



# REQUIEM

MOZART'S DEATH IN WORDS AND MUSIC

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PITTSBURGH SYMPHONY ORCHESTRA  
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# MOZART'S DEATH IN WORDS AND MUSIC

When a knock came at the door of Mozart's apartment in Rauensteingasse in Vienna in the summer of 1791, no one could have guessed the far-reaching consequences of the encounter. An anonymous messenger delivered his master's request to compose a requiem for his wife, who had recently died on February 14, 1791. The name of the commissioner was to remain secret: "(...) a man who does not wish to be known." The secret messenger, now known as Anton Leutgeb, the count's estate manager, must have made an uncanny impression on Mozart. In September 1791, he wrote in a letter: "(...) I cannot free myself from the eyes and appearance of this stranger, I see him constantly before me, begging me, urging me on and impatiently demanding this work from me".

Mozart, who was always dismissive and skeptical of such opaque deals, agreed despite his reluctance. The sum offered—initially there was a down payment, with a final payment on completion—was probably too large: Mozart was once again in financial difficulties. Who was this ominous patron and why was nobody allowed to know about it? It was Franz de Paula Anton Reichsgraf von Walsegg (1763-1827), whose palace in the south of Vienna hosted many

important personalities of his time, including Pope Pius VI on his way to Vienna and important musicians such as Hoffmeister, Joseph Haydn, W.A. Mozart and also Schubert (who played the organ in the palace chapel). Due to the sale and change of ownership of the castle over the centuries, many treasures disappeared in later years, including from the music collection, which contained the three versions of Mozart's Requiem.

Count F.A. von Walsegg regularly organized concerts and theatrical performances at his castle, in which he participated as an enthusiastic cellist and flautist. His passion for music was boundless and so unrestrained that he resorted to the strange and fraudulent method of secretly commissioning compositions from various composers, copying them out himself in his handwriting, adding his own name and passing them off as his own. His wife Maria Anna died on February 14, 1791, at the age of only twenty, and to commemorate the anniversary he sent the anonymous intermediary to Mozart with the request to compose a requiem.

Mozart, often in poor health, was incredibly creative during his lifetime. He wrote over 626 works in just 35 years, including sacred works, symphonies and concertos. In the last year of his life, he completed two of his important operas, “The Magic Flute” and “La clemenza di Tito.” His last work was to be a sacred one.

On this recording you will hear a performance practice of the Mozart Requiem that I have developed and staged in concert halls and churches worldwide

for decades. The basic intuition behind repeatedly interspersing the music of the Requiem with Gregorian chant, texts, and other Mozart compositions on death and hope is twofold. On the one hand, it is an attempt to visualize Mozart’s funeral itself and to view the death of the immortal genius in the context of a funeral liturgy, one that consists of more parts than the composition alone. On the other hand, it is a way to allow contemplation of human death, and the hope beyond it, by embedding the Mozart Requiem within a kind of introduction and epilogue, an approach that seeks to illuminate one of the greatest mysteries of human existence.

The selected texts are related to death. I find it interesting what Mozart himself thought about death, which is why you will hear his own thoughts. Furthermore, it makes sense to have texts from the Apocalypse, given that they are echoed in the text of the Requiem sequence and that scripture plays a fundamental role in Catholic funeral masses. It seemed appropriate, finally, to contemplate death in the context of the greatest tragedy of the 20th century, which is why you will hear from Nelly Sachs, a survivor of Auschwitz.

## GREGORIAN CHANTS

The Gregorian chants are taken from the Catholic liturgies of the funeral mass and the Holy Week. They therefore also relate to mourning. These Gregorian melodies were probably familiar to Mozart and were a natural part of liturgical celebrations in his time. Incidentally, Mozart was laid out in state immediately after his death in St. Stephen's Cathedral in the same side chapel where he was married.

## MASONIC FUNERAL MUSIC

Mozart probably wrote this funeral music K. 477 in 1785 for the funerals of two members of a Masonic lodge. As in the Requiem, he colors this music darkly with bass horn and expands it with a contrabassoon, oboes and horns. The thirds of mourning sound like a bow, which then dissolve, always going down a step: a symbol of weeping and mourning you hear in the winds only. Two oboes play an important role (At the beginning and in bars 13, 15, 17 and later). Do they stand for the deceased masonic brothers? I had the single-dotted rhythm played double-dotted, which was a practice of the time (bar 19 or 1:13). In bar 22 (1:24), Mozart writes a

chord that I want to sound like a dead bell. From bar 25 (1:35) we hear the likeness of a Gregorian chant: it was important to me to emphasize the secondary part of the 2nd violin, which brings interesting harmonic turns to light. In bar 51 (3:11), we now hear a recapitulation in the entire wind section, with the oboes again playing a leading role. At bar 63 (3:55), the oboe, surrounded by violins, once again takes the lead. The piece does not end in C minor, but in a surprising C major. This probably suggests the hope of a continuation of life after death.

## LAUDATE DOMINUM

The "Laudate Dominum," part of Mozart's *Vesperae solennes de confessore*, shines in simplicity. It is a psalm of praise which evokes trust and hope. The soprano's melody sounds like an angel's from another world. For me it was important to include the "Laudate Dominum" in the selection of pieces, because Mozart could not see death without a thought of consolation. The strings' accompaniment creates an atmosphere of warmth which puts the heart at peace.

