sortschan returned this manuscript to the Walsegg collection following the meeting with Stadler and Nissen. It is well to pause for a moment to consider the history of the completed *Requiem* manuscript after it was first delivered to the Count.

According to his habits, Walsegg took the original manuscript and copied out the entire work himself, adding a new title page, "Requiem composto del Conte Walsegg." Then he gave the recopied score to his violinist, Benaro, whose job it was to produce the instrumental parts. Walsegg conducted the first liturgical performance of the *Requiem* on December 14, 1793, in the parish church at Wiener Neustadt. After one additional performance on the anniversary of the Countess's death, the work was never again performed by the Count.[6]

[6]Deutsch, *Mozart,* p. 553. In Friedrich Blume's article "Requiem But No Peace," in *The Creative World of Mozart,* ed. Paul Henry Lang (New York: W.W. Norton, 1963), pp. 103-126,

The copy made by the Count is lost, but the original manuscript remained in his possession. After his death in 1827, his sister, Countess Karoline Sternberg, sold his entire musical collection to the estate manager, Leitner. In the collection was the *Requiem,* which was acquired somehow by an estate clerk, Karl Haag. When Haag died in 1838, his sole heir, court usher Josef Adelpoller, received a small collection of music, including the *Requiem.* This was apparently the first time the manuscript had attracted any attention. The Commissioner of Justice, Novak zu Schottwein, who had worked for Walsegg, became aware of the *Requiem,* and he mentioned the manuscript to Count Moritz von Dietrichstein, the librarian of the Court Library in Vienna. As stated above, the library already owned Mozart's unfinished manuscript of the *Sequence* fragment and the *Offertory.* The completed score, which included the *Introit* and *Kyrie* in Mozart's hand and the remainder in Süssmayr's hand, was purchased by the Library in 1838.

As stated earlier, the similarity between Mozart's and Süssmayr's handwriting allowed Süssmayr to attach the *Introit* and *Kyrie* in Mozart's hand to his completion without detection. After the *Requiem* manuscript became part of the Court Library collection, a committee tried to verify its authenticity. The committee, although unnamed, consisted of "the most eminent musicians and those best acquainted with Mozart's handwriting."[7] They at first concluded that the entire work was written by Mozart, but doubts caused them to obtain some examples of Süssmayr's manuscripts and only then did they discover that the manuscript was the work of both Mozart and Süssmayr. These findings supported the assertions made by Süssmayr in his letter of 1800. The committee's conclusion was that only the *Introit* and the *Kyrie* were in Mozart's hand, the remainder of the completed work being in Süssmayr's hand.

This conclusion, however, does not fully support Süssmayr's assertion that the *Kyrie* existed in vocal parts and bass line only. For years Süssmayr's statement has been cited as evidence that he claimed more of the work than was rightfully his. However, later scholarship has uncovered discrepancies in the handwriting of the orchestration in the *Kyrie.* In 1956, Leopold Nowak made a careful study of the *Kyrie* orchestration and concluded that the difference in handwriting

Blume asserted that the Count first performed the work at Wiener Neustadt in September, 1791. This claim is contradicted by Herzog (see above, footnote 1). (Herzog's letter was published by Deutsch one year after Blume's article had appeared.)

[7]Pole, *op. cit.,* pp. 48-52

between it and the vocal material merely reflected a decline in Mozart's health:

> Compared to Mozart's normal writing in the choral parts and the orchestral bass, the rest of these pages almost look "sick." One could be tempted to say that it is this section that Mozart wrote in his dying moments and not the *Lacrimosa.* It is quite possible that Mozart considered the orchestration of the *Kyrie* fugue as something — for him — purely mechanical, and that he wrote it down during a fit of illness when he was incapable of concentrating on actual composition.[8]

Nowak's assertion that Mozart was ill when he filled in the orchestration of the *Kyrie* fugue was challenged by Franz Beyer, who published his own orchestration of the *Requiem* in 1971. He argued that Mozart probably would not have troubled himself with the mechanical task of writing out instrumental doublings when that could have been done by a competent assistant. Beyer cited the work of Herbert Peter, a Munich graphologist, who undertook a new examination of the instrumental parts of the *Kyrie.* Peter concluded that the *Kyrie* orchestration was written by Süssmayr.

