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## St. Paul's Music presents

### Requiem in D Minor - Wolfgang Amadeus Mozart (1756 - 1791)

St. Paul's Choir with Orchestra Indianapolis  
Sunday at 4:00 p.m., March 20, 2011

#### Ave verum corpus, K 618

Ave, ave, verum corpus natum  
de Maria Virgine:  
vere passum, immolatum  
in cruce pro homine:  
cujus latus perforatum  
unda fluxit et sanguine:  
esto nobis praegustatum,  
in mortis examine.

Hail the true body, born  
of the Virgin Mary:  
You who truly suffered and were sacrificed  
on the cross for the sake of man.  
From whose pierced flank  
flowed water and blood:  
Be a foretaste for us  
in the trial of death.

#### Requiem, K 626

##### Introit - Kyrie

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.  
Te decet hymnus, Deus, in Sion,  
et tibi redetur votum in Jerusalem.  
Exaudi orationem meam.  
Ad te omnis caro veniet.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

Lord, grant them eternal rest,  
and let the perpetual light shine upon them.  
Thou shalt have praise in Zion, oh God,  
and homage shall be paid to Thee in Jerusalem. Hear  
my prayer.  
All flesh shall come before Thee.  
Lord, grant them eternal rest,  
and let the perpetual light shine upon them.

Kyrie eleison;  
Christe eleison.

Lord, have mercy upon us;  
Christ, have mercy upon us.

##### Dies irae

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

This day, this day of wrath  
shall consume the world in ashes,  
as foretold by David and the Sibyl.  
What trembling there shall be  
when the judge shall come  
to weigh everything strictly.

## Tuba mirum

Diane Hayes, Soprano; Mark Stoner II, Alto; Brandon Lowe, Tenor; Harry R. Mamlin III, Bass

Tuba mirum spargens sonum  
per sepulchra regionum  
coget omnes ante tronum.  
Mors stupebit et natura,  
cum resurget creatura  
judicanti responsura.  
Liber scriptus proferetur  
in quo totum continetur,  
unde mundus judicetur.  
Judex ergo cum sedebit  
quidquid latet apparebit,  
nil inultum remanebit.  
Quid sum miser tunc dicturus,  
quem patronum rogaturus  
cum vix justus sit securus?

The trumpet, scattering its awful sound  
across the graves of all lands,  
summons all before the throne.  
Death and nature shall be stunned  
when mankind arises  
to render account before the judge.  
The written book shall be brought  
in which all is contained  
whereby the world shall be judged.  
When the judge takes his seat  
all that is hidden shall appear,  
nothing will remain unavenged.  
What shall I, a wretch, say then?  
To which protector shall I appeal  
when even the just man is barely safe?

## Rex Tremendae

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

King of awful majesty,  
who freely savest those worthy of salvation,  
save me, fount of pity.

## Recordare

Recordare, Jesu pie,  
quod sum causa tuae vitae,  
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 hoedis me sequestra,  
statuens in parte dextra.

Remember, gentle Jesus,  
that I am the reason for Thy time on earth,  
do not cast me out on that day.  
Seeking me, Thou didst sink down early,  
Thou hast saved me by enduring the cross,  
such travail must not be in vain.  
Righteous judge of vengeance,  
award the gift of forgiveness  
before the day of reckoning.  
I groan, like the sinner that I am,  
guilt reddens my face,  
Oh God, spare the supplicant.  
Thou, who pardoned Mary  
and heeded the thief,  
hast given me hope as well.  
My prayers are unworthy,  
but thou, good one, in pity  
let me not burn in the eternal fire.  
Give me a place among the sheep  
and separate me from the goats,  
let me stand at Thy right hand.

## Confutatis

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

When the damned are cast away  
and consigned to the searing flames,  
call me to be with the blessed.  
Bowed down in supplication I beg Thee,  
my heart as though ground to ashes:  
help me in my last hour.

## Lacrymosa

Lacrymosa dies illa  
qua resurget ex favilla  
judicandus homo reus;  
huic ergo parce Deus.  
Pie Jesu, Domine,  
dona eis requiem. Amen.

Oh this day full of tears  
when from the ashes arises  
guilty man, to be judged:  
Oh Lord, have mercy upon him.  
Gentle Lord Jesus,  
grant them rest. Amen.

### 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 signifier sanctus Michael  
repraesentet eas in lucem sanctam,  
quam olim Abrahae promisisti  
et semini ejus.

Lord Jesus Christ, king of glory,  
deliver the souls of the faithful departed  
from the pains of hell  
and the bottomless pit.  
Deliver them from the jaws of the lion,  
lest hell engulf them,  
lest they be plunged into darkness;  
but let the holy standard-bearer Michael  
lead them into the holy light,  
as Thou didst promise Abraham  
and his seed.

### Hostias

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

Lord, in praise we offer to Thee  
sacrifices and prayers,  
do Thou receive them for the souls of those  
whom we remember this day:  
Lord, make them pass  
from death to life,  
as Thou didst promise Abraham  
and his seed.