## MOZART REQUIEM INTROITUS

One can imagine that Mozart, with his genius, put all of his experience and skill into this composition. However, it should be noted that when Mozart was at least at the beginning of the work, he had no idea of his imminent death and was still able to complete the Introitus. The working method, the process, must always be taken into account. Mozart very often composed the main part and demanded that his pupils write the remaining parts according to his own instructions. However, he always checked his pupils' work. Mozart does not use the entire woodwind section for this requiem mass, but limits himself to the basset horns (very similar to the clarinet) and bassoons. He thus creates a somewhat darker coloration, which is particularly appropriate for a requiem mass, a somber mood. He has them play a half-step down in the opening melody. This traditionally expresses pain and mourning. It is interesting that Mozart adds wedges to the accompaniment in the string parts and not dots (the usual *staccato* marking). The execution has repeatedly led to discussions: are wedges and dots played equally short? Mozart made a very clear distinction and

always adapted it to the expression. In this case, I have the accompaniment played like a sigh, a sob. If it is played too short, it could sound a little too cheerful.

In addition to the strings, he uses trombones, trumpets and timpani. The trombones are traditionally used to support the choral writing. Mozart, however, does not limit himself to this, but allows them to make an effective appearance in bar 7 (00:41), which could traditionally be heard as the voice of God, underpinned by energetic trumpets and timpani, which on the one hand emphasize the power of God, but also convey the irreversibility of death. The words "et lux perpetua" ("and eternal light") in bars 15 and 16 (01:26), but especially in bars 43 and 44 (04:05), supported by timpani and trumpets, can be understood as an urgent plea, but for me they are more of an invocation than a plea. It is essential that all phrasings in Mozart's music need to be identified very clearly. Among many others I have given, for example: bars 20 (01:55) and 23 (02:12) a phrasing that corresponds to the *ductus* (the melodic direction). The Latin text will be sung in "German" Latin, as it was custom in Mozart's time.



## KYRIE

The Kyrie Eleison is composed as a double fugue. It was important to me to emphasize the clarity of the two themes. Mozart composed the “Kyrie eleison” theme very powerfully and strictly, conveying the power of God the Father, while the contrasting theme of the “Christe eleison” is very lightly executed. He thus presents the Father and Son as one, but complementary. Mozart gave practically no dynamic changes for the entire fugue, which was not necessarily customary or necessary at the time. For the sake of transparency and clarity, however, it is important to make dynamic changes. In bar 27 (01:05), for example, I reduce the dynamics in order to make the plea for mercy a little sweeter but also to experience the return of the main theme in the alto in a new way. I also begin somewhat more calmly in bar 44 (01:45), as this 7-bar phrase builds up to an unexpected dissonant chord in bar 50 (02:01). Mozart could well have ended the fugue in the home key here. But he wanted to create a certain horror, a shudder, with this dissonant chord. He thus achieves a feeling of uncertainty based on the question the deceased is confronted with: will I receive mercy? Mozart’s subsequent *fermata* (a pause of unspecified

length) heightens this fear. The ending conveys a certain finality, which Mozart illustrates with insistent beats in the timpani, the only instrument that plays sixteenth notes (02:12). It is also remarkable that the final chord consists only of an octave and a fifth, i.e. it is neither major nor minor. The question of whether this is joy (major) or sorrow (minor) is thus left open. This is in the hands of God.

## SEQUENTIA DIES IRAE

This music is some of the most dramatic that Mozart ever wrote in his life, as it depicts the appearance of the deceased before the judge. One senses the fear, anxiety and restlessness of the deceased, which Mozart evokes through fast, repetitive sixteenth note figures in the violins and violas, as well as through syncopated quarter notes. The judge and the judgment, represented by the trumpets and timpani, reinforce this fear. Mozart and Süßmayer did not prescribe any dynamic changes. In fact, this section should only be played *forte* (loud). In order to convey this fear even more clearly, I have made

some changes. For example, you hear a *piano* (soft) in bar 8 (00:11) which then immediately creates a new crescendo in the next bar. I have also given the tenor, 2nd trombone and violas very forceful accents in bars 11(00:14) and 14 (00:19). The “*cuncta stricte*” in bars 16 (00:22) and 37 (00:54) can be heard clearly shortened in the half note. This gives the “*stricte*” more urgency. In bar 31 (00:44), I lowered the dynamics slightly to make the first question of “*Quantus tremor est futurus*” (“how great will be the trembling”) audible like a whimpering plea. To intensify the fear, I set the second “*Quantus tremor est futurus*” in bar 40 (00:59) in a *pianissimo* (very soft), but almost spoken, in order to then emphasize the drama of finiteness like a cry, an outburst in bar 50 (01:15). I have slightly altered the trumpets and timpani in the spirit of Mozart, who always uses these two instruments for power, drama, and terror. In bars 26 and 27 (00:37), instead of normal eighth notes, they are now dotted notes, which sound somewhat more militant and powerful. The answer to the chorus in bars 12 (00:17) and 15 (00:21) is also played almost in a crash. The section ends restlessly, rigorously, and inexorably.

## TUBA MIRUM

The dramatic *Dies Irae* is followed by the famous solo of the tenor trombone. This instrument has always been regarded throughout history as a “divine instrument.” It is therefore not surprising that Mozart uses it to symbolize the voice of God. This section is now dedicated to the four solo voices, starting with the lowest voice followed by the tenor, alto, and the highest voice, the soprano. Each voice is given its own character before finally concluding in a quartet. This section is mainly accompanied by string parts. It was important for me to match the playing of the accompanying figures to the respective character. This way the bass part (00:30) is mainly accompanied by somewhat heavier quarter notes, while the tenor’s dramatic entry (01:03) is underscored by somewhat energetic eighth notes, only to be played milder in the course of his solo, and later even lighter (bar 29 or 01:34). The accompaniment of the alto voice (01:48) should sound stricter when the text mentions the judge, “*judex ergo cum sedebit*” and later, “*nil inultum remanebit*” (“nothing will remain unavenged”), which must also be sung very decisively (02:01). The accompaniment changes again when the soprano voice enters (02:04).