This conclusion makes it possible to seriously consider the claims in Süssmayr's letter. Writers have consistently faulted Süssmayr for indicating that the *Kyrie* was among those movements that Mozart only sketched. Some have even gone so far as to question Süssmayr's entire account. For example, Pole says: "Süssmayr's assertion was proved inaccurate, and his whole testimony thereby subjected to suspicion."[9]

The value of that portion of the *Requiem* written by Süssmayr has been debated since the work received its early performances. In the *Leipziger Allgemeine Musikalische Zeitung* of October 1, 1801, an anonymous reviewer wrote that he was

> quite prepared to admit that Mozart's Requiem is a unique composition and that a similar work may be beyond the reach of not only a large number, but probably all living composers. However, among other facts, the instrumental accompaniment which, at times, is very incorrect, proves that the work as a whole cannot have come from Mozart's pen precisely as it stands.... It is, incidentally, very possible that a large part of the instrumental accompaniment may be the work of Herr Süssmayr; but the other works of art that Herr Süssmayr has composed, and which are known, justify a highly critical attitude towards any claim that he can have had a large share in the creation of this great work.[10]

In 1825 the German theorist and composer, Gottfried Weber, published an essay, "Über die Echtheit des Mozartischen Requiems,"

[8]Leopold Nowak, *Mozarts Requiem,* full score (Kassel: Bärenreiter, 1965), I: IX; Franz Beyer, *Mozart: Requiem,* full score (Zürich: Eulenberg, 1971), p. XIII.

[9]*Op. cit,* p. 47.

[10]Beyer, *Mozart: Requiem,* p. X.

in which he severely criticized the entire work. Although he did not examine the autograph, he concluded on stylistic grounds that the work was wholly by Süssmayr, who must have based his work on some sketches by Mozart, and that the original *Requiem* must have been lost. This erroneous attack initiated bitter controversy and generated two important responses.

The first response came from the publisher Johan André, who announced that he owned a copy of the *Requiem* in which the marks *M* and *S* signified those sections by Mozart and Süssmayr, respectively. As mentioned earlier, such markings were made by Stadler in the original manuscript during the meeting with the attorney Sortschan and Constanze's representative Nissen. It seems logical that these markings were also put in Constanze's copy, the basis for both the first edition of 1800 and the later 1827 edition. André's response thus tended to disprove Weber's assertion.

The other important response came from Stadler in the pamphlet "Vertheidigung der Echtheit des Mozartschen Requiems," published in 1826. In this pamphlet Stadler described the meeting during which he marked the manuscript with the *M* and *S* designations. Weber refused to accept Stadler's testimony and a bitter personal feud developed between the two men in which the authorship of the *Requiem* became secondary to questions of personal honor.

The parts of the *Requiem* written by Süssmayr have continued to cause problems. Some modern conductors, frustrated by Süssmayr's orchestration, have attempted their own versions. Sir Thomas Beecham told Alec Robertson that he was preparing a new version of the instrumentation,[11] and Bruno Walter regularly used his own unpublished orchestration in performance. Benjamin Britten also prepared a version (unpublished) for the Aldeburgh Festival in 1971. Franz Beyer's edition, mentioned above, is the only published reorchestration. He left the vocal lines intact and did not add new instruments. His intention was "to cleanse the work from all the impurities of obvious errors and deficiencies."[12]

We now know that Süssmayr's statement can be reconciled with the state of the autograph and perhaps he will be treated more kindly by future writers. Only one discrepancy remains: Süssmayr said that the last line set by Mozart in the "Lacrimosa" was "Qua resurget ex favilla," but the autograph shows two additional measures in Mozart's

[11]Alec Robertson, *Requiem: Music of Mourning and Consolation* (New York: Praeger, 1967), p. 69.

[12]*Mozart: Requiem*, p. IV.

hand. Such a minor error can be attributed to a lapse of memory since Süssmayr had not seen the score in eight years.

Based on this latest evidence, Chart 1 lists the portions of the score written by Mozart, Eybler, and Süssmayr.

Chart 1

Portions of the *Requiem* written by Mozart, Eybler and Süssmayr, according to the most recent research

	Mozart	**Eybler**	**Süssmayr**
Introit	complete		
Kyrie	vocal parts and continuo complete		orchestrated, writing directly on Mozart's autograph score
Sequence Dies irae Tuba mirum Rextremendae Recordare Confutatis	vocal parts and continuo complete; occasional instrumental themes sketched	partial completion attempted in Mozart's autograph score	Mozart's work recopied on separate paper, ignoring Eybler's partial completion; remainder of *Sequence* and *Offertorium* completed in this fashion
Lacrimosa	first 8 bars sketched — instruments in bars 1 and 2, voices in bars 3 through 8	attempted completion by adding soprano melody in bars 9 and 10	
Offertorium Domine Jesu Hostias	vocal parts and continuo complete; occasional instrumental themes sketched		
Sanctus	not extant		newly composed
Benedictus	not extant		newly composed
Agnus Dei	not extant		newly composed
Communio	not extant		completed, based on portion of *Introit* and entire *Kyrie*

Structure, Pacing, and Tempo

Mozart's *Requiem* consists of eight major sections corresponding to the eight sections of the Requiem Mass text: *Introit, Kyrie, Sequence, Offertorium, Sanctus, Benedictus, Agnus Dei,* and *Communio.* The *Sequence* is an elaborate poetic setting, a late addition to the Requiem Mass text written by Thomas of Celano in the thirteenth century. Mozart grouped its nineteen verses into six separate movements. He also divided the *Offertorium* into two movements.

