BACKGROUND

The Catholic *Requiem* has its early roots when, in pre-Apostolic times, some Jews were known to pray that the immortal souls of the just might have eternal rest ("requiem aeternam"). Some sources from the 2nd century Christian church mention a celebration of the Eucharist for the dead, as do the New Testament-period apocryphal *Acts of John* and the writings of Tertullian from the 3rd century.

The developed form of the Requiem Mass and the Office of the Dead can be traced back to the 9th or 8th century, even though some prayers and a service for the dead existed long before that time (St. Ambrose speaks of the celebration of funeral masses in Rome in the 4th century). It was not until the 13th century, when the doctrine of Purgatory was universally accepted by the Catholic church, that Masses for the dead became common. Its structure is like other Masses, except that the joyful portions of the Ordinary (*Gloria*, *Credo*) are omitted, the Alleluia is replaced by alternative text and music, and the sequence *Dies irae* is added. The sequence *Dies irae* was the last portion to be added, done so by order of the Council of Trent in 1570.

MOZART'S *REQUIEM*

Soon before his death, Wolfgang Amadeus Mozart (1756-1791) was commissioned by Count Fanz von Walsegg to composer a *Requiem* for the anniversary of Walsegg's wife. However, Mozart's *Requiem* in D-minor was left unfinished at his death in 1791. To fulfill the commission, Mozart's wife Constanze turned to Mozart's friend and copyist, Franz Xaver Süssmayr (1766-1803), a student of Antonio Salieri, to complete the work.

It has never been precisely clear what portions of the *Requiem* were completed and/or composed by Süssmayr, but he did later claim to have written at least the "Agnus Dei" and "Sanctus." For better or for worse, this competed version (a combination of both Mozart and Süssmayr), is the familiar version of the "Mozart *Requiem*" which has been performed frequently since 1791. In recent times, numerous composers and scholars have rewritten or replaced some or all of (what was believed to be) Süssmayr's completions, with varying degrees of success.

A highly romanticized and considerably fictional account of Mozart's life and death, including an imagined rivalry between Mozart and Antonio Salieri, was made popular in the 1984 movie *Amadeus* (based on a 1979 play by Peter Shaffer), and frequently featured music of Mozart's *Requiem*.

The Phoenix Symphony Chorus   **Dr. Thomas Bookhout, Chorus Master**

IPA (International Phonetic Alphabet) SYMBOLS AND THEIR SOUNDS

~ Sounds used in Latin ~

Vowels: *There are IPA symbols for all possible vowel sounds, each symbol having only one pronunciation. Diphthongs are spelled by writing out both of the vowel symbols in the diphthong.*

CLOSED VOWELS		OPEN VOWELS	
[ɑ]	The sound "ah" in "father". The pronunciation of Latin "a"	[ɛ]	The sound "eh" in "let" The pronunciation of Latin "e," "oe," and "ae" (except in "Michael," which is pronounced [mikɑɛl])
[i]	The sound "ee" in "meet" The pronunciation of Latin "i" and "y"	[ɔ]	The vowel sound in "thought" The pronunciation of Latin "o"
[u]	The sound "oo" in "boot" The pronunciation of Latin "u"		
[j]	The sound of "y" in "yes", generally a glide to the next vowel (note: in many languages, the letter "j" is pronounced like an American "y")		

Consonants: *The IPA symbols for most consonant sounds look just like the English letter (e.g. the symbol for the "t" sound is [t]). Sometimes the symbol for a sound looks like a different consonant (e.g the symbol for the "c" sound in "cat" is [k]). Here are some other special symbols and situations:*

[ʃ]	The sound of "sh" in "shine." Found in Latin when the combination "sc" is followed by "i" or "e."	[qw]	The of "qu" in "quit." Found in Latin in the combination "qu." (contrast to Spanish "qu" is pronounced [k])
[g]	The hard sound of "g" in "gate." Found in Latin when the letter "g" is followed by an "a," "o," or "u."	[dʒ]	The soft sound of "g" in "germ". Found in Latin when the letter "g" is followed by an "i" or "e."
[k]	The sound of "c" in "cat". Found in Latin when the letter "c" is followed by "a," "o," or "u." Also, the letter "h" in Latin is silent, except in the words "mihi" and "nihil," where it is pronounced [k]. *Those crazy Latins…*	[ʧ]	The sound of "ch" in "chew". Found in Latin when the letter "c" is followed by "i" or "e."
[ks]	The sound of "x" in "exit." The usual pronunciation of "x" in Latin.	[r]	Latin uses only the flipped or rolled "r," never the American "r" sound [ɹ].
[j]	"y" as in "yes", generally a glide to the next vowel (note: in many languages, "j" is pronounced like an American "y")	[ɲ]	The sound of "gn" in "lasagna." Found in Latin in the combination "gn."
[t]	The pronunciation of Latin "th" and "t" in most situations, except…	[s]	Latin "s" is never pronounced [z]
[tsi]	The pronunciation of Latin "ti" before a vowel, accept when "ti" follows "s," "t," or "x"		