I have made it more lyrical as a background to the question: “Quid sum miser tunc dicturus?” (“what shall I so guilty plead?”). Mozart and Süßmayer notated very few articulation marks. But almost everything can be inferred from the text, like in an opera. It was crucial to me that the vocal part and the accompaniment form a unity.

## REX TREMENDAE

Again, it is the trombones that anticipate the “Rex” sung later by the choir. For me, these are three urgent cries for help to the triune God, Father-Son-Holy Spirit (bars 3-5 or 00:11), for salvation. Mozart uses a dotted rhythm in the strings, which is a traditional way of musically announcing the appearance of a king or majesty. Although he later notates only a dotted sixteenth-note rhythm, this was adapted to the performance practice of the time, i.e. double-dotted. This double-dotted rhythm I changed to be played *legato* (smooth or flowing) in bars 18 and 19 (01:23). We know that he was seriously ill in bed while working on the Requiem. This “Salva me” (“save me”) (01:27), incidentally sung three times again,

is Mozart’s personal plea for healing. The conclusion to the word “Fons Pietatis,” which I have given a large *diminuendo*, is like an exhausted leaning back, lying down to sleep (01:44).

## RECORDARE

It is interesting that Mozart did not prescribe a tempo marking for the Rex Tremendae or for the Recordare, which is written only for the soloist quartet, and, as mentioned, gave very few articulation markings or dynamics. Perhaps he would have added these in retrospect. In this movement in particular, it is essential to again create clarity in the phrasing in order to give the music more expression. You will hear many agogic changes (lengthening a note’s duration for emphasis) that relate to the music and the content of the text. From bar 72 (02:29) onwards, Mozart only writes quarter and half notes in the Solo-Quartet. I have decided to make the moaning sound broader, with melancholy, while every second bar conveys fear and dread of the judge through the slightly shorter notes. It is also beautiful how Mozart dedicates a moment to the biblical figure of Mary Magdalene. She was a prostitute who was

converted by Jesus. She led, as the German saying goes, an easy life. Mozart uses a touch of a waltz here and adds wedges to the notes (bars 85 and 87, or 02:56) which then have to be played very briefly and easily. Just an easy life. A little later in bar 91 (03:08) he adds a *fortepiano* to the word *spem*, hope. I would like to draw particular attention to a passage which shows that Mozart had full theological knowledge, probably shaped by his years in Salzburg. From bar 105 (03:38) onwards, he initially ends the figure with a ninth interval, an unusual leap into the depths; two bars later, the figure ends with a somewhat shorter interval: a seventh. And he lets the third figure leap up an octave. I interpret this as the musical expression of Catholic eschatology which Mozart was absolutely aware of: hell (falling ninth), purgatory (falling seventh) and heaven (octave up). Several bars in this movement are provided with hemiola rhythms (00:36, 00:49, 01:05, for example).

## CONFUTATIS

In this movement, Mozart first depicts the terrible violence of hell. He only uses the male voices, which are dramatic, almost

screaming, underpinned by a concise rhythm in the strings, which must be played very harshly and relentlessly. In contrast, the angelic female voices, gently accompanied only by the violins, ask to be called to the blessed: salvation and longing for heaven (00:21). It is touching how Mozart captures the mood when the deceased, deeply bowed (“oro supplex et acclinis”) and with an ashen heart (“cor contritum quasi cinis”), asks for a blessed end. The strings with their throbbing sixteenth notes convey trembling nervousness, while the choir and winds express this humble plea for salvation and bliss through the constant lowering of the harmony (01:22). The section ends with a simple, timeless chord (02:22). Mozart thus dispenses with a grand transition into the touching *Lacrimosa*.

## LACRIMOSA

Mozart was only able to complete the first eight bars. After that he died. Franz Xaver Süßmayer completed this movement, which was written in the rhythm of a *siciliano*, a dance of mourning. He thus follows a tradition that Franz Schubert, among others, also continued in the *Et Incarnatus Est* of his

Mass in E flat major. “Lacrimosa dies illa” (“tears on that day”): you can literally feel the tears being poured out. He also composes a four-bar phrase that begins out of nowhere and ends in an almost terrifying *fortissimo* (very loud), according to the text: “qua resurget ex favilla judicandus homo reus” (“when from the ashes shall arise the guilty man to be judged”) (00:22). Süßmayer continues the *siciliano* seamlessly (00:43). In bar 15 (01:14), I have the choir sing the text “Huic ergo parce Deus” (therefore God spare that man) somewhat haltingly, similar to the strings, in order to create a contrast to the following “Pie Jesu” (merciful Jesus), which must be sung very intimately and tenderly (01:25). The movement ends in a radiant D major, which musically seems to grant the plea for eternal rest.