### Sanctus

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

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

### Benedictus

Diane Hayes, Soprano; Alexandra Medley, Mezzo Soprano; Elwood Black, Tenor; Patrick havens, Bass

Benedictus qui venit in nomine Domini.  
Osanna in excelsis.

Blessed is He who cometh 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 takest away the sins of the world,  
grant them rest.  
Lamb of God, who takest away the sins of the world,  
grant them everlasting rest.

Lux aeterna luceat eis, Domine,  
cum sanctis tuis in aeternam,  
quia pius es.  
Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.  
Cum sanctis tuis in aeternam,  
quia pius es.

May eternal light shine upon them, O Lord,  
with Thy saints forever,  
for Thou art good.  
Lord, grant them eternal rest,  
and let the perpetual light shine upon them.  
With Thy saints for ever,  
because Thou art good.

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You are invited to a reception in the Lilly Room located down the hall to your left.

## Mozart Requiem Program Notes

In December of this year, we will mark the 220<sup>th</sup> anniversary of the death of Wolfgang Amadeus Mozart. Mozart's prolific output offers much to appreciate, from large-scale operas and symphonies to intimate chamber music. In all of Mozart's body of work, probably no one piece has engaged the imagination of more people than the *Requiem*. Besides its striking beauty, the *Requiem* carries a tale surrounding its beginning and completion that can never be fully known but which has caused much hypothesis and dramatization.

During the second half of 1791, the 35-year-old Mozart was awash in commissions and was working at full capacity. Early in September, he presented a new opera, *La Clemenza di Tito*, to be performed in Prague to celebrate the coronation of the Emperor Leopold II. At the end of September, another opera premiered in Vienna, *Die Zauberflöte* (*The Magic Flute*). In the following month, he completed the Clarinet Concerto and in November he composed and conducted a cantata for his Masonic Lodge. Mozart's prospects looked bright: he expected that within a year or so he would be named Kapellmeister of St. Stephen's Cathedral in Vienna, a position which carried prestige and a considerable salary. During part of that fall, his wife Constanze was away at the spa in Baden recuperating from an infection, and his letters to her were playful and affectionate. From September on, Mozart also worked, when he could, on what would be his last commission, the *Requiem*.

The origin of this commission was unusual in itself. In February 1791, a minor nobleman, the Count Wallsegg von Stuppach, had lost his adored young wife from acute fever. Stuppach is a small town 45 miles or so from Vienna, but the Wallsegg family was wealthy by virtue of mineral deposits (gypsum) on their estates. In his leisure, the Count was amused by commissioning works from composers, recopying the scores in his own handwriting, having orchestral musicians perform the scores for his friends, and then asking his friends to guess the composer. His friends would generally indulge him, upon inspection of the music, by guessing that he himself was the composer.

The Countess Wallsegg had been a child actress, was married when she was just under 16, and was reputedly beautiful. She died at 20, and her husband was devastated. He decided to erect an elaborate monument to her memory near the Castle Stuppach, and also to commission a Requiem to be performed annually on the anniversary of her death. In keeping with his desire for secrecy regarding his commissions, he approached Mozart in July through an intermediary, later determined to be the manager of his mining operations. He offered a handsome fee for a Requiem, on the condition that Mozart relinquish all rights to its performance and make no attempt to determine who the purchaser was. After consulting with Constanze, Mozart accepted the commission and received a down payment of 50% of the fee. He explained to the messenger that he had other work to finish first, and as things worked out, he did not actually begin work on the *Requiem* until September.

By the time Mozart had finished the operas and other works mentioned above and could devote significant time to the *Requiem*, it was November. That month, a viral epidemic swept Vienna, and whether or not his heavy work pace played a part, Mozart fell ill, and by November 20 was confined to bed. He deteriorated fairly rapidly, soon losing the ability even to hold a pen, and died shortly after midnight on December 5.

Mozart's death put the grieving Constanze in financial difficulty. Their household had never been fiscally prudent, and there was very little money to support her and their two sons, Karl and the infant Franz. Constanze was well aware that her husband had begun the *Requiem* and that he had accepted 50% of the fee. If the *Requiem* was not delivered, she would have to refund the down payment, which she did not have. If the *Requiem* were to be completed somehow and delivered as the work specified (a Requiem by Mozart), she could receive the remaining 50% of the fee. The situation provided incentive both to have the *Requiem* completed and to emphasize to the world that it was Mozart's creation and any completion work was immaterial. Constanze approached Joseph Leopold von Eybler, a Viennese musician known to Mozart, as early as December 21, little more than two weeks after her husband's death, with the monumental request to complete the work.

At the time Mozart died, the *Requiem* was nowhere near finished. A complete Requiem Mass consisted of the Ordinary parts of the Mass (the Kyrie, Sanctus/Benedictus, and Agnus Dei), supplemented by sections proper for the funeral service, including the Introit, Offertory, and Communion, plus a Sequence preceding the Offertory. This text and form of the Requiem service was retained in Roman Catholicism until the reforms of the second Vatican Council in the 1960's.

