



LOUISVILLE
ORCHESTRA



MOZART REQUIEM

Friday, October 26, 2018 at 11 am

Teddy Abrams, Conductor

Monteverdi

Vespro della Beata Vergine “Vespers of 1610”,

SV 206 and 206a (excerpts)

Mozart

Requiem in D Minor, K. 626

MOZART REQUIEM

While a Requiem Mass and Vespers are part of Catholic church liturgical rites, they serve very different purposes. A Requiem Mass is a mass for the dead and Vespers is the evening prayer. Both have specific text and order although there can be some variation depending on the location. For example, in Eastern Orthodox and Greek Catholic Churches, the Requiem includes all materials normally found in the All-Night Vigil including the Vespers. Vespers dates back to the earliest days of the Catholic Church while the polyphonic Requiem Mass dates back to the latter half of the 15th century with a setting by Johannes Ockeghem. Earlier versions of the Requiem Mass exist but the liturgy wasn't standardized until the Council of Trent (1545-63). Some of the most famous Requiem Masses are by [Mozart](#), [Verdi](#), [Fauré](#) with variants by [Brahms](#) and [Britten](#).

The Composers

Claudio Monteverdi (1567—1643)



Claudio Monteverdi (1567 -1643) was born in 1567 in Cremona, Italy. His father Baldessare was a barber-surgeon and as a child, Claudio was taught by the maestro di cappella of the Cathedral in Cremona. While in his teens, Monteverdi published collections of motets and madrigals and by 1590, he was working in the **Gonzaga court** as a viol player. The Gonzaga court ruled in Mantua for nearly 400 years (1328 – 1708) and Vincenzo I (Monteverdi's initial employer) was a patron of the arts. During this time, Monteverdi met some of the most influential musicians and composers of the day including Giaches de Wert, a Flemish madrigal composer.

Monteverdi married around 1599 eventually have three children (two survived) but his wife died in 1607. He became maestro di cappella for the duke in 1602 and continued to publish madrigals – many of which exhibited Monteverdi's mastery of dissonance that occasionally drew the ire of conservatives. In 1607, Monteverdi composed his opera [*L'Orfeo*](#), the oldest opera still be produced today. Based on the Greek mythological story of Orpheus, *L'Orfeo* allowed Monteverdi the opportunity to broaden the operatic genre. But the loss of his wife sent Monteverdi into a deep depression and his relationship with the Gonzagas became strained. In 1613, Monteverdi became the maestro di cappella for St. Mark's in Venice and took to completely revitalizing the music in the basilica (this also allowed him to leave the Gonzaga court). While in Venice, Monteverdi wanted more variety in opera and madrigals and his work began to reflect this break with tradition. Differing rhythms and harmonies, the sounds of nature, and a genuine attempt at realism (including sounds of nature) became part of Monteverdi's compositional canon. In his dramatic cantata [*Il Combattimento di Tancredi e Clorinda*](#) (1624), Monteverdi employed all of these techniques.

In 1632, Monteverdi became a priest and though his compositional output slowed to a degree, he saved his masterpieces for his final works; [*Il ritorno d'Ulisse in patria*](#) (*The Return of Ulysses to his Homeland* - 1640) and [*L'incoronazione di Poppea*](#) (*The Coronation of Poppea* – 1643). Both operas highlighted Monteverdi's compositional style and departure from old norms and *Coronation* is still regularly performed around the world. Monteverdi died in Venice in 1643 at the age of seventy-six.



Bust of Poppea

Wolfgang Mozart

(1756—1791)



Mozart circa 1780

Wolfgang Amadeus Mozart (baptized Johannes Chrysostomus Wolfgangus Theophilus Mozart) **(1756 -1791)** was born in Salzburg, Austria on January 27, 1756 to **Leopold Mozart** and his wife, Anna Maria Pertl. Leopold was a successful composer, violinist and assistant concertmaster at the Salzburg court. Wolfgang began composing minuets at the age of 5 and symphonies at 9. When he was 6, he and his older sister, Maria Anna (“**Nannerl**”), performed a series of concerts for European royalty including Empress Maria Theresa (mother of Marie Antoinette). Both children played the keyboard, but Wolfgang became a violin virtuoso as well.