The entire work is in D minor, but within its larger framework are subtle tonal complexities. For instance, it is clear that the *Introit* and *Kyrie* can be considered one large unit. The *Introit* begins in D minor and ends on the dominant, returning to the tonic with the beginning of the *Kyrie.* The *Sequence,* as noted above, is divided into six movements. Mozart moves through several related keys within the *Sequence* — B-flat major, G minor, F major, and A minor — and frames the entire *Sequence* by beginning and ending in D minor. A similar key structure can be observed in the *Offertorium,* in which the tonal center has shifted from D to G.

Süssmayr set the *Sanctus* in D major throughout and the *Benedictus* in B-flat major throughout, using, like Mozart, the tonal relationship created by the interval of the third.

The *Agnus Dei* begins in the key of D minor but ends on the dominant of B-flat major, which prepares the way for the return to the thematic material of the *Introit.* Süssmayr drew on the music of the *Introit,* measures 19-48, in setting the text "Lux aeterna." In similar fashion, he reused the *Kyrie* fugue as a final movement, substituting the text "cum sanctis tuis."

Thus it is possible to conceive of the work in two large parts. Part One, which includes the *Introit, Kyrie,* and *Sequence,* begins and ends in D minor. Part Two begins in G minor and proceeds through E-flat major, D major, and B-flat major to the return of D minor. The work's basic tonality of D minor is significant because Mozart used this key to express tragedy on the grand scale, as in the catastrophic operatic scenes in *Idomeneo* and *Don Giovanni.*

Like any large work, the *Requiem* must be carefully paced in regulating both the tempos of individual movements and the pauses inserted between the movements. The conductor must show sensitivity towards the tonal relationship between the movements by neither giving a premature upbeat in beginning a succeeding section nor waiting too long. The basic division into two parts should result in a pause of some length between the end of the *Sequence* and the beginning of the *Offertorium.* The *Introit* and *Kyrie* are really two sections of one continuous movement, so an *attacca* should connect them. The rhythmic configuration of the cadences for the different sections of the *Sequence* suggest an onward flow from movement to movement, and the conductor should not allow the momentum to cease until the end of the "Lacrimosa" is reached. The *Offertorium* should be performed without pause, and a break should occur before the *Sanctus.* A final pause should occur before the *Agnus Dei,* which leads directly into the *Communio.*

One additional question of pacing deserves consideration: It might be tempting to connect the *Kyrie* and the "Dies irae," yet there is much that would speak against such an *attacca.* The "explosive force" of the "Dies irae" is blunted by a premature start and the apocalyptic opening of the movement is strengthened by allowing the "shattering" empty fifth that ends the *Kyrie* to "evaporate from consciousness."[13] Further support for such a pause would be given by the liturgy itself, during which the *Introit* and *Sequence* are separated by prayers and readings.

Mozart marked only the first five movements with tempo indications and Süssmayr added tempo marks to the *Offertorium, Sanctus* and *Benedictus.* The tempo recommendations and comments given in Chart 2 are meant to be taken as suggestions only and might be modified, depending on the size of the performing forces and the acoustics of the hall.

[13]See Paul Henry Lang, "Mozart: *Requiem,* K. 626" in "Classical Record Reviews," *High Fidelity,* April, 1980, p. 93.

Chart 2

Tempo Recommendations

Movement			Remarks
Introit	Adagio	eighth = 72	Conduct in 8; the tempo should be slow enough to allow the violin syncopations in bar 8 to sound unhurried
Kyrie	Allegro	quarter = 72	A tempo relationship of 1:2 with *Introit* will keep the sixteenth notes clear
Sequence			
Dies irae	Allegro assai	half = 72	A similar 1:2 relationship will maintain the clarity of violin figures; conduct in 4 to obtain the best rhythmic articulation
Tuba mirum	Andante	half = 46	The movement should be conducted in 4
Rex tremendae	[Maestoso]	eighth = 72	Conduct in 8 to keep good control of the dotted figures
Recordare	[Andante]	quarter = 72	A pulse similar to the previous movement relates the two and will allow clarity of the string figures
Confutatis	Andante	quarter = 68	The tempo will give the thirty-second note figures crisp articulation
Lacrimosa	[Adagio]	eighth = 96	Conduct in 4
Offertorium			
Domine Jesu	Andante con moto	quarter = 92	The tempo should be determined by that of the fugue "Quam olim Abrahae"
Hostias	Andante	quarter = 72	The same tempo as that of the "Recordare" with its similar meter and texture