## OFFERTORIUM DOMINE JESU

This movement is written as *Andante con moto*. The beginning is therefore already somewhat lively and animated (*con moto*) and continues in bar 5 (00:07) with the text: “Libera animas” (“free the souls”). Here, too, it was important to specify the

phrasing. In bar 7 (00:13), Mozart sets a very restless, syncopated rhythm to the words “de poenis inferno” (“from the punishments of hell”), thus intensifying the dramatic effect. This restlessness intensifies in bar 21 (00:46), where the voice groups of the choir, beginning with the tenors, sing erratic falling intervals according to the words: “ne absorbeat eas tartarus, ne cadant in obscurum” (“may Tartarus not swallow them up, nor may they fall into darkness”). The strings and bassoons play in unison, creating turbulence, unrest and chaos. In musical tradition, words of a holy person have often been followed by instruments that emphasize its character of sanctity. In bar 34 (01:16), I therefore use the trombones, and later the woodwinds to emphasize the holy archangel Michael, something which I feel would be in Mozart’s spirit. In the concluding *fugato* on the words “quam olim Abrahæ” it was important to me to create more tension through a dynamic correction. This is why you hear slightly softer playing from bar 52 (01:57) onwards in order to return powerfully to the original dynamic in bar 58 (02:12). This movement begins in the key of G minor and ends in G major.


## HOSTIAS

This movement, an Andante, is written in the mediant key of E flat major and has a balancing effect due to its calmness. Again, it was very important to me to make dynamic changes. Although the contrasts between *forte* and *piano* are predetermined from bar 23 (01:04) onwards, I wanted to emphasize them very clearly. However, smaller interventions are also very helpful in this movement for the sake of clarity. I let the choir enter particularly softly in bar 46 (02:14) in order to make the original theme of the Introitus audible later in the alto, bar 49 (02:24). The movement ends with the exact repetition of the *fugato* “quam olim Abrahae,” as Mozart requested in a handwritten note.

## LACRYMOSA—FRAGMENT

You hear the last eight bars that Mozart composed on his deathbed again. The crescendo is like an interpretation of Mozart’s creative life: it breaks off abruptly at the climax in bar 8. The fragment is an homage to Mozart, showing the tragedy of death.

## AVE VERUM

This is one of Mozart’s most beautiful works, which he composed in June 1791 for his friend Anton Stoll. It begins extremely calmly, deals with the true body of Christ, his suffering and crucifixion, as well as the plea for consolation at the hour of death. Mozart does not prescribe a single dynamic, except for “merely *sotto voce*” which for me applies to the entire work. Only at the end of the text “in mortis examine” do I allow the dynamics to increase slightly in bar 37 (02:46) in order to make the consolation at the hour of death tangible again. Despite some harmonic clouding, the tone of this motet reveals nothing of sadness, but reflects Mozart’s fearless attitude towards death in the sense of the famous letter to his father where he says: “Since death is the true final purpose of our lives, I have for a few years been so acquainted with this true, best friend of man that his image not only no longer has anything frightening for me, but quite a lot of calming and comforting!” 



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# TEXT & TRANSLATION

## Gregorian Chant: *Requiem aeternam*

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis.

Eternal rest grant unto them, O Lord,  
and let perpetual light shine upon them.

### **Reading: Letter from Mozart to his father in Salzburg (Vienna, April 4, 1787)**

My dearest father!

[...] this moment I am hearing a message that strikes me down—even more so as I had surmised from your last letter that you, thank goodness, find yourself well;—

But I hear that you are quite ill! How eager I am to see a message from you yourself to refute that, as I shouldn't need to say; and I do of course hope that it isn't true— even though I have made a habit of imagining the worst in all things. Because death (literally) is the true ultimate purpose of our lives, I have for the past few years made myself so well-acquainted with this true, best friend of man that his image not only no longer holds any terror for me, but even gives me great peace and consolation! I thank my God that he has granted me such luck that I have been able to seize the opportunity (you know of what I speak) to come to know death as the key to our true blessedness.— I never lay myself to bed without worrying that perhaps (as young as I am) I will not live to see another day—though there isn't a single person from all who know me who could say that I have been morose or doleful in our associations— and for this blessedness I thank my Maker in all my days and wish from my heart the same upon each of my fellow men.—[...] I hope and pray that as I write this you will find your health improved; however if it happens that good health does not appear to be returning, I beg you... not to conceal it from me, instead to write or have someone write to me with the pure truth, so that I can be in your arms as swiftly as is humanly possible; I swear this to you by all that is—holy to us. [...] and I am forever

Your most dutiful son W. A. Mozart

**Gregorian Chant: Domine exaudi orationem meam**

Domine exaudi orationem meam  
et clamor meus ad te veniat.

Hear my prayer, o Lord,  
and let my cry come to thee.

**Mozart: Vesperae solennes de confessore, K.339, No. 5  
Laudate Dominum (“O Praise the Lord”)**

Laudate Dominum omnes gentes:  
laudate eum omnes populi.  
Quoniam confirmata est super  
nos misericordia ejus:  
et veritas Domini manet in aeternum.

O praise the Lord, all ye nations:  
praise Him, all ye people.  
For His mercy is confirmed upon us:  
and the truth of the Lord remaineth forever.

Gloria Patri, ... etc.

Glory be to the Father, ... etc.

**Gregorian Chant: In quacumque die**

In quacumque die invocavero te,  
velociter exaudi me

When I call; O hear me  
and that right soon.

**Reading: “Who Knows Where the Stars Stand” by Nelly Sachs**

Who knows where the stars stand  
In the creator’s order of glory  
And where peace begins  
And if in the tragedy of earth  
The torn bloody gill of the fish  
Is intended  
To supplement with its ruby red  
The constellation of Torment,  
To write the first letter  
Of the wordless language –

True, love has the look  
Which strikes through bones like lightning  
And accompanies the dead  
Beyond the final breath –

But where the superseded  
Leave their fortune  
Is unknown.