Mozart's *Requiem,* with standard Latin pronunciation

No. 1, REQUIEM (INTROIT) & KYRIE
Background: The source of the text is IV Esdras, "the Apocalypse of Esdras," an uncanonical apocryphal book of Jewish origin. Esdras, who was considered a "second Moses," did not author this book. These verses show evident traces of Christianity and are ascribed to the 3rd century.

Chorus:

Requiem aeternam dona eis, Domine
rɛkwiɛm ɛternm dɔn ɛis dɔminɛ

Eternal rest give unto them, O Lord:

et lux perpetua luceat eis.
ɛt luks pɛrpɛtu luʧɛt ɛis

and let perpetual light shine upon them

Te decet hymnus Deus in Sion,
tɛ deʧɛt imnus dɛus in siɔn

A hymn, O God, becometh thee in Sion;

et tibi reddetur votum in Jerusalem
ɛt tibi rɛdɛtur vɔtum in jɛruslɛm

and a vow to Thee in Jerusalem

exaudi orationem meam
eksudi ɔrtsiɔnɛm mɛm

O hear my prayer

ad te omnis caro veniet
d tɛ ɔmnis krɔ vɛniɛt

all flesh shall come to Thee

Kyrie eleison
kiriɛ ɛlɛisɔn

Lord, have mercy upon us

Christe eleison
kristɛ ɛlɛisɔn

Christ have mercy upon us

Kyrie eleison
kiriɛ ɛlɛisɔn

Lord have mercy upon us

No. 2, DIES IRAE (SEQUENCE)
Background: Found in manuscripts dated 1250-1255 and perhaps is of the 12th century. Source of the text is in the Prophecy of Sophonias. The text usually is set syllabically. The unusual degree of internal repetition sets this sequence apart from others, and contributes greatly to its power and popularity. Was accepted by the Council of Trent in the late 16th century.

Chorus:

Dies irae, dies illa   *Day of wrath, that day*
diɛs irɛ diɛs il

Solvet saeclum in favilla   *shall dissolve the world into embers*
sɔlvɛt sɛkulum in favil

Teste David cum Sibylla   *as David prophesied with the Sybil*
tɛstɛ dvid kum sibil

Quantus tremor est futurus,   *How great the trembling will be*
kwntus trɛmɔr ɛst futurus

Quando judex est venturus,   *when the Judge shall come,*
kwndɔ judɛks ɛst vɛnturus

Cuncta stricte discussurus!   *the rigorous investigator of all things!*
kunkt stiktɛ diskusurus

No. 3, TUBA MIRUM (SEQUENCE, continued)

Solo Quartet:

Tuba mirum spargens sonum   *The trumpet, spreading its wondrous*
tub mirum sprdʒɛns sɔnum   *sound*

Per sepulcra regionum,   *through the tombs of every land,*
pɛr sɛpulkr rɛdʒiɔnum

Coget omnes ante thronum.   *will summon all before the throne.*
kodʒɛt ɔmnɛs ntɛ trɔnum

Mors stupebit et natura,   *Death will be stunned, likewise nature*
mɔrs stupɛbit ɛt ntura

Cum resurget creatura,
kum rɛsurdʒɛt krɛtur

when all creation shall rise again

Judicant responsura.
judiknt rɛspɔnsur

to answer the One judging

Liber scriptus proferetur,
libɛr skriptus prɔfɛrɛtur

A written book will be brought forth,

In quo totum continetur,
in kwɔ tɔtum kɔntinɛtur

in which all shall be contained,

Unde mundus judicetru.
undɛ mundus juditʃɛtru

and from which the world shall be judged.

Judex ergo cum sedebit,
judɛks ɛrgɔ kum sɛdɛbit

When therefore the Judge is seated

Quidquid latet apparebit:
kwidkwid ltɛt prɛbit

whatever lies hidden shall be revealed

Nil inultum remanebit.
nil inultum rɛmnɛbit

no wrong shall remain unpunished

Quid sum miser tunc dicturus?
kwid sum misɛr tunk dikturus

What then am I, a poor wretch, going to say?

Quem patronum rogaturus,
kwɛm ptrɔnum rɔgturus

Which protector shall I ask for,

cum vix justus sit securs?
kum viks justus sit sɛkurs

when even the just are scarcely secure?

