

## Mozart: Requiem, K. 626

“Austrian composer, son of Leopold Mozart. His style essentially represents a synthesis of many different elements, which coalesced in his Viennese years, from 1781 on, into an idiom now regarded as a peak of Viennese Classicism. The mature music, distinguished by its melodic beauty, its formal elegance and its richness of harmony and texture, is deeply coloured by Italian opera though also rooted in Austrian and south German instrumental traditions. Unlike Haydn, his senior by 24 years, and Beethoven, his junior by 15, he excelled in every medium current in his time. He may thus be regarded as the most universal composer in the history of Western music.” (Grove)

- 1756: Baptized on January 27<sup>th</sup>, the feast day of St. John Chrysostom, the last of seven children; only he and one sister survive childhood. As a young child, he is educated by his father, Leopold, in music as well as general subjects. His first piano compositions are produced at age five.
- 1762: Little Wolfie and his sister, Nannerl, perform in Munich and Vienna for various nobility and are invited to perform at Versailles.
- 1763-73: The Mozart family is engaged in performance tours around Europe. In 1764, Mozart’s first works are published: two sonatas for piano and violin. During their trip to London, Mozart meets C.P.E. Bach. In Salzburgh, he composes an oratorio, *Die Schuldigkeit des ersten Gebots*, with Michael Haydn and another composer.
- 1768: On a year-long stay at home in Vienna, Mozart composes the Mass, K66.
- 1769: Appointed honorary Konzertmeister at the Salzburg court.
- 1770-1771: **Travels to Italy! Then five months at home: Paduan oratorio; *Regina Coeli* K108; Litany K109 and Symphony K110.**
- 1771: **The death of Archbishop Schrattenbach.**
- 1773: **Schrattenbach is succeeded by Hieronymous Colloredo, who seeks to advance the sciences but under whose authority the arts suffer. However, Mozart composes masses K167, 192 and 194, the litanies K125 and 195, the *Regina Coeli* K127.**
- 1775-77: Mozart’s output of sacred music: Masses K220, 257–9, 262 and 275, the Litany K243 and the Offertory K277, is meager: he concentrates more on instrumental and secular vocal music.
- 1781: Mozart is released from service of Colloredo “with a kick on my arse.....by order of our worthy Prince Archbishop.” Also in this year, the opera *Die Entführung aus dem Serail* has its premiere and is “the pedestal upon which his fame was hung”.
- 1782: Marriage to Constanze Weber, much to the disapproval of Leopold Mozart. “Although Mozart described Constanze as lacking wit, he also credited her with ‘plenty of common sense and the kindest heart in the world’.”
- 1783: Work on the Mass in C minor begins.
- 1784-88: Period of extreme productivity, **as well as the collaborations with librettist Lorenzo da Ponte (*Don Giovanni; Le Nozze di Figaro*).**
- 1790: Death of Emperor Joseph II and ascension of Leopold II.
- 1791: Commission of the *Requiem*; death.

## **GENESIS OF THE *REQUIEM***

July 1791: Mozart is commissioned by Count Franz von Walsegg to compose a Requiem in honor of his recently-deceased wife; however, work is postponed until October, after the completion of *La Clemenza di Tito* and *Die Zauberflöte*.

Mozart's payment was 50 ducats (more than three months' salary!)

December 5: Mozart's death

December 10<sup>th</sup>: Mozart's memorial service: The *Introit/Kyrie* are performed after being finished by Franz Jacob Freystädtler and Franz Xaver Süssmayr

\*Constanze Mozart in desperate need of money—could not reimburse Count Walsegg's down payment and no publishers were interested in buying Mozart's works

December 21<sup>st</sup>: Joseph Eybler agrees to finish the Requiem, but gives up after orchestrating half of the work (including the *Lacrimosa*); Abbè Maximilian Stadler orchestrates parts of the *Offertorium* before quitting. Finally, **Süssmayr** completes the score by late February 1792.