Raspberries betray their presence by their scent  
In the darkest wood,  
But no search will reveal  
The agonies the dead have laid aside  
And which can still quicken and tremble  
Between atoms and concrete  
Or there, always,  
Where a place has been left  
For heartbeats.

**Reading: “When in the Late Spring” by Nelly Sachs**

If the moon in late spring  
sent out secret signs,  
The celestial scent from chalices of lilies exuding,  
Many an ear would open under  
the chirping of crickets  
to eavesdrop on the cycles of the earth  
and the language of spirits set free.

But in dreams fish fly  
through the air  
and a forest takes root  
in the floor of the room.

But in the middle of the enchantment speaks  
a voice, clear and bewildered:  
World, how can you keep on  
playing your merry games  
And cheat time--  
World, tiny children like  
butterflies  
were thrown, wings beating, into the flames--  
And the sun and the moon continued  
on their path--  
Two cockeyed witnesses,  
who saw nothing.

**Mozart: REQUIEM in D minor, K. 626**

**I. Introitus: Requiem (Chorus and Soprano)**

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

Rest eternal grant them, O Lord;  
and let perpetual light shine upon them.  
There shall be singing unto Thee in Zion,  
and prayer shall go up to Thee in

Hear my prayer.  
Unto Thee all flesh shall come.

**II. Kyrie (Chorus)**

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

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

## Reading: Book of Revelations, 6:8–17

And behold, a pale horse, and he who sat on it, his name was Death. Hades followed with him. Authority over one fourth of the earth, to kill with the sword, with famine, with death, and by the wild animals of the earth was given to him.

When he opened the fifth seal, I saw underneath the altar the souls of those who had been killed for the Word of God, and for the testimony of the Lamb which they had.

They cried with a loud voice, saying, “How long, Master, the holy and true, until you judge and avenge our blood on those who dwell on the earth?”

A long white robe was given to each of them. They were told that they should rest yet for a while, until their fellow servants and their brothers, who would also be killed even as they were, should complete their course.

I saw when he opened the sixth seal, and there was a great earthquake. The sun became black as sackcloth made of hair, and the whole moon became as blood. The stars of the sky fell to the earth, like a fig tree dropping its unripe figs when it is shaken by a great wind.

The sky was removed like a scroll when it is rolled up.  
Every mountain and island were moved out of their places.

The kings of the earth, the princes, the commanding officers, the rich, the strong, and every slave and free person, hid themselves in the caves and in the rocks of the mountains.

They told the mountains and the rocks,  
“Fall on us, and hide us from the face of him who sits on the throne,  
and from the wrath of the Lamb, for the great day of his wrath has come;  
and who is able to stand?”

## Mozart: REQUIEM in D minor, K. 626

### III. Sequenz

#### Dies irae (Chorus)

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,  
so spake David and the Sibyl.  
Oh, what great trembling there will be  
when the Judge will appear  
to examine everything in strict justice!

#### Tuba mirum (Soloists)

Tuba mirum spargens sonum  
per sepulchra regionum,  
coget omnes ante thronum.  
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, sending its wondrous sound  
across the graves of all lands,  
shall drive everyone before the throne.  
Death and nature shall be stunned  
when all creation rises again  
to stand before the Judge.  
A written book will be brought forth,  
in which everything is contained,  
from which the world will be judged.  
So when the Judge is seated,  
whatever is hidden shall be made known,  
nothing shall remain unpunished.  
What shall such a wretch as I say then?  
To which protector shall I appeal,  
when even the just man is barely safe?

#### Rex tremendae (Chorus)

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

King of awesome majesty,  
who freely saves those worthy of salvation,  
save me, fount of pity!

### **Recordare (Soloists)**

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 hoedis me sequestra,  
statuens in parte dextra.

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

Recall, dear Jesus,  
that I am the reason for Thy time on earth,  
do not cast me away on that day.  
Seeking me, Thou didst sink down wearily,  
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 (Chorus)**

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.

### Lacrimosa (Chorus)

Lacrimosa 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.

### Gregorian Chant: **Christus factus est**

Christus factus est pro nobis obediens  
usque ad mortem, mortem autem crucis.

Christ became obedient for us unto death,  
even to the death, death on the cross.



## **Reading: Book of Revelations, 21:1-7**

I saw a new heaven and a new earth:  
for the first heaven and the first earth have passed away, and the sea is no more.

I saw the holy city, New Jerusalem,  
coming down out of heaven from God,  
prepared like a bride adorned for her husband.

I heard a loud voice out of heaven saying,  
“Behold, God’s dwelling is with people, and he will dwell with them,  
and they will be his people, and God himself will be with them as their God.

He will wipe away from them every tear from their eyes.  
Death will be no more; neither will there be mourning, nor crying, nor pain, any more.  
The first things have passed away.”

He who sits on the throne said, “Behold, I am making all things new.”  
He said, “Write, for these words of God are faithful and true.”

He said to me, “It is done! I am the Alpha and the Omega, the Beginning and the End.  
I will give freely to him who is thirsty from the spring of the water of life.

He who overcomes, I will give him these things.  
I will be his God, and he will be my son.”

## **Mozart: REQUIEM in D minor, K. 626**

### **IV. Offertorium**

#### **Domine Jesu Christe (Chorus and Soloists)**

Domine Jesu Christe, rex gloriae,  
Libera animas omnium fidelium defunctorum  
de poenis inferni  
et de profundo lacu.

Lord Jesus Christ, King of glory,  
deliver the souls of the faithful departed  
from the pains of hell  
and the bottomless pit.