Movement			Remarks
Sanctus	Adagio	eighth = 72	Conduct in 8; the tempo will allow the repeated string sixteenths to sound in character with the text
(fugue)	[Allegro]	quarter= 144	Related to *Sanctus,* 1:2
Benedictus	Andante	quarter = 92	The tempo will give the melody suitable freedom
(fugue)	[Allegro]	quarter= 144	Identical to the previous tempo for the fugue
Agnus Dei	[Adagio]	quarter = 66	The tempo will project the sixteenths clearly
Communio	[Adagio]	eighth = 72	See remarks for the *Introit*
(fugue)	[Allegro]	quarter = 72	See remarks for the *Kyrie*

Scoring and Orchestration

The scoring of the *Requiem* is unusual. According to the autograph, the orchestration of the opening movement is as follows, reading from top to bottom: *Violini* [I and II], *Viola, 2 Corni di Bassetto in F, 2 Fagotti, 2 Clarini in D, Timpani in D, Canto, Alto, Tenore, Basso, Organo e Bassi.* In bar 7, three "trombone" parts are inserted within the vocal score continuing *colla parte* when the voices enter. Aside from markings for *solo* and *tutti*, the only other special notation occurs in the "Tuba mirum," where a solo trombone plays for the first eighteen measures. Due to the incomplete nature of Mozart's manuscript, the other movements show only scant indications for orchestration. For example, the scoring of the "Rex tremendae" includes a single first violin line marked *Violine.* The second violin and viola parts were originally left blank by Mozart, and the autograph contains Eybler's attempted completion of these parts. The four staves below this are blank and unmarked: the staves for the voices are labeled like those in the *Introit.* The other movements in Mozart's hand do not specify any additional instruments — they are similarly incomplete.

The initial scoring indicates that Mozart excluded flutes and horns and substituted basset horns for oboes. The result is a texture that is both mournful, due to the sound of the basset horns, and stark, due to the absence of the brighter sounding flutes and horns.

Basset horns make only sporadic appearances in Mozart's works, beginning in 1781. Mozart used the basset horn most frequently and significantly in the final year of his life. The instrument was not then in common use, but it attracted attention as can be gathered from this notice in an encyclopedia of Mozart's day:

> This instrument is as yet quite unknown here [Leipzig]; it is said to be a sort of bass clarinet with a range of 3-1/2 octaves, a very beautiful and even tone throughout its whole compass, and to be playable in a very vocal manner. Messrs. [Anton] David and [his pupil Vincent] Springer have recently played the instrument for the first time in several German courts and towns, and according

> to several accounts have not only overcome many difficulties, but have in every other respect played it in a most masterly manner.[14]

Mozart apparently favored the basset horn in connection with Masonic music and symbolism. He used them throughout an earlier Masonic work, *Maurerische Trauermusik,* K. 479, as he did in the *Requiem.* Basset horns appear briefly in one number of *La Clemenza di Tito* (the *Rondo Vitellia*). Of greater significance is their appearance at three important points in *The Magic Flute,* where they figure prominently in the Finale to Act I. At the beginning of Act II they are included in the March of the Priests and again in Sarastro's Prayer with the Chorus of Priests.

The trombones appear frequently in *The Magic Flute* and they are invariably combined with basset horns. It is as if Mozart intended to blend Masonic and Salzburgian sonorities to symbolize a union of Masonic and churchly spirit: Did he also intend to suggest a union of Catholic and Masonic beliefs by scoring the *Requiem* with basset horns and trombones? Of course, a simple answer is that Mozart enjoyed the darker, rich color of the basset horn and used it, together with the trombones, to create a suitable timbre for the worshipful and dramatic movements of *The Magic Flute* and the *Requiem.*

Just how Mozart would have used the orchestration of the opening to complete the work is an often debated question. Friedrich Blume asserts that because the basset horns appeared only in isolated moments within his large works, Mozart would never have planned to have then play throughout the *Requiem.*[15] Whether Süssmayr used them throughout the *Requiem* at Mozart's request or simply because he lacked the ability to devise a more varied orchestration remains a matter of speculation.