No. 4, REX TREMENDAE (SEQUENCE, continued)

Chorus:

Rex tremendae majestatis,	*King of terrifying majesty,*
rɛks trɛmɛndɛ mjɛsttis	
Qui salvandos salvas gratis,	*who freely saves the saved:*
kwi slvndɔs slvs grtis	
Salva me, fons pietatis.	*Save me, fount of pity.*
slv mɛ fɔns piɛttis	

No. 5, RECORDARE (SEQUENCE, continued)

Solo Quartet:

Recordare, Jesu pie,	*Remember, merciful Jesus,*
rɛkɔrdrɛ jɛsu piɛ	
Quod sum causa tuae viae:	*that I am the cause of your sojourn;*
kwɔd sum kus tuɛ viɛ	
Ne me perdas illa die.	*do not cast me out on that day.*
nɛ mɛ pɛrds il diɛ	
Quarens me, sedisti lassus:	*Seeking me, you sat down weary;*
kwrɛns mɛ sɛdisti lsus	
Redemisti crucem passus:	*having suffered the Cross, you redeemed*
rɛdɛmisti krutʃɛm psus	*me.*
Tantus labor non sit cassus.	*May such great labor not be in vain.*
tntus lbɔr nɔn sit ksus	
Juste judex ultionis,	*Just Judge of vengeance,*
justɛ judɛks ultsiɔnis	
Donum fac remissionis,	*grant the gift of remission*
dɔnum fk rɛmisiɔnis	

Ante diem rationis.
ntɛ diɛm rtsiɔnis

before the day of reckoning.

Ingemisco, tamquam reus:
indʒemiskɔ tmkwam rɛus

I groan, like one who is guilty

Culpa rubet vultus meus:
kulp rubɛt vultus mɛus

my face blushes with guilt

Supplicanti parce, Deus.
supliknti prʧɛ dɛus

Spare thy supplicant, O God

Qui Mariam absolvisti,
kwi mriam bsɔlvisti

You who absolved Mary [Magdalene]

Et latronem exaudisti,
ɛt ltrɔnɛm ɛgzudisti

and heeded the thief

Mihi quoque spem dedisti.
miçi kwɔkwɛ spɛm dɛdisti

have also given hope to me

Preces meae non sunt dignae:
prɛʧɛs mɛɛ nɔn sunt diɲɛ

My prayers are not worthy,

Sed tu bonus fac begigne,
sɛd tu bɔnus fk bɛdʒiɲɛ

but Thou, good one, kindly grant

Ne perenni cremer igne.
nɛ pɛrɛni krɛmɛr iɲɛ

that I not burn in the everlasting fires

Inter oves locum praesta,
intɛr ɔvɛs lɔkum prɛst

Grant me a favored place among thy sheep,

Et ab hoedis me sequestra,
ɛt b ɛdis mɛ sɛkwɛstr

and separate me from the goats,

Statuens pin parte dextra.
sttuɛns pin prtɛ dɛkstr

placing me at thy right hand.

No. 6, CONFUTATIS (SEQUENCE, continued)

Chorus:

Confutatis maledictis,	*When the accursed are confounded,*
kɔnfuttis mlɛdiktis	
Flammis acribus addictis,	*consigned to the fierce flames:*
flmis kribus diktis	
Voca me cum benedictis.	*call me to be with the blessed.*
vɔk mɛ kum bɛnɛdiktis	
Oro supplex et acclinis,	*I pray, suppliant and kneeling,*
ɔrɔ suplɛks ɛt klinis	
Cor contritum quasi cinis:	*my heart contrite as if it were ashes*
kɔr kɔntritum kwsi ʧinis	
Gere curam mei finis.	*protect me in my final hour*
dʒɛrɛ kurm mɛi finis	

No. 7, LACRYMOSA (SEQUENCE, continued)

Chorus:

Lacrymosa dies illa	*O how tearful that day*
lkrimɔsa diɛs il	
Qua resurget ex favilla	*on which the guilty shall rise from the embers*
kw rɛsurdʒɛt ɛks fvila	
Judicandus homo reus:	*to be judged. (man guilty)*
judikndus ɔmɔ rɛus	
Huic ergo parce Deus.	*Spare them then, O God*
uik ɛrgɔ prʧɛ dɛus	
Pie Jesu Domine,	*Merciful Lord Jesus,*
piɛ jɛsu dɔminɛ	
dona eis requiem. Amen.	*grant them rest. Amen.*
dɔn ɛis rɛkwiɛm mɛn	

No. 8, DOMINE JESU (OFFERTORIUM)
Background: Text was formerly a prayer that was recited for the sick who were about to die.