Libera eas de ore leonis,  
ne absorbeat eas tartarus,  
ne cadant in obscurum;  
sed signifer sanctus Michael  
representet eas in lucem sanctam,  
quam olim Abrahae promisisti  
et semini ejus.

Hostias et preces tibi, Domine,  
laudis offerimus,  
tu suscipe pro animabus illis,  
quarum hodie memoriam facimus:  
quam olim Abrahae promisisti  
et semini ejus.

Lacrimosa dies illa  
qua resurget ex favilla  
judicandus homo reus ...

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.

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 (Chorus)

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

### Lacrimosa (Chorus)

Oh, this day full of tears  
when from the ashes arises  
guilty man, to be judged ...

### Mozart: Ave verum corpus, K. 618 in D Major

Hail, true flesh,  
born of the Virgin Mary:  
Who hath truly suffered,  
broken on the cross for man;  
from Whose pierced side  
flowed water and blood.  
Be for us a foretaste  
of the trial of death.

# MANFRED HONECK MUSIC DIRECTOR

Manfred Honeck has firmly established himself as one of the world's leading conductors, whose distinctive and revelatory interpretations receive great international acclaim. He has served as Music Director of the Pittsburgh Symphony Orchestra since 2008. Celebrated at home and abroad, he and the orchestra continue to serve as cultural ambassadors for the city of Pittsburgh. Guest appearances include Carnegie Hall and Lincoln Center in New York, as well as the major venues of Europe and leading festivals such as the BBC Proms, Salzburg Festival, Musikfest Berlin, Lucerne Festival, Rheingau Music Festival, Beethovenfest Bonn, and Grafenegg Festival.

Manfred Honeck's successful work in Pittsburgh is being extensively documented by recordings on the Reference Recordings label, featuring works by Beethoven, Brahms, Bruckner, Shostakovich, Strauss, Tchaikovsky, and others. They have received a multitude of outstanding reviews and awards,

including many GRAMMY® nominations, and he and the orchestra won the GRAMMY® for "Best Orchestral Performance" in 2018.

Born in Austria, Manfred Honeck completed his musical training at the University of Music in Vienna. His many years of experience as a member of the viola section in the Vienna Philharmonic and Vienna State Opera Orchestra have had a lasting influence on his work as a conductor, and his art of interpretation is based on his determination to venture deep beneath the surface of the music. He began his conducting career as assistant to Claudio Abbado and as director of the Vienna Jeunesse Orchestra. Subsequently, he was engaged by the Zurich Opera House, where he was awarded the European Conducting Prize. After early positions with the MDR Symphony Orchestra and the Oslo Philharmonic Orchestra, he was appointed Music Director of the Swedish Radio Symphony Orchestra Stockholm.

Manfred Honeck also has a strong profile as opera conductor. From 2007 to 2011, he was General Music Director of the Stuttgart State Opera. He has also appeared as guest at leading houses such as Semperoper Dresden, Komische Oper Berlin, Théâtre de la Monnaie in Brussels, Royal Opera of Copenhagen, Theater an der Wien, the Metropolitan Opera in New York, and the Salzburg Festival.

Manfred Honeck holds honorary doctorates from several universities in the United States and was awarded the honorary title of Professor by the Austrian Federal President. In 2018, the jury of the International Classical Music Awards declared him “Artist of the Year.”



# THE VOICES



## F. MURRAY ABRAHAM

has appeared in more than 80 films including *Amadeus*, for which he received the Academy Award® for Best Actor, as well as Golden Globe® and L.A. Film Critics Awards.

Mr. Abraham starred in the second season of HBO's *The White Lotus*, for which he received an Emmy® and Golden Globe® nomination for Outstanding Supporting Actor in a Drama Series. Previously, he was a series regular on *Homeland* (two Emmy® nominations), and has hundreds of other television performances to his name.

A veteran of the stage, F. Murray Abraham has appeared in more than 90 plays, among them Chekhov's *Uncle Vanya* (Obie Award), *Trumbo*, *Standup Shakespeare*, the Italian tour of *Notturmo Pirandelliano*, Susan Stroman's *A Christmas Carol*, the musical *Triumph Of Love*, the title roles in *Cyrano de Bergerac*, *King Lear*, *Macbeth*,

*Richard III*, *The Merchant of Venice* in rep with *The Jew of Malta* which he did at Stratford on Avon with the RSC, *Angels In America* (Broadway), Arthur Miller's last play *The Ride Down Mt. Morgan*, *Waiting For Godot*, *The Caretaker*, *The Ritz*, *Sexual Perversity In Chicago*, *Duck Variations*, *A Life In The Theatre*, *The Threepenny Opera*, and in Terrence McNally's *It's Only A Play* (Drama Desk Award nomination). He made his LA debut in Ray Bradbury's *The Wonderful Ice Cream Suit* and his NY debut as a Macy's Santa Claus, followed soon thereafter to Broadway in *The Man In The Glass Booth*, directed by Harold Pinter.

Mr. Abraham's book *A Midsummer Night's Dream: Actors On Shakespeare*, is published by Faber & Faber. He is proud to be the spokesman for The MultiFaith Alliance.

Other honors include The Moscow Art Theatre Stanislavski Award, The Sir John Gielgud Award for Excellence in Shakespeare, Obie Award for Lifetime Achievement, and a member of The New York Theater Hall of Fame.



