

Australian Brandenburg Orchestra

MOZART REQUIEM

Paul Dyer artistic director and conductor

Taryn Fiebig soprano

Tobias Cole countertenor

Andrew Goodwin tenor

Hans-Georg Wimmer baritone

Program

Mozart Symphony No 36 in C major, *Linz*, K425

Interval

Mozart *Requiem Mass* in D minor, K626

SYDNEY City Recital Hall Angel Place

Friday 27, Saturday 28 February,

Wednesday 4, Friday 6, Saturday 7 March 2009 at 7 pm



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Wolfgang Amadeus Mozart

(1756–1791)

Symphony No 36 in C major, *Linz*, K425

Adagio – Allegro spiritoso

Andante

Menuetto – Trio

Presto

Mozart married Constanze Weber on 4 August 1782 at St Stephens Cathedral in Vienna.

Although Mozart played up the practical benefits of the marriage to convince his father (“from youth onwards unaccustomed to attend to things like laundry, clothing, etc. ... I am outright convinced that with a wife I should get on better”), the pair were in love and Mozart remained besotted with Constanze for the rest of his life.

Their first child, Raimund, was born on 17 June in the following year. Less than six weeks later his parents left him with a nurse and travelled to Salzburg, to patch up differences with Mozart’s father, Leopold, with whom relations had been frosty since the marriage. They expected to be away about a month, but ended up staying in Salzburg until the end of October. The visit included a performance of the Mass in C minor (K427), which Mozart had written in Constanze’s honour. Their return trip to Vienna took them via Linz, where Mozart decided on the spur of the moment to mount a concert with the orchestra of his friend and patron Count Thun. He wrote to his father on 31 October: “On Tuesday 4th of November I am giving a concert in the theatre here and, as I have not a single symphony with me, I am writing a new one at breakneck speed, which must be finished by that time.”

The *Linz* symphony was performed again in Vienna in 1784, and possibly also in Salzburg and Prague, where it was popular in an arrangement for piano after Mozart’s death. Mozart himself did not seem too concerned about the possibilities of performing it again, writing to his father on 20 February 1784: “The symphony is in the original score, which you might arrange to have copied some time. You can then send it back to me or even give it away or have it performed anywhere you like.”

The Mozarts enjoyed the hospitality of Count Thun for over a month. When they finally returned to pick up their child (only four months late), they found that their “poor, round, fat, and darling little boy” who looked so much like his father had died of dysentery. Leopold Mozart commented that “birth is halfway to death”, and indeed only about fifty percent of children born at this time survived infancy. A general mistrust of breastfeeding, which Mozart shared, did not help. Determined that Constanze should not breastfeed, he wrote, “I wanted the child to be brought up on water [actually gruel], like my sister and myself.” He was finally convinced to use a wet nurse, “for I should not like to have anything to reproach myself with”. Of the Mozarts’ six children, only two survived to adulthood.

What to listen for ...

Even for Mozart, always a quick worker, his claim to have composed, copied the parts and rehearsed a symphony on the scale of the *Linz* in a few days seems somewhat far-fetched, particularly as the work shows no sign of being written hastily. It is the first of his symphonies to begin with a slow introduction to the first movement, a serious and introspective preface to the spirited *Allegro*, which has percussive passages reminiscent of his “Turkish” music in *Die Entführung aus dem Serail*, written in the previous year. The innovative use of trumpets and drums in the slow *Andante* provides an air of solemnity and majesty that contrasts with the breezy *Menuett* and *Trio* and the vigorous finale.

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Wolfgang Amadeus Mozart

(1756–1791)

and

Franz Süssmayr

(1766–1803)

Requiem Mass in D minor, K626

*Farewell, my love – I kiss you millions of times
and am ever your*

Mozart

*P.S. Kiss Sophie for me. I send Süssmayr a few
good nose-pulls and a proper hair-tug and Stoll a
thousand greetings. Adieu – the hour is striking –
Farewell – We shall meet again
[quoting from The Magic Flute].*

*N.B. You probably sent the two pairs
of yellow winter stockings for the boots to the
laundry, for Joseph and I hunted for them in vain!
Adieu.*

From one of Mozart's last letters
to his wife, 8–9 October 1791

Mozart spent most of June and July 1791, a stifling Viennese summer, alone, working. Constanze, unwell as usual due to constant pregnancy, was away in the spa town of Baden with their six-year-old son Carl, awaiting the birth of their sixth child. Sometime around the middle of July, Mozart received a letter brought by a messenger, a nobleman's servant, offering him a strange commission. He was to write a requiem mass, at this time often composed to mark the death of a prominent person, but there was a catch: he was not to know the names of the person offering the commission or the person who had died. He would receive twenty-five ducats in advance and a further twenty-five on completion. It was a good fee, and extra money was always welcome, although financially he was doing well. Mozart agreed. He was not able to start straight away, however, as he had a couple of big projects happening: he had been asked to compose an opera, *La clemenza di Tito*, for the coronation of the Leopold II as King of Bohemia, which was to

take place in Prague in mid-September, and he was working hard on his opera *Die Zauberflöte* (*The Magic Flute*) for its premiere in Vienna at the end of September.