Chorus:

O Domine Jesu Christe, Rex gloriae,   *O Lord, Jesus Christ, King of Glory*
ɔ dɔminɛ jɛsu kristɛ rɛks glɔriɛ

libera animas omnium fidelium defunctorum   *keep the souls of all the faithful departed*
libɛr nimas ɔmnium fidɛlium dɛfunktɔrum

de poenis inferni   *from the pains of hell*
dɛ pɛnis infɛrni

et de profundo lacu   *and from the deep pit*
ɛt dɛ prɔfundɔ laku

libera eas de ore leonis   *deliver them from the lion's mouth*
libɛr ɛas dɛ ɔrɛ lɛɔnis

ne absorbeat eas tartarus   *that hell may not swallow them up*
nɛ bsɔrbɛt ɛas trtrus

ne cadant in obscurum   *and may they not fall into darkness*
nɛ kdnt in ɔbskurum

Solo Quartet:

sed signifer sanctus Michael   *but may Thy holy standard-bearer,*
sɛd siɲifɛr snktus mikɛl   *Michael*

repraesentet eas in lucem sanctam   *lead them into the holy light*
rɛprɛsɛntɛt ɛs in lutʃɛm snktm

Chorus:

Quam olim Abrahae promisisti   *which Thou didst promise to Abraham*
kwam ɔlim braɛ prɔmisisti

et semini ejus   *and to his seed*
ɛt sɛmini ɛjus

No. 9, HOSTIAS (OFFERTORIUM, continued)

Chorus:

Hostias et preces tibi, Domine	*We offer to Thee, O Lord*
ɔstis ɛt pretʃɛs tibi dɔminɛ	
laudis offerius	*sacrifices and prayers*
ludis ɔfɛrius	
tu suscipe pro animabus illis	*do Thou receive them in behalf of those*
tu suʃipɛ prɔ nimbus ilis	
quarum hodie memoriam facimus	*souls whom we commemorate this day*
kwrum hɔdiɛ mɛmɔriam ftʃimus	
fac eas, Domine	*Grant them, O Lord*
fk ɛas dɔminɛ	
de morte transire ad vitam	*to pass from death unto life*
dɛ mɔrtɛ trnsirɛ d vitm	
Quam olim Abrahae promisisti	*which Thou didst promise to Abraham*
kwm ɔlim braɛ prɔmisisti	
et semini ejus	*and to his seed*
ɛt sɛmini ɛjus	

No. 10, SANCTUS

Background: Text is biblical

Chorus:

Sanctus, Sanctus, Sanctus	*Holy, Holy, Holy*
snktus snktus snktus	
Dominus Deus Sabaoth	*Lord God of Sabaoth*
dɔminus dɛus sbɔt	
Pleni sunt coeli et terra gloria tua	*Heaven and earth are filled with Thy glory*
plɛni sunt tʃɛli ɛt tɛr glɔri tu	
Osanna in excelsis	*Hosanna in the highest*
ɔsn in ɛkstʃɛlsis	

No. 11, BENEDICTUS
Background: Text is biblical

Solo Quartet:

Benedictus qui venit   *Blessed is He who cometh*
bɛnɛdiktus kwi vɛnit

in nomine Domini.   *in the name of the Lord*
in nɔminɛ dɔmini

Chorus:

Osanna in excelsis.   *Hosanna in the highest*
ɔsn in ɛkstʃɛlsis

No. 12, AGNUS DEI
Background: Based on the biblical text John 1:29

Chorus:

Agnus Dei,   *Lamb of God*
ɲus dɛi

qui tollis peccata mundi,   *who takest away the sins of the world*
kwi tɔlis pɛkt mundi

dona eis requiem   *grant them rest*
dɔna ɛis rɛkwiɛm

…dona eis requiem sempiternam   *...grant them rest everlasting*
dɔn ɛis rɛkwiɛm sɛmpitɛrnm

Sop Solo & Chorus:

Lux aeterna luceat eis, Domine   *May light eternal shine on them, O Lord*
luks ɛtɛrna lutʃɛt ɛis dɔminɛ

cum sanctis tuis in aeternum quia pius es   *With Thy saints forever for Thou art*
kum snktis tuis in ɛtɛrnum kwi pius ɛs   *merciful*

Chorus:

Requiem aeternam dona eis, Domine   *Eternal rest give to them, O Lord*
rɛkwiɛm ɛtɛrnm dɔn ɛis dɔminɛ

et lux perpetua luceat eis   *and let perpetual light shine upon them*
ɛt luks pɛrpɛtu luʧɛt ɛis

Cum sanctis tuis in aeternum   *With Thy saints forever*
kum snktis tuis in ɛtɛrnum

quia pius es   *for Thou art merciful*
kwi pius ɛs