## **WHO WROTE WHAT?**

Mozart autographs consist of 45 sheets in three manuscripts:

### **Manuscript A (mvmts. 1-2: *Introit/Kyrie*)**

Sheets 1-5: Complete *Introit* in Mozart's handwriting

Sheets 6-9: *Kyrie* with choral sections and instrumentation by Mozart, Freystädtler and Süssmayr (errors in transposition of basset horns linked to Freystädtler's handwriting)

Sheet 10: blank

### **Manuscript B (mvmts. 3-7: *Dies Irae to Confutatis*)**

Sheets 11-32: Most principal voice parts complete with a little instrumentation by Mozart, additions by Eybler

### **Manuscript C (movements 8-10: *Lacrimosa to Hostias*)**

Sheets 33-45: 8 measures of vocal parts and instrumentation of *Lacrimosa*, with "Huic ergo parce Deus" added by Eybler

Vocal sections of *Domine Jesu Christe* and *Hostias* completed by Mozart with little instrumentation

## **Süssmayr's Contributions:**

- Completed *Lacrimosa* and claimed to have fully composed *Sanctus*, *Benedictus*, *Agnus Dei* movements
- May have had sketches provided by Mozart or Constanze, and Mozart may have instructed him to repeat *Kyrie* fugue with different text at the end of *Agnus Dei*.
- After *Hostias*, Mozart wrote "Quam olim da capo" and Süssmayr added 247 measures, possibly using instructions from Mozart or "bits of paper" provided by Constanze (only circumstantial evidence for this)

## PERFORMING FORCES

### *Vocal Forces*

SATB Soloists

SATB Chorus

### *Orchestral Forces*

2 Basses Horns (F)

2 Bassoons

2 Horns

3 Trombones

Strings

Timpani

Organ

## COMPOSITIONAL INFLUENCES: JOHANN MICHAEL HAYDN AND FLORIAN LEOPOLD GASSMANN

Although Mozart's *Requiem* deserves to be recognized on its own merits, it is interesting to note that there are striking similarities between this work and the *Requiem* settings of Florian Leopold Gassmann (1729-1774) and Johann Michael Haydn (1770-1820).

Gassmann, a student of Antonio Salieri, composed his *Requiem* setting at the end of his life, completing the Introitus and Kyrie before his untimely death, at age 45, from a fall out of his carriage. However, it is debated whether his setting is, in fact, an unfinished project or whether Gassmann intended only to set the fragment of the *Requiem* text. Whatever the case, it is important to realize the connection between Gassmann's work and Mozart's. One should stop short, however, of stating a direct influence: while Mozart was certainly aware of and an admirer of Gassmann's music, there is no solid evidence that he ever heard Gassmann's unfinished *Requiem*. Nevertheless, the connections are striking: for example, the melodies employed for the *Introit* sections of both works:

{See Score Excerpt}

If there is uncertainty regarding the level of influence that Gassmann's *Requiem* had on that by Mozart, there is no such obscurity in the question of the influence of Haydn's setting. Not only did Mozart know the Haydn *Requiem* setting, but there is substantial evidence to demonstrate that he was present at the service for which it was composed. Shortly after Mozart's and his father's return from Italy, just before the young Mozart's sixteenth birthday, the well-loved Archbishop Sigismund von Schrattenbach had died. Haydn completed a *Requiem* mass within two weeks, and both W.A. Mozart and his father, Leopold, attended and in all likelihood participated in the performance of the new setting. According to H.C. Robbins Landon, Haydn's *Requiem* is "...indisputably the direct model for Mozart's own *Requiem* written twenty years later." Some of the more striking similarities between the two settings are:

{See Score Excerpts}

## SALIENT STYLE FEATURES

### I. FORM

- Combination of Classical and Baroque forms: The Introit features a Classical ternary form, while the proceeding Kyrie is a Baroque-style fugue. (Mozart owned the complete works of Handel!)
- Also interesting is the use of a small Handelian cadential extension at the conclusion of the Kyrie.
- The structure of the fugues: The Kyrie and Quam Olim Abrahae fugues are palpably different in their structure: the former is a strict, Handelian fugue with a countersubject which is always present, while the latter is a “free fugue” (Wolff) in which the structural glue breaks down at bar 67. However, both employ stretto from the beginning. According to Wolff, “The first fugue, true to its Handelian origins, follows the customary pattern of a choral fugue, in which formal integrity and stability are guaranteed; the second, by contrast, foregoes an integrated subject and thus paves the way for the gradual dissolution of the fugal texture.”
- **HOWEVER:** Many movements are through-composed. Why? Because Requiem texts do not lend themselves to Classical schemes of development and recapitulation. (Same issue that we see in the Mass settings of Haydn and Beethoven a bit later....)
- The music is often organized according to textual structure. For example, in the “Domine Jesu” movement, a different compositional method is used for each section, as below:

### *DOMINE JESU*

TEXT	COMPOSITIONAL METHOD
Domine Jesu Christe, Rex Gloriam! (A) Libera animas omnium filium defunctorum De poenis inferni. (B) Libera mea de ore leonis. (A)	Choral, largely homophonic setting
Ne absorbeat eas tartarus, ne cadant in obscurum; (C)	Choral fugue
Sed signifier, sanctus Michael, repraesenteteas in lucen sanctam, (A)	Imitation in solo quartet
Quam olim Abrahae promisisti, et semini ejus.	Choral imitation/fugue

- Overall Unity: Structural unity is created by repeating the musical material from the Introit and Kyrie at the end of the Agnus Dei, with new text. This was an established convention, also used by Johann Michael Haydn and Florian Leopold Gassmann, not something invented by Mozart.

- Since Mozart died before completing the work past the middle of the *Lacrimosa*, it fell to Süßmayr to figure out how to create large-scale unity by bringing back motivic material from the first half of the work later on:
  - \*The bass theme in the Agnus Dei quotes the material from the Introit (bassoon bars 1-4)
  - \*The soprano theme in the Sanctus is a variation of the Dies Irae theme
  - \*The fugue in the Osanna is a variation of that from the Offertorium (?)
- Unfortunately, this was not a skill that Süßmayr possessed in abundance.
- Textual Division: The Requiem text is divided into five large sections:

**Introit-Kyrie (Requiem)**

**Sequence**

**Offertorium**

**Sanctus**

**Agnus Dei—Communion**

**The Gradual, Tract and Responsory are omitted.**

Further, the Sequence is divided into six movements, so that the breakdown of text looks like this:

PRIMARY DIVISION	SECONDARY DIVISION
Requiem	Requiem
	Kyrie
Sequence	Dies Irae
	Tuba Mirum
	Rex Tremendae
	Recordare
	Confutatis
	Lacrimosa
Offertorium	Domine Jesu
	Quam Olim
	Hostias
	Quam Olim (da capo)
<i>Sanctus</i>	<i>Sanctus</i>
	<i>Osanna</i>
	<i>Benedictus</i>
	<i>Osanna</i>
<i>Agnus Dei</i>	<i>Agnus Dei</i>
	<i>Lux Aeterna</i>
	<i>Cum Sanctis</i>

\*Italicized movements are those composed by Süßmayr

## II. TEXTURE

- Frequent alternation of pairs of voices, as demonstrated in the “Rex Tremendae” and “Confutatis” movements. Often, paired-voice texture is alternated with homophonic or imitative texture.

- As with earlier Requiem settings we've looked at, changes in texture are employed to signal textual transitions: for example, the use of a solo voice at "Te Decet Hymnus".
  - Christoph Wolff identifies three distinct textural types in the work: "homophonous" (or 'chordal'); 'cantabile'; and 'imitative'."
- There are no solo arias in this work; all solo material is in the style of a Viennese quartet.
  - Particularly compared with the Mass in C Minor, the Requiem calls for relatively little vocal virtuosity and a smaller orchestra. Under the reforms imposed by Emperor Joseph II, sacred music was essentially banned in Vienna in 1783, and Mozart's late sacred works display an appropriate modesty in terms of forces and level of virtuosity. The motet "Ave verum corpus" is a prime example of this style. According to Christoph Wolff, "The simplicity of the musical language and outward guise of "Ave verum corpus" appears to some extent to reflect the repudiation of a style of instrumentally lavish church music, but it also looks forward to a new style that was to flower in the Requiem."
- Similarly, there are no dedicated instrumental movements.
- The "Tuba Mirum" movement features a solo trombone part that recalls the use of the *corno da caccia* in the Bach B-Minor Mass.
- The orchestral role ranges from *colla parte* in the fugal passages (Baroque style) to fully independent orchestral material in the freely-composed passages (Classical style).