From 1763-66, the Mozart children displayed their talents to audiences in Germany, Paris, the court in Versailles, and London. It was in London where Wolfgang wrote his first symphonies and began his friendship with **Johann Christian Bach**, son of Johann Sebastian Bach, who became a great musical influence on the young composer.

In Paris, the young Mozart published his first works, four sonatas for clavier with accompanying violin. In 1768 he composed his first opera and the following year toured throughout Italy. While the tour did not produce the employment that Leopold had hoped for his son, it did produce several operas as well as one of the most performed pieces of Mozarts's earliest works [Exultate, jubilate.](#)



In 1777, Mozart traveled to France with his mother and the following year composed the Paris Symphony but he could not find a permanent position. While in Paris, his beloved mother died. [Symphony No. 31](#) “Paris” holds a unique place in Mozart orchestration as it is the first use of clarinets and Mozart reveled in a full woodwind complement as well as brass and timpani.

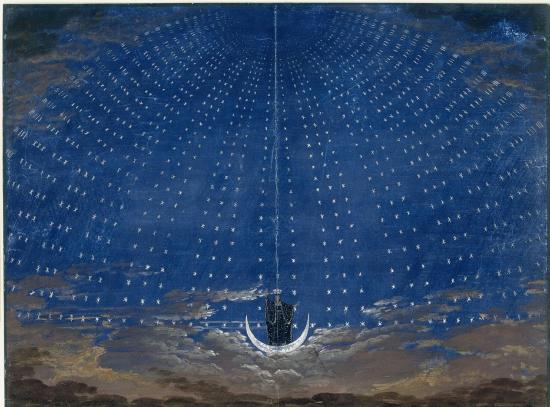


Constanze Mozart circa 1782

Upon his return to Salzburg, Mozart was given the position of court organist and produced a series of church works including the [Coronation Mass](#). He was commissioned to compose a new opera for Munich, [Idomeneo](#) (1781), proving that he was also a master of *opera seria* (serious or dramatic opera). In 1781, Mozart returned to Vienna and was commissioned to compose [The Abduction from the Seraglio](#) (premiered in 1782). His success garnered the attention of Emperor Joseph II who encouraged Mozart and later hired him as his court composer. In 1782, Mozart married **Constanze Weber**, much to his father's dismay.

In 1786 came some of Mozart's greatest successes with the opera [The Marriage of Figaro](#) composed for the Vienna Opera, as well as his piano concerts and string quartets dedicated to his “dear friend” **Joseph Haydn**. *The Marriage of Figaro* was the first of three operatic collaborations with Italian poet Lorenzo da Ponte, the other two being [Don Giovanni](#) and [Così fan tutte](#). *The Marriage of Figaro* was based on the second of the Beaumarchais Figaro trilogy plays; *Le Barbier de Séville*, *La Folle Journée, ou Le Mariage de Figaro* and *La Mère coupable*.

Mozart's fame began to disappear after *Figaro*. The nobility and court grew increasingly nervous about his revolutionary ideas portrayed in *Figaro*. He sank into debt and received some financial assistance from fellow Freemason, Michael Puchberg (Mozart was a member of the Masons since 1784 and remained an out-



The arrival of the Queen of the Night. Stage set by Karl Friedrich Schinkel for an 1815 production

spoken member until his death).

Mozart's final opera, *Die Zauberflöte* (*The Magic Flute*) was completed in 1791 and was produced in Vienna. Written with his friend Emanuel Schikaneder, *The Magic Flute* was written in the style of singspiel; a style of uniquely German theater with singing and spoken dialogue. Based on the singspiel Oberon, *The Elf King* by Sophie Seyler, *The Magic Flute* also became known for its references to Masonic fundamentals (both Mozart and Schikaneder were Masons) and Enlightenment philosophy. The opera has all the elements of a fairy tale with mythical creatures, enchanted beings, a princess in distress and the prince who saves her.