Mozart finally got started on his “mass for the dead” sometime after that, perhaps as late as the middle of November. Three weeks later, at 1 am on Monday 5 December 1791, he himself was dead at the age of thirty five, leaving the *Requiem*, his last work, unfinished. His death was almost certainly caused by an attack of rheumatic fever and the crude treatments he was given for it, both of which would have precipitated severe infection and heart failure. His illness had lasted only fifteen days.

News of Mozart's death quickly circulated and by morning a crowd had gathered outside his apartment. After a death mask was made, mourners were allowed in to see him “in a black suit, lying in a coffin, over his forehead a cowl hiding his blond hair, his hands folded over his breast”.

The weather was unseasonably mild, but by law funerals could not be held until 48 hours after death. In the early afternoon on 7 December, to the tolling of a single bell, Mozart's body was carried to St Stephen's Cathedral by four pallbearers. A cross bearer and four hooded choirboys with lanterns led the mourners: Constanze and her family, friends and colleagues of Mozart, and members of the Imperial musical household, including the composer Salieri.

Three days later a requiem mass, during which parts of the unfinished *Requiem* were sung, was held for Mozart in St Michael's church in Vienna. Over 4000 people attended a memorial service in Prague the following week, and his Masonic Lodge held a special service to honour his memory. His death was announced in newspapers across Europe. The *Vienna Times* was typical: “His works, which are loved and admired everywhere, are proof of his greatness – and they reveal the irreplaceable loss which the noble art of music has suffered through his death.” Meanwhile *Die Zauberflöte* was playing to full houses every night at the Theater auf der Wieden. Mozart was most certainly not forgotten.

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The mythology of Mozart's death

Much of the modern mythology of Mozart's life and death is reflected in Peter Schaffer's play (and movie) *Amadeus*. Yet the evidence of his letters from the last weeks of his life shows nothing of the romantic foreboding and sense of tragic destiny that we see in the movie. Rather, the picture is of an energised, witty character, full of life – a professional musician at the height of his powers getting on with his job until suddenly struck down by illness, as was so common in crowded and unsanitary Vienna at the time. And what of the lonely burial in a pauper's grave, so beloved of nineteenth-century biographers?

In 1784 Emperor Joseph II, as part of public health and welfare reforms, issued an ordinance decreeing that everyone (except the nobility and wealthy with their own vaults) was to have the same type of burial. Cemeteries were to be relocated well outside city limits; mourners were not to accompany the body to the cemetery; coffins were to be used only for the funeral; the body was to be placed in a sack, in a grave with four or six others and covered with lime to promote decomposition.

So it was that after the funeral service (about which we know nothing at all) Mozart's body was left in a small chapel to one side of the cathedral, awaiting transport to the cemetery, as health regulations stipulated that bodies were not to be taken through the streets until after dark. Even had they wanted to, mourners would not have been able to accompany his body, as it was held overnight in a mortuary at St Marx cemetery, which was too far from the city to walk.

He was buried the following morning probably in a common grave with four or five others, a "third class" (i.e. standard) burial entirely in accord with accepted practice. There were no ceremonies at the gravesite, and no priest. Only in one respect was Mozart's burial unusual: he was buried in his coffin, which had been bought by his friend Baron von Swieten. Usually the coffin was rented for the funeral and transport to the cemetery, then returned to the parish church for the next funeral.

The modern custom of tending and visiting graves was entirely unknown in Vienna at the time, and graves were not marked. Constanze visited the

cemetery about forty years later, taken there by Georg Griesinger, Haydn's first biographer. She told him that "if it were the custom here as it is in some places to collect and display the bones of the decomposed bodies, she would recognise her husband's skull among the many thousands". Thankfully this was not put to the test, as in Vienna all graves were considered leasehold and were ploughed over at least every eight years by the municipal authorities, ready for the next occupants, and any bones re-buried. By the time of Constanze's visit nothing more specific than the rows where burials had taken place in 1791 could be identified.