### III. HARMONY AND MELODY

- According to Wolff: "...the Requiem's harmonic design is the technical element that is more original, more independent of the precedent, and altogether newer than anything else in the work."
- Frequent use is made of a Major-Minor-Diminished chord progression; this can be seen all over the Requiem, but especially in the "Rex Tremendae".
- The melodic material of "Te Decet in Hymnus" is based on the ninth psalm tone.
- Dr. Christoph Wolff identified four distinct methods of harmonic procedures in the Requiem:
  - Movement by neighboring tones
  - Stepwise alternation of major and minor
  - Alternating harmonic rhythm
  - Enharmonic change

*Examples of these four processes are included in the Appendix.*

### IV. INSTRUMENTATION

- The orchestra features two basset horns. The basset horn was invented during Mozart's lifetime and was similar to the modern bass clarinet; therefore, the clarinet "color" could be achieved across a wider register.
- What is this orchestra? Not a SCRO, but heading in that direction. (Haydn has just left for London this year.)
- According to Grove,

“The make-up of the ensemble, including basset-horns, bassoons, trumpets, timpani and strings (with obbligato trombone in the ‘Tuba mirum’), but no flutes, oboes or horns, lends itself to an extraordinarily beautiful, dark-hued sound. In the ‘Rex tremendae’ and in particular the ‘Confutatis’, the orchestra represents a character in its own right.”

- The trombone is used here in association with the Apocolypse and the underworld, in accordance with German tradition. Notable use of the trombone is in the “Tuba Mirum” movement.
- There is considerable debate over whether or not Süßmayr’s completion of the instrumentation was faithful to Mozart’s intentions; this debate is explored in detail in Christoph Wolff’s text Mozart’s Requiem: Historical and Analytical Studies.

### PERFORMANCE CONSIDERATIONS

- Some conductors choose to double-dot in the “Rex Tremendae” movement; the argument is that Mozart was imitating the style of Handel, who was in turn imitating the style of the French overture.
- When deciding the length of time between each movement, take into account the harmonic language. For example, the “Confutatis” ends on an A7 chord, while the proceeding “Lacrimosa” movement begins in d minor—it would be appropriate not to take a long break between the two given the natural harmonic progression.
- Austro-Germanic Latin would be appropriate; allow time in the rehearsal process to coach diction, especially if working with less experienced singers or Recital Choir.
- You will need to make a decision regarding the use of period instruments and size of the ensemble; debate is still going as to what the ideal number of singers is.
- You will also need to decide whether or not to perform the entire work. Here the decision would probably be predicated on your ultimate goal: liturgical function (in which case you would want to present the whole work) or historical accuracy/performing Mozart’s music (in which case you would present only the movements that Mozart composed).
- Which score to use? There are several editions available:
  - The Richard Maunder edition stays the closest to Mozart’s original intentions:
    - Süßmayr’s contributions are disregarded
    - The Sanctus and Benedictus are omitted (according to Maunder, “...because their dubious craftsmanship and commonplace invention amply confirm his claim to have written these movements unaided.”)
    - An Amen section is added after the Lacrimosa, based on a sixteen-bar sketch discovered by Wolfgang Plath in the early 1960s.
    - Parts of *Die Zauberflöte* and *La Clemenza di Tito* are used as models for the orchestration.
    - The Lacrimosa, measures 9-20, are replaced with music from *Requiem* (“Pie Jesu Domine, dona eis Requiem”)
  - The Dover edition (provided in your score packet) includes Mozart’s as well as Süßmayr’s contributions and will likely be the most “familiar” to

the typical American audience. This is what you find in most commercial recordings of the *Requiem*.