An issue Paul Henry Lang raises involves the use of the organ in the *Requiem.* In his Handel biography, Lang states:

> The unfortunate notion that the presence of the organ is an essential requirement of "sacred" music is not limited to our conception of Baroque music. Masses and oratorios of the Classic era, though composed for a symphonic ensemble that makes the continuo altogether superfluous, are still played with the organ prominently lording it over all. To cite an example, in Mozart's *Requiem,* which does not call for the organ at all, the choral sound is always ruined by the unwanted intruder.[16]

[14] J. N. Forkel, *Musikalischer Almanach für Deutschland* (Leipzig, 1782-84), quoted by Adam Carse, *The Orchestra in the XVIIIth Century* (New York: Broude Brothers Limited, 1969), p. 39, n. 1.

[15] "Requiem But No Peace," pp. 116, 118.

[16] Paul Henry Lang, *Handel* (New York: W. W. Norton, 1966), p. 665, n. 3.

Lang is entirely correct in implying that the organ is not specifically mentioned in the autograph. Nevertheless, according to Salzburg tradition, the organ was always included with the continuo instruments. The figured bass and *tasto solo* markings in the autograph, in fact suggest that Mozart counted on organ participation. The organ should be included in the orchestra, but its participation should be limited to those movements that contain figured bass or *tasto solo* markings. This involves all choral movements, but it excludes the organ from all solo sections except the *Benedictus,* which contains figured bass. Participation of the organ in *Benedictus* movements is traditional in both Mozart's and Haydn's Masses, especially in the so-called "Organ Solo" Masses that both composers wrote.

The issue of the *colla parte* trombones is also discussed by Lang: he asserts that they ruin the choral sound.[17] He recommends using the trombones only whenever their parts involve material independent of the chorus. One might agree that this does not reflect the Salzburg tradition (which, however, does not necessarily apply to the *Requiem*), and one might state the case as follows: If the players are sufficiently skilled, doubling is not harmful to the choral sound; rather, it supports it. On the other hand, if the chorus is sufficiently strong, trombones are not needed where they merely double the choral parts.

The conductor should make every effort to obtain basset horns for the performance — their unique sonority is crucial to the work — but since this is not possible in every situation, clarinets may have to be used in their place.

The *Requiem* can be performed with a small or large ensemble, as recordings amply show. In Count Walsegg's modest court, the work was probably presented by an orchestra similar in size to that found in most small courts of the eighteenth century: four first and second violins each, and two each of violas, cellos, and basses.[18] Because of the duet-like partnership of the violin parts in music of this period, Carse supports the assumption that the first and second violins were generally played by bodies of equal strength.

Regarding choral forces, Carse states that, like the orchestra, they were smaller than they are today. He cites a report by Mozart in 1777

[17]*Ibid.*

[18]Adam Carse, *The Orchestra in the XVIIIth Century,* p. 29. The wind parts are assumed to be played by one player per part.

that in Mannheim there were twenty-four singers as against thirty-two string players. With modern instruments and the dry acoustics of modern halls, such a distribution of voices and strings is not advisable today.

The *Requiem* might be performed by an ensemble of at least thirty-six voices and twenty-five instruments, distributed according to Carse's descriptions: two basset horns, two bassoons, two trumpets, three trombones, timpani, eight violins, two violas, two cellos, two basses, and organ.

Editions

Two fundamentally different printed editions of Mozart's *Requiem* now exist. The first and most familiar is Süssmayr's completion, edited by Leopold Nowak,[19] and the second is a reorchestration by Franz Beyer of Süssmayr's traditional completion.[20] The Nowak edition is the most reliable critical edition of the work, while Beyer's is the only published attempt at reorchestration.

Beyer's thesis is that, while honor and gratitude are due to Süssmayr for his part in bringing the *Requiem* to a performable state, one should not accept his "obvious faults."[21] He contends that harmonic progressions indicated by Mozart's voice parts are disregarded or are interrupted by the orchestra. For example, in bar 51 of the "Tuba mirum" the D of the second violin clashes with the E-flat of the tenor. In bar 20 of the "Hostias" the string cadence prematurely introduces the tonic note B-flat against the soprano C. In bar 86 of the "Recordare" Süssmayr wrote an incomplete minor ninth chord which breaks the harmonic sequence begun by the previous phrase.

Beyer points out passages where Süssmayr drowned out vocal suspensions with clumsy orchestral writing. The "Tuba mirum" contains several examples. In bar 17 the E of the first violin occurs simultaneously with the F of the solo trombone, and in bars 3, 4, 23, and 24, the violins play a G-sharp before the soprano resolution to that note. Similarly, the strings play the soprano D before the voices in bar 4 of the "Hostias." Later in that movement the soprano note is anticipated by the viola at bar 12, and by the second violin at bar 50.

Süssmayr also overused the pattern of consecutive thirds, according to Beyer, particularly in the string writing of the "Rex tremendae," bars 8-14. This mannerism occurs again in the "Recordare," bars 20-24 and 46-49, and throughout the "Quam olim Abrahae" fugue, between viola and continuo.