The Mozarts' finances continued to plague them although Mozart completed multiple works in his final year

including the above mentioned opera *Die Zauberflöte*, his [final piano concerto](#) (K. 595), a [clarinet concerto](#) (K. 622), his [final string quintet](#) (K. 614), the motet [Ave verum corpus](#) (K. 618) and his unfinished [Requiem](#) (K. 626). In 1791, an ill Wolfgang was commissioned to compose a requiem but he was never able to complete it. He died on December 5, 1791. There has been much speculation about the circumstances and causes of his death. Recent research suggests that Mozart died of inflammatory rheumatic fever, a condition he'd had earlier in his life and was also very common at the time. Mozart was buried in an unmarked grave at the cemetery of Saint Marx, a Viennese suburb. Much has been made of this as well but at the time, such burial was required for all Viennese except those of noble or aristocratic birth.



Mozart circa 1789

Mozart excelled in every form in which he composed and perfected the grand forms of symphony, opera, string quartets, and concertos that marked the classical period in music. In his operas, Mozart's uncanny psychological insight was unique. His music informed the work of the later Haydn as well as the next generation of composers, most notably Ludwig van Beethoven. Mozart's life and his compositions continue to this day to exert a particular fascination for musicians and music lovers alike.



The Works

Monteverdi—Vespro della Beata Vergine “Vespers of 1610”, SV 206 and 206a

From the [Boston Baroque program notes by Martin Pearlman](#):

I. Deus in adjutorium: In this introductory movement, the chorus chants the text on one chord, while the instruments play music from the opening toccata of Monteverdi’s opera *Orfeo* (1607). Right from the beginning he is mixing sacred and secular styles.

II. Dixit Dominus: The opening of this psalm is based on the notes of the chant, which underlies much of the music in this movement. Moments of choral declamation on a single chord (*falso bordone*) and particularly brief instrumental interludes (*ritornelli*) accentuate the sectional divisions of the movement.

III. Nigra sum: This sensual poem from the *Song of Solomon* had long been associated allegorically with Mary. It is the only true solo song in the Vespers.

IV. Laudate pueri: As in other psalms, this piece opens with music based on the appropriate plainchant for this text. The chant is most clearly heard during the ensuing solo sections, when it is sung, in our performance, by sections of the choir against the more elaborate music of the soloists. The movement ends with a remarkable diminuendo, in which the voices of the choir successively drop out, leaving only two tenor soloists to finish the piece — a 17th-century Farewell Symphony.

V. Pulchra es: Like the previous motet, this sensuous love duet is from the *Song of Solomon*.

VII. Laetatus sum: The memorable “walking bass” at the opening returns periodically to form strophes which organize this movement.

VIII. Nisi Dominum: In this psalm, the chorus separates into two choirs of five voice parts each. Throughout the movement, one tenor part in each choir sings the plainchant *cantus firmus* in longer notes.

X. Lauda Jerusalem: Here are two separated choirs of three voice parts each. Between the choirs, a group of tenors repeats the plainchant as a *cantus firmus*.

XI. Sonata sopra Sancta Maria: This is the only real instrumental piece in the whole Vespers. Over the unfolding virtuosic instrumental music, the sopranos of the chorus repeat a phrase of plainchant eleven times, the repetitions sometimes coinciding with and sometimes overlapping the orchestral phrases. The changes of meter in this piece are complex and fascinating.

XII. Ave maris stella: In this hymn, a “modern” chant peculiar to the liturgy in Mantua is used as a melody line and is sung by two separated choirs, as well as by soloists. Although instrumental ritornellos occur between the verses, Monteverdi does not specify which instruments should play them. Since the instrumental interlude is repeated several times, we vary the orchestration and add successively more ornaments to it.

XIII. Magnificat: As mentioned above, the Magnificat plainchant is sung in long notes throughout every section of this movement, while voices and instruments superimpose “modern” music over it. It is a stunning encyclopedia of *cantus firmus* writing.

Mozart—Requiem in D Minor, K. 626

In July 1791, a stranger “cloaked in gray” appeared at Mozart’s door with a request from an anonymous patron (Count Franz von Walsegg) who wanted to commission Mozart to compose a Requiem Mass. At the time, Mozart was quite busy with two operas (*La clemenza di Tito* and *Die Zauberflöte*) as well as other projects. But the fee was excellent and Mozart needed the money. Finally Mozart started working in earnest on the Requiem in November 1791 but died on December 5, 1791 before he could complete it. As Mozart had already been paid half of his fee, his widow Constanze wanted to collect the remainder and was concerned that if the Requiem was turned over to Walsegg incomplete, Walsegg would not pay the remainder and would want the other half of his money back. So the task of completing the Requiem was secretly given first to Joseph von Eybler and then to Mozart’s student Franz Süssmayr. All of this intrigue led to speculation of foul play as explored in Peter Shaffer’s play/movie *Amadeus* (Shaffer proposed that the “commission” was from composer Antonio Salieri who was jealous of Mozart’s talent and who ultimately poisoned Mozart). While it made for a great play and movie, the true story behind the Requiem is just as interesting. Count von Walsegg was well-known for commissioning composers and then passing off their work as his own. It is believed that Walsegg intended to take credit for Mozart’s Requiem to memorialize his late wife Anna (who died at age 20).