- The most recent edition is that by Richard Levin (1991). This includes an Amen section which does not modulate; also, a fugue is added after the Amen and substantial revisions are made to the Benedictus and Osanna (Osanna fugue is revised and modeled after the C-Minor Mass).

The decision of what score to use will probably depend on your *ultimate goal* for performance.

## OVERALL STRUCTURE OF THE *REQUIEM*

MOVEMENT	KEY	INSTRUMENTATION	FORM	NOTES
Introitus	d minor	Tutti orchestra; SATB chorus	ABA'	A' brings back orchestral material from B in the sop. voice
Kyrie	d minor	Same as above	Fugue	Handel-style fugue
Dies Irae	d minor	Same as Introit/Kyrie but with 3 trombones doubling ATB (Süssmayr)	Through-Composed	Trombones (heralds of the Apocalypse); text-painting
Tuba Mirum	Bb Major	CdB; Fg; Tb; VI/II; Vla; SATB soli; Vc/Bs	Through-Composed	Viennese solo quartet; use of trombone
Rex Tremendae	g minor—d minor	Tutti orchestra; SATB choir	Through-Composed	Contrast of texture; paired voices
Recordare	F Major	CdB I/II; Fg I/II; Vln I/II; Vla; SATB soli; Vc;Bs	Through-Composed	Melodic material from beginning is brought back at bar 93
Confutatis	a minor—F	Tutti orchestra; SATB chorus	Through-Composed	Paired voices, then 4-part texture at “oro supplex”
Lacrimosa	d minor—D Major	Tutti orchestra; SATB chorus	Musical: ABA' Textual: AAB (but B is from the Introit)	Melodic use of basset horn; text from Introit comes back with return of initial music
Domine Jesu	g minor	CdB; Fg; Tmb I/II/III; Vln I/II; Vla; Vc; Bs; Org; SATB chorus; SATB soli	ABACA	Textual sections are denoted with different compositional tech.
Hostias	Eb Major—G Major	CdB; Fg; Vln I/II; Vla; Vc; Bs; Org; SATB chorus	2-part form: Hostias is through-composed, then return of the “Quam olim Abrahae” fugue	Contrapuntally-enlivened homophony; drastic contrast between sections
Sanctus	D Major	CdB; Fg; Hn; Tmpi; Vln I/II; Vla; Vc; Bs; Org; SATB chorus	2-part form: “Sanctus” introduction, then “Osanna” fugue	Use of D dim.7 chord in 3 <sup>rd</sup> inversion at “Pleni”—jarring! “Sanctus” intro is elided to “Osanna” fugue
Benedictus	Bb Major	CdB; Fg; Hn; Tmb I/II/III; VI I/II; Vla; Vc; Bs; Org; SATB soli; SATB chorus	2-part form: “Benedictus” is roughly ABA', then return to “Osanna” fugue”	Viennese solo quartet begins Benedictus
Agnus Dei	d minor	Tutti orchestra; SATB chorus	2-part form: Through composed “Agnus Dei”, then return of musical material from Introit/Kyrie starting at B section	Harmonic language: d min → C#dim7 → d min Dramatic dynamic changes

**STRUCTURE OF THE KYRIE FUGUE**

STRUCTURAL COMPONENT	REPRESENTATION	NOTES
Subject	<i>See score</i>	The subject and countersubject mirror one another
Countersubject	<i>See score</i>	
SECTION	SIGNIFICANT HARMONIES/KEY AREAS	NOTES
1-28	D-Bb	Subject/CS entrances at the P5, M6, octave; reversal of entrance orders and Sub/CS material
29-33	Bb-f	Last subject entrance of section (bar 32) kicks off the next section of stretto CS entrances
34-38	f-d	Stretto entrances of the CS at the 5 <sup>th</sup>
39-52	All d minor, all the time	Return to subject/CS entrances at the 5 <sup>th</sup> and octave, but with off-beat entrances. Acceleration of CS entrances starting in bar 44 leads to g#dim7 chord on “-son”, then mini-Handelian cadential extension.

## Works Cited

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*MOZART'S REQUIEM:*  
A Choral Seminar Presentation  
By  
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