Süssmayr added sevenths to various progressions which, according to Beyer, gives the work a "bourgeois" sound. Examples include

[19]Mozart, *Neue Ausgabe Sämtlicher Werke, Serie I, Teilband 2*, ed. Leopold Nowak (Kassel: Bärenreiter, 1965).

[20]*Mozart: Requiem*, ed. Franz Beyer (Zürich: Edition Eulenburg, 1971).

[21]*Ibid*, p. IX.

the second violin in bars 21-22 of the "Rex tremendae," and the second violin in bars 4 and 20 of the "Hostias."

In addition, Beyer claims that Süssmayr made musical decisions that are poor and which Mozart would not have made. He cites the "histrionic blare" of the brasses in the "Dies irae," the "bathos" of the trumpet and drum figures in the "Confutatis," the "grotesque" syncopation in bars 7-10 of the "Domine Jesu," and the excessively lengthy trombone solo in the "Tuba mirum."

Beyer's changes involve details other than those listed above, including major revisions of the wind, brass, percussion, viola, and second violin parts. A descriptive summary of these changes by instrument will clarify Beyer's reorchestration.

Most of the basset horn changes result from a shifting of the placement of the two instruments within the original harmonic context. Beyer combines the basset horns with the bassoons, altering the bassoon parts more radically. In many movements, the bassoons are rewritten to double the continuo line rather than the tenor and bass voices as in the "Dies irae." In the "Lacrimosa" Süssmayr often doubled the voices, but Beyer rescored the bassoons and basset horns to play a more static chordal accompaniment that fills in the harmonic outline of the voices.

The trumpet and timpani parts receive major alteration in Beyer's version, especially in the "Dies irae." Beyer uses rests and dotted figures to articulate more dramatically the rhythmic character of the accompaniment. He eliminates the *fz* punctuation in bars 44 and 48, and the *sf* figure in bar 50. In this way he avoids anticipating the climax in bars 52-53. The same procedure occurs in the "Rex tremendae," where he eliminates the third-beat figure in bars 15 and 16, which propels the upbeat more forcefully to the following bar.

The trombone parts are mostly unchanged, with a few notable exceptions. In the "Dies irae" Beyer removes the trombones from their normal choral doubling, beginning in bar 40 at the first occurrence of "quantus tremor." They remain *tacet* until the climax of the phrase at bar 50, where they enter, doubling the voices. Like the omission of the trumpet and timpani figures throughout this section, it renders the climax much more powerful in Beyer's version than in Süssmayr's. Beyer also omits the second-beat quarter note of the winds and trombones in bar 1 of the "Rex tremendae," leaving an articulatory space prior to the dotted descending string figure. By removing this chord, the choral entrance in bar 3 is more dramatic since the call "Rex" is not anticipated in bar 1. Similarly, he removes the trombones from choral doubling in the "Confutatis," bar 25 through the remainder of the movement. This limits the scoring of

the prayerful "oro supplex" to voices and strings, and it links this passage smoothly to the "Lacrimosa." He does not bring back the trombones until bar 7 of the "Lacrimosa" so that the choir's brief articulations in bars 5 and 6 can clearly penetrate the texture. Süssmayr's heavy, sustained orchestration at this point did not permit this.

A final example of Beyer's removal of trombone doubling occurs in the "Domine Jesu." After the fugue subject "Quam olim Abrahae" is stated by all four voices, the trombones are silent from bar 52 through bar 61, beat two. Only at the *stretto* figure in bar 61 do they reappear. This highlights the *stretto* and dramatizes the climactic moment, which Süssmayr's version fails to do.

In the string parts, Beyer leaves the continuo line virtually unchanged. However, the viola and second violin parts attain increased importance. Often Süssmayr set the viola part with notes only half as fast as the violin notes, but Beyer often sets them with identical rhythmic figures, as in bars 19-21 of the "Dies irae." This produces more activity and rhythmic vitality from the violas, which in turn enhances the entire string writing. He often transposes the second violin line either an octave higher or lower. For example, in bars 57-64 of the "Dies irae," he rewrites the second violin part so that it will sound an octave lower than that of the first violin. Then, from bar 65 to the end, he rewrites the second violins to double the first violins, and the ending becomes stronger as a unison passage. Elsewhere, all three string parts are rewritten since it is clear that Mozart did not leave any sketches. Many of these changes involve a rearrangement of the harmonic texture, either by placing parts higher or lower than in Süssmayr's original. Throughout the "Lacrimosa" Beyer chooses different neighboring and resolution tones, often resolving in the direction opposite to that in Süssmayr's version.