Franz Süssmayr

By the time of his death, Mozart had completed the orchestral and vocal parts for the *Introitus* and *Kyrie* as well as vocal parts and figured bass for most of the *Sequentia* (*Dies Irae*, *Tuba mirum*, *Rex tremenda*, *Recordare*, *Confutatis*, and the first 8 bars of the *Lacrimosa*) and *Offertorium*. Eybler and then Süssmayr completed the orchestrations for the *Sequentia* and the *Offertorium*. The *Sanctus*, *Benedictus* and *Agnus Dei* are harder to determine authorship as there has been some debate about the sources. It is likely that Süssmayr was influenced to complete these sections based on material in earlier sections of the Requiem as well as supposed scraps of paper that Mozart had used to jot down sketches for the remaining sections of the Requiem. This “scraps of paper” idea is primarily from a letter written by Constanze but there has not been any proof beyond her letter. Süssmayr completed the Requiem with the *Communio* (*Lux aeterna* and *Cum sanctis tuis*) that was a reprise of the *Introit* and *Kyrie*. Both Süssmayr and Constanze noted that this was in keeping with Mozart’s intentions.

The completed Requiem was given to Count von Walsegg in December 1793 (with a counterfeit Mozart signature) but the piece had already been performed in its entirety on January 2, 1793 as a benefit for Constanze sponsored by Baron Swieten. This was a calculated move by Constanze to circumvent Walsegg from claiming that he was the composer and not Mozart. There are indications that portions of the Requiem were performed at a memorial service for Mozart on December 10, 1791. So by the time of Walsegg’s performance on December 14, 1793, Walsegg could not take credit as the composer of the Requiem. Since then, the Requiem has been picked apart by scholars trying to determine how much was composed by Mozart. Musicologists in the 20th century have also tackled the Requiem in trying to re-create what they think Mozart had intended. Ultimately the Süssmayr version continues to be the most performed and beloved.

Mozart’s Requiem follows the conventions of the mass beginning with *Introitus* set in D Minor. As this is a mass for the dead, the text for the *Introitus* is asking God to grant eternal rest to the departed. This section transitions into the *Kyrie eleison* (“Lord have mercy”) section—the *Kyrie* and *Introitus* are the only two sections that Mozart had completed all the orchestrations before he died. The *Kyrie* is set as a double fugue. Mozart had brief outlines for the remaining sections of the *Sequentia* and the *Offertorium*, although it should be noted that only 8 bars of the *Lacrimosa* within the *Sequentia* were outlined (it is believed that these were the last 8 bars that Mozart composed before his death). The *Sequentia* follows with the *Dies Irae* (“day of wrath”) that has its origins as early as the 11th century. The *Dies Irae* is followed by the *Tuba mirum* (“the



The final page of the Kyrie that shows the efforts of multiple composers to complete the work.

“trumpet”) which opens with a trombone solo (Mozart rarely used trombones and when he did it was for a special effect). In addition, Mozart utilizes the vocal soloists to introduce one of the most beautiful and expressive themes in the Requiem. This segues into the *Rex Tremendae* (“King of awesome majesty”) which is a relatively short movement of 22 bars but Mozart packs a lot into this short segment including multiple canons. Next in the *Sequentia* is the *Recordare, Jesu pie* (“Remember Jesus) highlights the quartet of soloist singers in a plea to Jesus to remember that his suffering was for human salvation. The mood shifts briefly to depict the damned in the *Confutatis maledictis* (“Once the damned are sent to the flames”) before the transcendent *Lacrimosa* (“the day of tears”). After the *Sequentia* is the *Offertorium* which is the last known section directly written by Mozart. The *Offertorium* is divided into two sections; *Domine Jesu* (“Lord Jesus”) and *Hostias* (“Sacrifices”). The remaining sections *Sanctus*, *Benedictus*, *Agnus Dei* and *Communio* were completed by Süssmayr though he claimed he had fragments provided by Constanze of Mozart’s intent for some of the remaining sections.