The score of the *Requiem* that lay on Mozart's desk at his death consisted of a complete Introit (*Requiem aeternam*) and the vocal parts and bass line of the Kyrie, the Offertory (*Domine Jesu, Hostias*), and the Sequence except for the *Lacrymosa* (*Dies Irae, Tuba Mirum, Rex Tremendae, Recordare, Confutatis*). The final section of the Sequence, the *Lacrymosa*, consisted of only the first eight measures. What was not written were the orchestral parts for all the above (except the completed Introit), the remainder of the *Lacrymosa*, and any of the Sanctus/Benedictus, Agnus Dei, and Communion (*Lux Aeterna*).

Scholars believe that although Mozart was buried in an unmarked grave and his interment was unattended (not as uncommon a practice then as we might imagine today), a memorial Mass was held on December 10 in Vienna and that the first section (Introit and Kyrie) of the *Requiem* was performed. Hence the Kyrie orchestration was apparently completed soon after Mozart's death by someone whose identity remains unknown.

Eybler initially agreed to finish the *Requiem* by the coming Lent (March), but after orchestrating the sections of the Sequence that had vocal and bass parts, he withdrew from the assignment and returned the score to Constanze. There remained most of the *Lacrymosa*, the Sanctus/Benedictus, Agnus Dei, and Communion. Constanze turned to a family friend who had been one of Mozart's pupils, the 25-year-old Franz Xaver Süssmayr, to finish the *Requiem*. Much speculation has swirled over the years as to whether, in creating the remaining movements, Süssmayr had access to any unknown notes that Mozart might have left, or whether on his deathbed the semi-conscious Mozart conveyed ideas as to the work's completion. Süssmayr wrote in a letter, in 1800, that he himself was the author of the remaining movements. He did use some themes from earlier in the piece when writing the Agnus Dei and the Communion.

Süssmayr's completion of the work in February 1792, with his exact inspiration unknown, was eventually delivered to the agent of Count Wallsegg, was represented as having been written by Mozart, and Constanze was paid the remainder of the fee. In his usual manner, the Count recopied the score in his own handwriting, and prominently inscribed his name at the top as the author. If Constanze Mozart had honored the contract that her husband had executed with the Count, it is probable that the *Requiem* would have remained unknown to all but the Count's circle and ultimately would have been lost to history, like most of his other commissions. Stuppach was an out of the way place.

However, Constanze did not honor the contract. She had had copies of the *Requiem* made, and while the Count was recopying his score, Constanze sold one of her copies to King Friedrich Wilhelm II of Prussia (who had requested some of Mozart's music after learning of his death). She arranged to have the *Requiem* performed in Vienna even before the Count was able to arrange a performance in Stuppach, and she received financial remuneration estimated at three to four times the amount of the original commission fee. The Count learned of the performance, but he was hard-pressed to sue for breach of contract because he had represented the *Requiem* as his own work and in a suit he would be exposed. As it happened, the Count had the *Requiem* performed only twice in honor of his Countess.

Scholars have criticized technical errors in the orchestration completed by Süssmayr over the years, and some have made corrections to it. A significant development in understanding the *Requiem* occurred in the 1960's when a German musicologist studied a single page in the Berlin State Library containing several musical sketches in Mozart's handwriting. Through a process of reasoning and deduction, he plausibly asserted that one of the sketches was for the "Amen" in the *Lacrymosa*. This "Amen" is a fugue, rather than Süssmayr's simple ending, and modern completions of the *Lacrymosa* have been written incorporating this fugue. While it once was thought that the *Lacrymosa*, containing only eight measures, was Mozart's very last compositional effort, it is now believed that he stopped work on it in order to work out the details of the fugue, and went on to other sections. With the fugal "Amen" in place, each major section of the *Requiem* written by Mozart (Introit/Kyrie, Sequence, Offertory) ends with a fugue, which was a style prevalent at that time. Süssmayr incorporated a very brief fugue (*Osanna*) in the Sanctus/Benedictus, and returned to one of Mozart's in the Communion.

The first published edition of the *Requiem* (by Breitkopf and Härtel) appeared in 1799. By that time speculation already existed about how much the piece owed to Mozart himself; throughout her life, Constanze minimized the efforts of Eybler and Süssmayr. It was very popular immediately, and has remained popular. The Mozart *Requiem* was performed in December 1840 when Napoleon's remains were placed in their opulent setting in St. Louis des Invalides in Paris. Since 1945, it has been performed annually in Dresden's Frauenkirche on the anniversary of that city's bombardment. It was performed at a memorial Mass in Boston in January 1964 celebrated by Cardinal Cushing in honor of President Kennedy. On September 11, 2002, there were approximately 200 performances of the *Requiem* or parts of it in 20 of the earth's 24 time zones, many beginning exactly at 8:46 a.m. in commemoration of the attacks on the World Trade Center. Though Mozart left it incomplete, the work is as beloved as any of his works, and because he left it incomplete, it has seized the popular imagination as none other of his works has.

The *Ave Verum Corpus* was written in June 1791 as a gift to the choirmaster of the church in Baden, where Constanze had spent part of her latest pregnancy. It is a brief work and remains one of Mozart's most popular motets. It marked Mozart's return to sacred writing after a gap of over ten years.

Chuck Roemer

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