Trinidadian soprano **JEANINE DE BIQUE** has captivated audiences around the world with flawless technique and profoundly moving performances. Blessed with a musical versatility that lets her shine equally brightly in baroque, classical and

contemporary roles, De Bique brings a unique authenticity to the stage and has firmly secured her international position as one of the most exceptional sopranos of her generation. From Baroque's greatest heroines—explored on stage and through her debut solo album *Mirrors* (Opus Klassik, Best Vocal Solo Recording 2022)—to Mozart's leading ladies and debuts as Cendrillon, Micaëla, and Violetta, her performances have been met with unanimous critical acclaim. Equally active on the concert platform, her appearances have brought collaborations with Sir Simon Rattle, Herbert Blomstedt, Manfred Honeck, Gustavo Dudamel, and the late Lorin Maazel. In recital, De Bique has appeared extensively across the world, and on tour with leading ensembles in a variety of curated and innovative programmes.

Scottish mezzo-soprano **CATRIONA MORISON** has gained international acclaim in 2017, winning both the Main and Song Prizes at BBC Cardiff Singer of the World. Known for her versatility, she performs across opera, concert, and recital stages with a

repertoire ranging from Baroque to late Romantic works. She was an ensemble member at Oper Wuppertal and has appeared at major houses including the Bavarian and Hamburg State Operas, Cologne Opera, and Bergen National Opera. Festival appearances include Salzburg, Edinburgh, Glyndebourne, and Gstaad. Morison is a sought-after concert soloist, collaborating with top orchestras such as the Vienna and Berlin Philharmonics, BBC Symphony and Orchestre de Paris, under conductors like Kirill Petrenko, Semyon Bychkov, Fabio Luisi and Yannick Nézet-Séguin. She is equally devoted to art song, regularly performing at Wigmore Hall, Vienna Musikverein, the Utzon Room at the Sydney Opera House, Schubertiade in Hohenems and Schwarzenberg and prominent international festivals.





**BEN BLISS** is widely recognized as one of the leading American tenors of his generation, praised for his “purity of tone, vocal control and artistic sensitivity” (*Opera Warhorses*) and hailed as a “truly exceptional

tenor” (*National Review*). He performs frequently at the Metropolitan Opera, where he has sung roles including Tamino (*Die Zauberflöte*), Don Ottavio (*Don Giovanni*), and Belmonte (*Die Entführung aus dem Serail*), among others. International appearances include performances with the Opéra national de Paris, Bayerische Staatsoper, Wiener Staatsoper, Canadian Opera Company, and Royal Opera House. A winner of the Beverly Sills Artist Award, Operalia’s Zarzuela Prize, and other major competitions, Bliss is also in demand on the concert stage, having sung with the New York Philharmonic, LA Philharmonic, Chicago Symphony, and San Francisco Symphony. He has also appeared in recital at major venues including Carnegie Hall and LA Opera.

Renowned bass **TAREQ NAZMI** studied at the University of Music and Performing Arts Munich under Edith Wiens, Christian Gerhaher, and privately with Hartmut Elbert. He began his career in the Bavarian State Opera

studio and was an ensemble member until 2016. Nazmi has earned acclaim for his expressive portrayals in major roles such as Sarastro, the Speaker, Banco, Alvisé, Ferrando, Gurnemanz, and King Heinrich. His extensive operatic repertoire also includes Filippo II (*Don Carlo*), Zaccaria (*Nabucco*), and Hunding (*Die Walküre*). As a concert soloist, Nazmi performs a broad repertoire ranging from Bach and Haydn to Brahms, Mahler, and Dvořák. He has collaborated with prestigious orchestras including the Orchestre de Paris, Gewandhaus Orchestra Leipzig, Berlin Philharmonic, and Zurich Tonhalle Orchestra. He has performed under the batons of Daniel Harding, Yannick Nézet-Séguin, Kirill Petrenko, and many others. Nazmi is also an acclaimed recitalist, appearing at venues such as the Wigmore Hall in London, the Schubertiade in Hohenems and Schwarzenberg, and the Tokyo Spring Festival.



# Pittsburgh Live!



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*This recording is dedicated to the memory of Charlene Castellano,  
longtime supporter and friend of the PSO.*

# PITTSBURGH SYMPHONY ORCHESTRA

The Pittsburgh Symphony Orchestra is credited with a rich history of engaging the world's finest conductors and musicians and demonstrates a genuine commitment to the Pittsburgh region and its citizens. Known for its artistic excellence for more than a century, the Pittsburgh Symphony has been led by its worldwide acclaimed Music Director Manfred Honeck since 2008; past music directors have included Fritz Reiner (1938-1948), William Steinberg (1952-1976), André Previn (1976-1984),

Lorin Maazel (1984-1996) and Mariss Jansons (1997-2004). The Orchestra has always been at the forefront of championing new works, including recent commissions by Mason Bates, Stacy Garrop, James MacMillan, Wynton Marsalis, Jessie Montgomery and Julia Wolfe, in addition to performing the premiere of Leonard Bernstein's Symphony No. 1 "Jeremiah" in 1944 and John Adams' "Short Ride in a Fast Machine" in 1986. The two-time 2018 GRAMMY® Award-winning



orchestra has a long and illustrious history in the areas of recordings and live radio broadcasts. Manfred Honeck and the Pittsburgh Symphony Orchestra have received multiple GRAMMY® nominations for Best Orchestral Performance, taking home the award in 2018 for their recording of Shostakovich: Symphony No. 5; Barber: Adagio. As early as 1936, the Pittsburgh Symphony has been broadcast on the radio. The orchestra has received increased attention since 1982 through

national network radio broadcasts on Public Radio International, produced by Classical WQED-FM 89.3, made possible by the musicians of the Pittsburgh Symphony Orchestra. Lauded as the Pittsburgh region's international cultural ambassador, the orchestra began regular touring in 1896 and has embarked on scores of domestic and international tours, including a 2024 European Festivals Tour and December 2025 appearance at Carnegie Hall in New York City.