Mozart Fact or Fiction?

Perhaps no other piece in history has sparked as much speculation as Mozart’s Requiem. Certainly the circumstances surrounding the work allowed for a variety of stories and misinformation to circulate. So let’s look at the fiction and the facts about Mozart and his Requiem.

- The “Grey Messenger” was Antonio Salieri bent on destroying Mozart by working him to death with the commission of a Requiem—**FICTION**

There was indeed a messenger (referred to as the grey messenger) but he was a clerk sent from Count von Walsegg’s lawyer to commission the Requiem. The idea of Salieri arriving in disguise to commission Mozart was posed in the film *Amadeus* based on the Peter Shaffer play but was purely fictional for the play/movie.

- Antonio Salieri poisoned Mozart—**FICTION**

There is no evidence that Salieri poisoned Mozart. In his final years, Salieri suffered from dementia and at one point stated that he poisoned Mozart but retracted that statement when he was lucid. Part of this myth stems from Mozart himself who thought he might have been poisoned and blamed hostile Italian factions at the Viennese court, though he did not mention Salieri by name.

- Constanze had the Requiem performed earlier than Count von Walsegg as part of a benefit for her family—**FACT**

On January 2, 1793, a performance of Mozart’s Requiem was arranged by Gottfried van Swieten to benefit Constanze and her two boys. Not only did this help the family but it also provided a record of the piece prior to von Walsegg’s receipt of the score so he could not take credit for composing the work.

- Mozart thought that he was composing the Requiem for himself—**INCONCLUSIVE**

There is no hard evidence to suggest that Mozart thought he was composing the Requiem for himself. The anecdotal commentary came from Constanze and her motivations for this story are unknown other than it gave more credence to the notion that Mozart composed the entire work (a story she needed to continue so that the work would be more valuable).

- Mozart was buried in a mass grave—**FICTION**

This is one of the most reported myths about Mozart. The idea that he was buried in a mass grave likely came from the report that he was buried in a common grave. In those days, a common grave meant one that was not for aristocracy. Mozart was buried in a single grave though it was unmarked. This was due to edicts handed down by Emperor Franz Joseph II to minimize the opulence of Austrian funerals (he did not like overt displays of wealth) including no funeral processions.

- Mozart and his family struggled financially—**FACT and FICTION**

While Mozart and his family often lived beyond their means, they were by no means destitute. Yes,

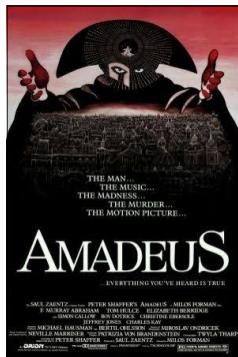
Mozart wrote letters to friends in his final years begging for cash to pay his debts, but it's hard to know if Mozart was being hyperbolic in his expression of the need for funds. There are conflicting accounts as to whether or not Mozart had large debts when he died at the age of 35. His wife Constanze was only 29 when Mozart died and had a 7-year-old son and a four-month-old baby so she took financial matters into her own hands. She was a shrewd business woman when it came to Mozart's musical legacy. She and some influential friends (including her sister Aloisia who was a superstar opera singer at the time and performed at many of these benefits) organized a number of benefit concerts that were financially successful as was the later publishing of Mozart's works.

- Mozart's death was caused by Freemasons who were upset that he revealed too many secrets in his final opera *Die Zauberflöte* (*The Magic Flute*)—**FICTION**

There is no evidence to suggest that Freemasons had anything to do with Mozart's death. Mozart had been a Freemason for the last 7 years of his life and had many Freemason friends including Michael von Puchberg (he gave several loans to Mozart), Emanuel Schikaneder (librettist for *The Magic Flute*) and Gottfried van Swieten (a long time patron).