He also changes Süssmayr's dynamics. The most notable example occurs in the *Agnus Dei,* where the *mf* to *p* scheme is replaced by *p* to *mfp* and where the dynamic change is supported by the removal of the wind, brass, and timpani downbeat. In addition, Süssmayr wrote a *(subito) ff* at bar 8, which Beyer replaces with a more steady growth from *p* through *mf* to *f* in bar 8. Beyer's dynamics smoothly prepare the climax for each *Agnus Dei* statement, and each statement occurs at a successively higher dynamic level, effecting a continuous growth over the threefold text repetition.

In these and many other places Beyer changes the orchestration attributed to Süssmayr to remedy alleged weaknesses. Those who wish to perform the *Requiem* in a new version will welcome Beyer's edition.

It sounds better than Süssmayr's and seems, on the whole, an improvement. It deserves careful consideration and performance. Two recordings of Beyer's version are currently available.[22]

In summary, the case for using the traditional version of the *Requiem* rests on Süssmayr's collaboration with Mozart and the work's traditional acceptance over the past 190 years. The case for Beyer's version is founded on the premise that Süssmayr's work can and should be improved. The decision rests ultimately with the conductor.

[22]W. A. Mozart, *Requiem,* Tölzer Knabenchor, Collegium Aureum, Gerhard Schmidt-Gaden, conductor (BASF 20-22006-0); Chorus and Orchestra of the Academy of St. Martin-in-the-Fields, Neville Marriner, conductor (Argo ZRG 876).

The *Requiem* Text

Introitus

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 eis, Domine: et lux perpetua luceat eis.

Lord, give them eternal rest; let everlasting light shine upon them. The hymn in Zion is your glory, O God; the prayer in Jerusalem shall come to you. Hear out my pleading, all flesh shall return to you. Lord, give them eternal rest; let everlasting light shine upon them.

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy,
Christ, have mercy,
Lord, have mercy.

Sequence

1. Dies irae, dies illa
   solvet saeclum in favilla

   teste David cum Sibylla.

That day, that day of anger
When worldliness dissolves in flames:
The prophecy of David and the Sibyl.

2. Quantus tremor est futurus,
   quando judex est venturus,
   cuncta stricte discussurus!

What trembling there will be
At the coming of the judge
Whose harsh judgment all must face!

3. Tuba mirum spargens sonum

   per sepulcra regionum,

   coget omnes ante thronum.

A trumpet will scatter its marvelous sound
Through the tombs of the lands
Bringing all before the throne.

4. Mors stupebit et natura,

Death and nature will stand amazed

cum resurget creatura, judicanti responsura.	As creation rises once more To answer him who is its judge.
5. Liber scriptus proferetur,	The book will be brought forth
in quo totum continetur, unde mundus judicetur.	Where all is recorded On which the world will be judged.
6. Judex ergo cum sedebit, quidquid latet, apparebit:	And as the judge sits, All that was hidden will be known
nil inultum remanebit.	And nothing remain unavenged.
7. Quid sum miser tunc dicturus,	What shall I then say, poor wretch,
quem patronum rogaturus, cum vix justus sit securus?	Whom turn to for support, When even the just are scarcely safe?
8. Rex tremendae majestatis, qui salvandos salvas gratis,	King of awful majesty Who saves freely those who will be saved,
salva me, fons pietatis.	Save me, spring of kindness.
9. Recordare, Jesu pie, quod sum causa tuae viae:	Remember, sweet Jesus, I am the cause of your coming,
ne me perdas illa die.	Do not abandon me on that day.
10. Quaerens me, sedisti lassus:	You sank down weary as you searched for me;
redemisti crucem passus:	You suffered the Cross to redeem me;
tantus labor non sit cassus.	Let not such pains be vain.
11. Juste judex ultionis, donum fac remissionis ante diem rationis.	Fair judge of vengeance, Make the gift of absolution Before the day of reckoning.
12. Ingemisco, tamquam reus: culpa rubet vultus meus: supplicanti parce, Deus.	I groan like an accused, I blush with guilt, Spare me, O Lord, I beg you.
13. Qui Mariam absolvisti et latronem exaudisti, mihi quoque spem dedisti.	You absolved Mary, You heard out the thief, To me as well you gave hope.

14. Preces meae non sunt dignae:
sed tu bonus fac benigne

ne perenni cremer igne.

15. Inter oves locum praesta

et ab hoedis me sequestra,
statuens in parte dextra.

16. Confutatis maledictis

flammis acribus addictis;

voca me cum benedictis.

17. Oro supplex et acclinis,

cor contritum quasi cinis:
gere curam mei finis.

18. Lacrimosa dies illa,
qua resurget ex favilla

judicandus homo reus,

Huic ergo parce, Deus:

19. pie Jesu Domine,
dona eis requiem. Amen.