Afterwards

Now a widow with two young children and no income, Constanze desperately needed the money that would come from the completed *Requiem* and approached three different composers to work on it. All contributed something, but the work was finally finished by Franz Süssmayr, Mozart's occasional student and copyist, and family friend. He had helped Mozart write the recitatives for the opera *La clemenza di Tito* in the coach on the way to Prague for the premiere, and he did the first draft orchestration of some of *Die Zauberflöte*, but he was not the sharpest tack in the box. Mozart's letters contain many references to "that idiot Süssmayr" and Constanze remembered Mozart often saying to him "Ey, there you are again, like a dying duck in a thunderstorm; you won't understand that for a long time." Nevertheless, he had had the advantage of long detailed discussions with Mozart about the work, and he did manage to complete it, disguising his handwriting to look like Mozart's. It was delivered in February 1792 to its anonymous commissioner, who turned out to be a local aristocrat, Count von Walsegg. He wanted a requiem to commemorate the death of his young wife, and commissioned it anonymously because he wanted to pass it off as his own composition. In fact, he had the score re-copied, showing himself as the composer!

Constanze clearly did not regard the *Requiem* as the Count's property, as she sold a copy of it and some other scores to King Friedrich Wilhelm II of Prussia for the huge sum of eight hundred ducats,

mozart requiem

and entered into negotiations to publish it. The first performance of the completed *Requiem* was at a concert in Vienna on 2 January 1793, one of many held to raise money for Constanze and her children, most of them organised by Constanze herself. In the early days after Mozart's death she fostered the appearance of a family left destitute, to encourage attendance at her benefit concerts and to convince the Emperor to grant her a pension. Actually, their financial position at his death was not too bad, and once she began to realise the enormous asset she had in Mozart's compositions, the family was very comfortably off.

None of the four composers who contributed to completing the *Requiem* wanted their names on the score, Süßmayr modestly describing his work as "unworthy" in a letter to the publishers in 1800. It was clearly important to Constanze that it be seen as wholly by Mozart. Even when asked directly towards the end of her life she would not admit her part in having it completed.

What to listen for ...

Mozart completely orchestrated only the first movement (*Introit* and *Kyrie*). For many sections he had composed only the vocal parts, and for some of the later movements nothing by him exists at all. A number of manuscript scores of the *Requiem* exist, as well as a page of sketches by Mozart, and through great musicological detective work it has been possible to work out who wrote what for much of the *Requiem*, as listed here.

Movements composed in full by Mozart:

Introit
Kyrie

Movements drafted by Mozart and orchestrated by Süßmayr:

Sequence
Dies irae
Tuba mirum
Rex tremendae
Recordare
Confutatis
Lacrymosa
Amen



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Offertory

Domine Jesu
Quam olim
Hostias
Quam olim

Movements by Süssmayr:

Sanctus/Benedictus
Agnus Dei
Communion

Lux aeterna –
repeats music from the *Introit* and *Kyrie*
Cum sanctis – repeats the *Kyrie* fugue in full

Mozart composed by mentally laying out the structure and overall conception of the entire work before committing any of it to paper, so although much of the detail is missing from the score his intentions were reasonably apparent. Instead of a large scale work suitable for a grand occasion (remember that he did not know whose death it was to commemorate), Mozart conceived it as an introspective series of short individual movements in which the four part vocal writing is central, much as a solo voice would be in an aria or a piano in a piano concerto. This was a completely new approach to writing sacred music with no opportunities for virtuosic display and few solo sections. Vocal soloists, choir and instruments mostly work together as three different ensembles. The orchestra is small, limited to basset horns, bassoons, trumpets, trombone, timpani, strings and organ. The absence of higher wind instruments causes the sound to be solemn and muted, strongly reminiscent of the priests' music in *Die Zauberflöte*.

Mozart was one of the world's pre-eminent vocal composers, so it is not surprising that the *Requiem* shows such a strong connection between text and music. This is particularly apparent in the *Sequence*, whose text dates from the thirteenth century. Mozart set it as six separate movements and its vivid imagery of the day of judgement inspired some of his most fervent writing – the strings trembling at the prophecy of the day of wrath in the *Dies irae*, the sepulchral trombone in the *Tuba mirum*, the almost unbearable cry for salvation in the *Rex tremendae*. Even as he lay dying, Mozart

attempted to mouth the sound of the timpani in the *Confutatis* ("the wicked are confounded"). Perhaps the most heart-wrenching moment of the piece is the *Lacrimosa*, of which Mozart wrote only the first eight bars. The harmonies of its first bar are identical to those of the first bar of the opening *Introit*. For the last movement, *Lux aeterna luceat eis* ("may eternal light shine on them"), Süssmayr, apparently following Mozart's outline, repeats the music of the first movement. This underlines the sense of eternity in the words and gives the work an overall continuity and stability.