All of the conspiracy theories about Mozart's death likely stemmed from the fact that no one could believe that such a genius could die so young without extenuating circumstances. But Mozart was not a healthy person and even in his father's letters (while touring with him as a child), it was apparent that Mozart suffered from a number of illnesses. Pre-existing health issues coupled with exhaustion from the amount of work generated in 1791 likely led to Mozart's final illness and death.

AMADEUS



Amadeus, Peter Shaffer's play and movie, gives a good portrait of Vienna and its people at the end of the 18th century (even though the movie was filmed in Prague and some of the incidents portrayed never actually happened). According to Shaffer, he deliberately made changes and rearranged incidents to make the drama stronger. There is no evidence that Salieri interfered with Mozart's life or was in any way involved in his death. He certainly did not transcribe the Requiem at Mozart's deathbed. And while Wolfgang's father, Leopold, had an enormous impact on his son, Wolfgang's obsession with his father was largely invented for the play.

ANTONIO SALIERI



Antonio Salieri was born in the Republic of Venice in 1750 although he spent much of his adult life working for the Habsburg Court in Austria. A protégé of Gluck, Salieri became an influential composer to his contemporaries and a master of opera. From 1774 to 1792, he was the Director of Italian Opera for the Hapsburg Court and in 1788 was also Imperial Kapellmeister until 1824. He was commissioned by other opera houses throughout Europe and was a much sought after teacher. His pupils included Schubert, Beethoven and Liszt. During his lifetime, Salieri composed more than 40 operas with TARARE (1787) as his most famous. But by the early 19th century, Salieri's works grew out of favor and he stopped composing opera in 1804. By 1824, he was suffering from dementia and died in 1825 in Vienna. His works were revived thanks in part to the play and film *Amadeus*. There is even a Salieri Opera Festival in his hometown of Legnano celebrating the composer. There has never been any solid evidence of a rivalry between Salieri and Mozart.

Connecting the dots

How to use this concert experience in the classroom

Here are some suggestions, utilizing the works of Mozart and Monteverdi to expand on ELA, Social Studies and Music curriculum!

RL.6.4: Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.

- Using the opening words of a book or poem, analyze the impact of the specific word choice that sets up the meaning and tone of the book or poem that follows.

W.8.3: Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

- Using one of the aforementioned opening sentences to create your own story . . .
- a. Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.
- b. Use narrative techniques, such as dialogue, pacing, description, and reflection, to develop experiences, events, and/or characters.

RL/RI.9-10.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone.

- Using the opening words of a book or poem, analyze the cumulative impact of the specific word choice that sets up the meaning and tone of the book or poem that follows.

Music

Band, Orchestra, Chorus

Anchor Standard: #9 – Apply criteria to evaluate artistic work.

Essential Understanding: The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.

Essential Question: How do we judge the quality of musical work(s) and performance(s)?

MU:Re9.1.E.IIa – Advancing

I can evaluate works and performances based on

- personally- and collaboratively-developed criteria
- analysis and interpretation of structure

6—8 grade general music

Anchor Standard: #7 – Perceive and analyze artistic work.

Essential Understanding: Response to music is informed by analyzing context (social, cultural and historical) and how creators and performers manipulate the elements of music.

Essential Question: How does understanding the structure and context of the music influence a response?

8th Grade – MU:Re7.1.8a

- I can compare how the elements of music and expressive qualities relate to the structure within programs of music.

MU:Re7.1.8b

- I can identify and compare the context of programs of music from a variety of genres, cultures and historical periods

Arts and Humanities

AS11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

MU:Cn11.0.T.Ia Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

- I can identify examples and explain the Classical musical innovations of Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven.

Social Studies—World History

- I can explain the impact of the major ideas of the Enlightenment. (HS-1.1.1, HS-1.1.2, HS-1.2.1, HS-1.2.2, HS-1.3.1, HS-1.3.2, HS-1.3.3, HS-2.1.1, HS-2.2.1, HS-2.3.1, HS-2.3.2, HS-4.1.1, HS-4.1.3, HS-4.3.1, HS-5.1.1, HS-5.1.2, HS-5.3.3)
- Have students research and report on how the age of Enlightenment affected government, women, music, literature, and monarchs.

Extension ideas

The Patronage system – how did the church and the aristocracy support the arts? How did this support change from Monteverdi to Mozart?

Explain the concern of mythologizing an artist and his/her work.