# PITTSBURGH SYMPHONY ORCHESTRA

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Manfred Honeck

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  -  GUEST PRINCIPAL
  - \* ACTING

# MENDELSSOHN CHOIR OF PITTSBURGH

Founded in 1908, the GRAMMY®-nominated Mendelssohn Choir of Pittsburgh (MCP) is critically acclaimed as one of the finest choruses in the country and has been the choral partner of the Pittsburgh Symphony Orchestra for nearly a century. The chorus is composed of a 20-member professional core along with dedicated volunteer singers from diverse backgrounds and professions, united by a shared passion for creating powerful and deeply moving musical experiences. In addition to its annual performances with the Pittsburgh Symphony Orchestra, MCP is known for presenting innovative and genre-defying programs that engage new audiences and explore the breadth of the choral art—from reimagined folk and rock traditions to collaborations with dynamic artistic partners. MCP also nurtures the next generation of choral singers through its educational program, the Junior Mendelssohn Choir of Pittsburgh (JMCP), the region's premier high school choral training and performance ensemble.

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Joan Zolko

\* PROFESSIONAL CORE MEMBER

# TENORS AND BASSES OF THE WESTMINSTER CHOIR

The Westminster Choir of Westminster Choir College has been at the forefront of American choral music for over a century. Setting the standard for choral excellence since 1920, the choir is composed of students from Westminster Choir College of Rider University. Reviewers have called the choir “The Gold Standard,” (*American Record Review*) and have praised them for their “full bodied, incisive singing” (*The New York Times*).

The choir’s legendary and rich history ranges from performances beginning with Leopold Stokowski in *Fantasia*, moving through recordings with Leonard Bernstein as well as recorded and live performances with major orchestras around the globe.

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## **ASSISTANT CONDUCTOR**

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# CREDITS

## Pittsburgh Symphony Orchestra

Recorded Live:

*Mozart's Death in Words and Music*

March 17-19, 2023

## Heinz Hall for the Performing Arts

Pittsburgh, Pennsylvania

## **sound/mirror**, Boston

RECORDING PRODUCER: Dirk Sobotka

RECORDING ENGINEER: Mark Donahue

BALANCE ENGINEER: Mark Donahue

EDITING: Dirk Sobotka

MASTERING: Mark Donahue

PROGRAM NOTES: Manfred Honeck

NOTES EDITORS: Mary Persin

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Dirk Sobotka

ART DIRECTOR: JoAnn Nunes

FRONT COVER DESIGN: Brian Hughes

FRONT COVER PHOTO: George Lange

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# **sound/mirror**

We at Soundmirror believe that in a good and successful recording, the sound has to serve the music. While an important goal is to truthfully represent the acoustical event in the hall, another is to capture the composer's intention reflected in the score and its realization by the performer.

To achieve these goals, extensive collaboration and communication between the artists and the recording team are of utmost importance. Based on our long experience of recording the Pittsburgh Symphony Orchestra in Heinz Hall, we chose five omnidirectional DPA 4006 microphones as our main microphone array. Supplementing those with "spot mics" to clarify the detail of the orchestration, we worked towards realizing the above goals. Extensive listening sessions with Maestro Honeck and orchestra musicians were crucial in refining the final balance. This recording was made and post-produced in DXD on a Pyramix workstation to give you, the listener, the highest sound quality possible.

We hope you will enjoy listening to this recording as much as we enjoyed making it.

**THIS RECORDING IS MADE POSSIBLE BY GENEROUS SUPPORT FROM  
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# REQUIEM

## MOZART'S DEATH IN WORDS AND MUSIC

1 Bell Strikes 0:27

2 Gregorian Chant: *Requiem in aeternam* 0:51

3 Reading: Letter from Mozart to his Father in Salzburg (Vienna, April 4, 1787) 2:55

4 Mozart: *Maurerische Trauermusik* in C minor, K. 477 4:34

5 Gregorian Chant: *Domine exaudi orationem meam* 1:29

6 Mozart: *Vesperae solennes de confessore*, K.339, No. 5 Laudate Dominum 3:41

7 Gregorian Chant: *In quacumque die* 1:14

8 Reading: "Who Knows Where the Stars Stand" by Nelly Sachs 1:20

9 Reading: "When in the Late Spring" by Nelly Sachs 1:20

Mozart: *REQUIEM* in D minor, K. 626

10 I. Introitus 4:49 11 II. Kyrie 2:25

12 Reading: *Book of Revelation*, 6:8-17 2:11

Mozart: *REQUIEM* in D minor, K. 626, III. Sequenz

13 *Dies irae* 1:45 14 *Tuba Mirum* 3:17 15 *Rex tremendae* 2:02

16 *Recordare* 4:39 17 *Confutatis* 2:27 18 *Lacrimosa* 2:48

19 Gregorian Chant: *Christus factus est* 1:16

20 Reading: *Book of Revelation*, 21:1-7 1:50

21-22 Mozart: *REQUIEM* in D minor, K. 626, IV. Offertorium

21 *Domine Jesu* 3:09 22 *Hostias* 4:20

23 Mozart: *REQUIEM* in D minor, K. 626, *Lacrimosa* (fragment) 0:50

24 Mozart: *Ave verum corpus*, K. 618 in D Major 3:45

25 Bell Strikes 0:42