Mozart was a great admirer of Handel's vocal compositions and, in fact, the musical material (harmonic progressions and melody) of the *Introit* takes as its starting point the opening of Handel's *Funeral Anthem for Queen Caroline* (HWV 264). The fugue in the *Kyrie* comes from the *Dettingen Te Deum* (HWV 265), and the influence of JS Bach, whose works Mozart had studied in depth, can also be heard there.

A number of composers have attempted to reconstruct the *Requiem*, but for these performances the Australian Brandenburg Orchestra has chosen to use the score in the form completed by Süssmayr. The musicologist Christoph Wolff sums up its importance: "this score is unique in representing and embodying in its physical fabric the original and essential musical truth of the unfinished work. ... it draws us spellbound into the situation of the last days of 1791: into the oppression weighing upon Mozart's family and friends as they looked on the unfinished *Requiem* and faced the responsibility of dealing with their daunting musical legacy – only too conscious that they could not do it."

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Introit – Mozart

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.
Dona eis, Domine, requiem aeternam:
et lux perpetua luceat eis.

Kyrie – Mozart

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

Sequence – Mozart & Süßmayr

1. Dies irae

Dies irae, dies illa
solvat saeculum in favilla:
teste David cum Sibylla.
Quantus tremor est futurus,
quando iudex est venturus,
cuncta stricte discussurus!

2. Tuba mirum

Tuba mirum spargens sonum
per sepulcra regionum,
coget omnes ante thronum.

Mors stupebit et natura,
cum resurget creatura,
judicanti responsura.

Liber scriptus proferetur,
in quo totum continetur,
unde mundus iudicetur.

Judex ergo cum sedebit,
quidquid latet, apparebit,
nil inultum remanebit.

Quid sum miser tunc dicturus?
quem patronum rogaturus,
cum vix justus sit securus?

3. Rex tremendae

Rex tremendae majestatis,
qui salvandos salvas gratis,
salve me, fons pietatis.

Grant them eternal rest, Lord,
and let perpetual light shine on them.
Praise to you, God, in Zion,
and homage will be paid to you in
Jerusalem.

Hear my prayer,
to you all flesh will come.
Grant them eternal rest, Lord,
and let perpetual light shine on them.

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

Day of wrath, day that
will dissolve the world in ashes,
as foretold by David and the Sibyl.
There will be great trembling
when the judge descends from heaven
shattering every grave.

The trumpet will send its wondrous sound
throughout the sepulchres of the region,
and gather all before the throne.

Death and nature will be astounded,
when all creation rises again,
to answer the judgement.

A book will be brought forth,
in which all will be written,
by which the world will be judged.

When the judge will sit,
what is hidden will be revealed,
nothing will remain unavenged.

What shall a wretch like me say?
To what patron will I plead,
when even the just need mercy?

King of tremendous majesty,
who freely saves those worthy ones,
save me, source of piety.

1791 MOZART'S LAST YEAR

4 March Mozart gives his last public concert in Vienna, playing the Piano Concerto K595

April Mozart petitions for the unpaid post of assistant to the *Kapellmeister* of St Stephen's Cathedral with the promise of *Kapellmeister* when the current one dies

9 May Appointed adjunct *Kapellmeister*

4 June Constanze goes with son Karl to Baden

17 June Mozart completes the motet *Ave verum corpus*

Mid-July Mozart receives a commission for a requiem mass

Also mid-July Receives a commission to compose the opera, *La clemenza di Tito*, for the coronation on 6 September of Leopold II as King of Bohemia in Prague

26 July Sixth child, Franz Xaver, born in Vienna

28 August Mozart, Constanze and Süßmayr leave for Prague

5 September Finishes *La clemenza di Tito*

6 September Mozart conducts premiere of *La clemenza di Tito*

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4. Recordare

Recordare, Jesu pie,
quod sum causa tuae viae;
ne me perdas illa die.

Quaerens me, sedisti lassus,
redemisti crucem passus:
tantus labor non sit cassus.

Juste judex ultionis,
donum fac remissionis
ante diem rationis.

Ingemisco, tamquam reus:
culpa rubet vultus meus;
supplicanti parce Deus.

Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

Preces meae non sunt dignae:
Sed tu bonus fac benigne,
ne perenni cremer igne.

Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

Remember, faithful Jesus,
because I am the cause of your suffering;
do not forsake me on that day.

Faint and weary you have sought me,
redeemed me, suffering on the cross;
may such great effort not be in vain.

Just judge of vengeance,
grant me the gift of absolution
before the day of reckoning.

I moan, as one who is guilty:
my face grows red with shame;
spare this suppliant, oh God.

You, who forgave Mary,
and listened to the thief,
give me hope also.

My prayers are unworthy,
but you, good Lord, look kindly on me,
lest I burn in the eternal fire.

Among the sheep offer me a place,
and separate me from the goats,
guiding me to your right hand.

5. Confutatis

Confutatis maledictis,
flammis acerbis addictis,
voca me cum benedictis.
Oro supplex et acclinis,
cor contritum quasi cinis:
Gere curam mei finis.

After the accursed are silenced,
given up to the bitter flames,
call me among the blessed.
Kneeling and bowed down I pray,
my heart contrite as ashes:
help me at my end.

6. Lacrimosa – Mozart, first 8 bars only

Lacrimosa dies illa,
qua resurget ex favilla,
judicandus homo reus.
Huic ergo parce Deus.

Pie Jesu Domine,
dona eis requiem. Amen.

That sorrowful day
when from the ashes shall arise,
man to be judged.
Spare us by your mercy, Lord.

Faithful Lord Jesus,
grant them rest. Amen.

Offertory – Mozart & Süßmayr

1. Domine Jesu

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni
et de profundo lacu:
libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum:
sed signifer sanctus Michael

Lord Jesus Christ, King of glory,
free the souls of the faithful
departed from the pains of hell
and the deep pit:
deliver them from the lion's mouth,
do not let Tartarus swallow them,
nor let them fall into darkness:
may the standard-bearer, Saint Michael,

mozart requiem

repraesentet eas in lucem sanctam:
Quam olim Abrahae promisisti
et semini ejus.

bring them into the holy light
as you promised Abraham
and his descendants.

2. Hostias

Hostias et preces tibi, Domine,
laudis offerimus;
tu suscipe pro animabus illis,
quaram hodie memoriam facimus;
fac eas, Domine,
de morte transire ad vitam.
Quam olim Abrahae promisisti
et semini ejus.

Sacrifices and prayers of praise, Lord,
we offer to you;
accept them on behalf of those souls
we remember today;
and let them, Lord,
pass from death to life,
as you promised Abraham
and his descendants.

Sanctus – Süßmayr

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 – Süßmayr

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 – Süßmayr

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

Lamb of God, who takes away
the sins of the world,
grant them rest.

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

Lamb of God, who takes away
the sins of the world,
grant them rest.

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

Lamb of God, who takes away
the sins of the world,
grant them eternal rest.

Communion – Süßmayr

Lux aeterna luceat eis,
Domine,
cum sanctis tuis in aeternum,
quia plus es.
Requiem aeternum dona eis, Domine.

May eternal light shine upon them,
Lord,
with your saints in eternity,
for you are merciful.
Grant them eternal rest, Lord.

Program notes and timeline © Lynne Murray 2009

Chamber organ preparation by Peter Jewkes

Fortepiano preparation by Geoffrey Pollard

Special thanks to St Mary's Cathedral College for the use of the beautiful,
historic Chapter Hall for rehearsals

Special thanks to the Orchestra of the Antipodes
for the use of their B-flat trumpet crooks

1791 MOZART'S LAST YEAR

Mid-September

Leaves Prague and
returns to Vienna;
works on *Die Zauberflöte*
(*The Magic Flute*)

30 September

Conducts premiere
of *Die Zauberflöte*

Early October

Completes Clarinet
Concerto in A major
K622; probably starts
work on the *Requiem*;
Constanze in Baden
again, returning in late
October

15 November

Completes Masonic
cantata *Laut verkünde
unsre Freude* (*Loudly
proclaim our joy*) K623

17 November

Conducts performance
of the cantata at his
Masonic lodge

20 November

Becomes ill

5 December

Mozart dies at 12.55 am

7 December

Funeral at St Stephen's
Cathedral, Vienna

8 December

Burial in St Marx
Cemetery

10 December

Parts of the *Requiem*
performed at a memorial
service for Mozart at
St Michael's church,
Vienna

February 1792

Süßmayr completes
the *Requiem* for Count
Walsegg; Constanze
keeps two copies

2 January 1793

First performance of the
completed *Requiem* at
a concert arranged by
Baron van Swieten for
Constanze's benefit