My prayers are unworthy,
But you are good: have mercy on me,
Let me not be burned in eternal fire.

Let me have a place among the sheep,
Set me apart from the goats,
Set me on your right hand.

When the accursed are laid low
And consigned to bitter flames
Call me among the blessed!

I bend my knee in prayer,
I abase myself,
My heart is ground to ashes,
Have a care for my end.

That day will be a day of tears
When man rises again out of the flames,
To be accused, and to be judged.
O God, spare this man,

Sweet Lord Jesus,
Give them rest. Amen.

Offertorium

Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum de poenis inferni et de profundo lacu; libera eas de oro leonis, ne absorbeat eas tartarus, ne cadant in obscurum: set signifer sanctus Michael repraesentet eas in lucem sanctam,

quam olim Abrahae promisisti et semini ejus.

Hostias et preces tibi, Domine, laudis offerimus: tu suscipe pro animabus illis, quarum hodie

Lord Jesus Christ, king of glory, free the souls of all the faithful departed from the punishments of Hell and the deep lake; free them from the lion's mouth, and let not Tartarus suck them in, let them not fall into the dark: But let your standard-bearer, St. Michael, lead them into the holy light:
Which once you promised to Abraham and to his seed.

We offer you, Lord, the victims and prayers of praise: take them up for the sake of the souls we

memoriam facimus. Fac, eas, Domine, de morte transire ad vitam.

remember today: Lord, make them cross over from death to life,

Quam olim Abrahae promisisti et semini ejus.

which once you promised to Abraham and to his seed.

Sanctus

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Holy, holy, holy,
Lord God of Sabaoth,
Heaven and earth are full of your glory:
Hosanna in the highest.

Benedictus

Benedictus qui venit in nomine Domini. Osanna in excelsis.

Blessed is he who comes in the name of the Lord. Hosanna in the highest.

Agnus Dei

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

Lamb of God, who takes away the sins of the world: Give them rest.
Lamb of God, who takes away the sins of the world: Give them everlasting rest.

Communio

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 upon them, Lord: with your saints in eternity: for you are kind.
Lord, give them eternal rest: and let everlasting light shine upon them.
With your saints in eternity: for you are kind.

Additional Note

Dr. C. F. Maunder, Christ's College, Cambridge, has produced a version of the *Requiem* which has been performed in London and is due to be recorded by Christopher Hogwood and the Academy of Ancient Music for Decca. Dr. Maunder is also planning a book about his completion. His version of the *Requiem* uses only the original autograph as the basis for the completion, omitting S;ussmayr's Lacrimosa, Sanctus, Hosanna, and Benedictus. Maunder recomposed the Lacrimosa, based on Mozart's sketch, leading directly into an Amen fugue based on a sixteen-bar sketch discovered by Wolfgang Plath. Maunder did not attempt new versions of the Sanctus, Hosanna, or Benedictus. He reworked the orchestration using *The Magic Flute* and *La Clemenza di Tito* as the chief models.

The Author

Dr. Floyd Horton Slotterback is Assistant Professor of Music at Manchester College, North Manchester, Indiana. His study is drawn from a dissertation, *A Conductor's Analysis of Mozart's Requiem,* submitted to the Graduate Faculty of the University of Iowa in 1982 and dedicated to the memory of Don Jones (1922-69), Director of Choirs, Grinnell College.

AMERICAN CHORAL DIRECTORS ASSOCIATION

The American Choral Directors Association, founded in 1959, is a non-profit professional organization whose active membership is composed of 11,000 choral musicians from schools, colleges and universities, churches, community and industrial organizations, and professional choirs. Its general purposes are to foster and promote excellence in choral music, including performance, composition, publication, study, and research.

Through its fifty-two state and seven divisional organizations, as well as on the national level, the Association sponsors workshops, conventions, and festivals where ideas are shared and explored, problems discussed, and music is heard. Its publications program includes monographs on various specialized subjects of interest to choral directors, state and division newsletters, and the monthly *Choral Journal,* which contains articles, reviews of books, recordings, and music, as well as notices of choral activities throughout the nation.

Active membership in American Choral Directors Association is currently available at $25.00 per year. For further information, write the American Choral Directors Association, P.O. Box 5310, Lawton, Oklahoma 73504.

Through affiliation with The American Choral Foundation, ACDA members may obtain regular membership in the Foundation, including a subscription to the AMERICAN CHORAL REVIEW, for a reduced contribution of $13.50. ACDA members interested in joining the Foundation are asked to make application directly to the Foundation at 130 West 56 Street, New York, New York 10019, being sure to identify themselves as ACDA members.