

An Introduction to Performance Practice Considerations for the Mozart *Requiem*

by Melinda O'Neal

Recent research has revealed a veritable flood of new Mozart information. Professional recordings are many and varied, and high-profile conductors predominate in schools of advocacy for this or that approach or interpretation. However, rather than being challenged by this current barrage of choices, many conductors find themselves discouraged by the unanswered questions that confront them when deciding to perform historical (that is, pre-twentieth century) music. Added complications are the natural resistance to change and reluctance to experiment with, in many instances, performing forces that already have so much to accomplish when preparing for a performance.

Most conductors from secondary to college levels and from community and church groups agree, however, that understanding how the music was performed at the time it was composed is a fundamental part of the basic text of the music and therefore part of what must be addressed when performing it. In addition, it is a well documented fact that the application of generalized nineteenth-century performance practices retroactively to the music of the eighteenth and seventeenth centuries has blurred the distinctiveness of that entire corpus of music.

With the preponderance of new evidence and convincing scholarly discussions concerning performance practice considerations, the time is



long past when choral conductors may prepare or evaluate a concert according to the standard criteria of beautiful tone, clear diction, good balance, and excellent spirit. Now we are confronted with newer considerations which have entered the picture only in the last 25 years, aspects many of us did not address in school and which we are perhaps just now gathering the courage to confront: Austro-Germanic pronunciation of Latin, timbre of voices in each style period, timbre and articulative properties of period instruments, tempo conventions, number of singers and instruments and their disposition in the performance area, ornamentation, and regional variances in pitch, just to name a few.

Understandably, the resolute voice is raised: "I barely get my singers to learn the notes in time;" "I have to teach fundamentals;" "We're not

specialists;" "I can't afford professional players, and there aren't any period instruments for miles." Less frequently voiced but certainly a very real undercurrent is the reality that many conductors do not allocate enough time for score preparation to adequately confront performance practice considerations. While it is true that knowledge in the field has been controversial, and definitive sources often difficult to locate, the wealth of new information and its ramifications for performances in educational and amateur contexts, as well as by professional groups, can no longer be ignored.

Another challenge complicates the scenario: the unfolding drama that occurs as sources and interpretations of these sources continue to change with time. Controversies within the discipline will undoubtedly persist. Although this complicates a conductor's preparation, it does not provide an excuse to abdicate responsibility to strive to recapture Mozart's music and his sound ideal. Seen in this light, performing historical music, just as with changing philosophies of editing music, will continue to be an evolving process of historical re-creation.

To start, the conductor must envision the ideal based upon the most current research, and then, based upon each individual situation, negotiate with pragmatism the possibilities at hand. This article does not pretend to present fully any one ideal, provide final answers, or be a substitute for a conductor's own investigation. Instead, the article proposes some possibilities, sources, and perhaps some viable solutions for selected aspects of performance practice as they relate to the Mozart *Requiem*.

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Instruments and pitch: period or modern

The choice of using modern or period instruments¹ dramatically affects balance, tone, and articulation. Period instruments are much more distinctive in timbre and, due to fewer players in the orchestra and a nearly vibratoless playing style, they produce a far more transparent texture. Balance, consequently, is quite different from balance with modern instruments, and in many ways is easier to manage. Yet players of modern instruments can still be asked to make adjustments for eighteenth-century music.

If there is a choice between modern and authentic instruments, then the ability of players of the authentic instruments and amount of rehearsal time (and of course, the budget) require careful consideration. The once-held opinion that authentic instruments are less responsive and often out of tune is no longer valid. Many instrumentalists today play period instruments with all the refinement and virtuosity commonly accomplished on modern instruments. Having a lesson with an excellent player of each instrument and discussing the *Requiem* specifically is a reasonable way for a conductor to begin to understand unfamiliar playing techniques and timbres. When period instruments are used, performers and audiences will likely be amazed (positively so) at the differences, especially in tone and articulation, and hence in the entire quality of the musical experience.

Pitch in Mozart's time was variably set at a' between 409 and 435. An

average has been suggested of $a' = 427$,² though many performers opt for $a' = 415$, a half step lower than $a' = 440$.

In general the string tone was less brilliant and softer than that of modern instruments, this resulting from a slightly lower pitch, a shorter, thinner, and less sharply curved bridge, and a shorter playing length and gut (rather than metal) material

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of the strings. Also, different schools of bowing and different bows were likely to be mixed together in Mozart's orchestra; the modern Tourte bow of 1785, which has far more tension than the earlier bows, and which can produce a far more consistent tone, was not yet fully in use.³

Woodwinds offered a "varied world of timbre," of which modern ears have a "somewhat simplified impression."⁴ The basset horn,

developed and chiefly used in Germany, was designed as a tenor instrument in low keys. Since the instrument is relatively rare now, and basset horn players even more so, clarinets in A are recommended as a substitute. Bassoons in the eighteenth century were softer than the present day bassoon.

The two trumpets used by Mozart were probably baroque trumpets, which predated the key, stop, and valve trumpets. Because of differences in the mouthpiece cup and the diameter of the bore, these instruments have more brilliant tone than their modern counterparts. The trombones, the only brass instruments capable of chromatic playing, are softer and have a more burnished tone than modern trombones. Mozart used them in the Viennese tradition of doubling the alto, tenor, and bass choral voices, and separately. Care must be taken when using modern trombones that they not overbalance the voices.⁵ Wooden sticks were used with the timpani to effect a short, dry sound quite different from the more resonant nineteenth-century effect.

Use of the continuo organ was traditional in eighteenth-century sacred music and thus is required.⁶ A number of scholars (including Beyer) suggest, however, that the continuo, intended to keep the ensemble together and to provide missing harmonies, is rendered superfluous in Mozart's *Requiem*. Regardless, including a small choir organ with a single keyboard and, at the very minimum, an 8 foot principal and 4 foot flute is recommended.

Number and disposition of performing forces

Presently, choral conductors of large oratorio groups (e.g., 80-120 singers) recognize that not all styles of music were intended for an ensemble of that size, just as chamber groups usually do not aspire to sing, for instance, the Berlioz *Requiem*. Certainly there was a late eighteenth- and nineteenth-century trend toward larger performing forces as the audience demand increased, halls became larger, instruments were designed to project further, and music was composed for larger forces. But, in general, the performing forces we are accustomed to are larger in number than those of Mozart's time.

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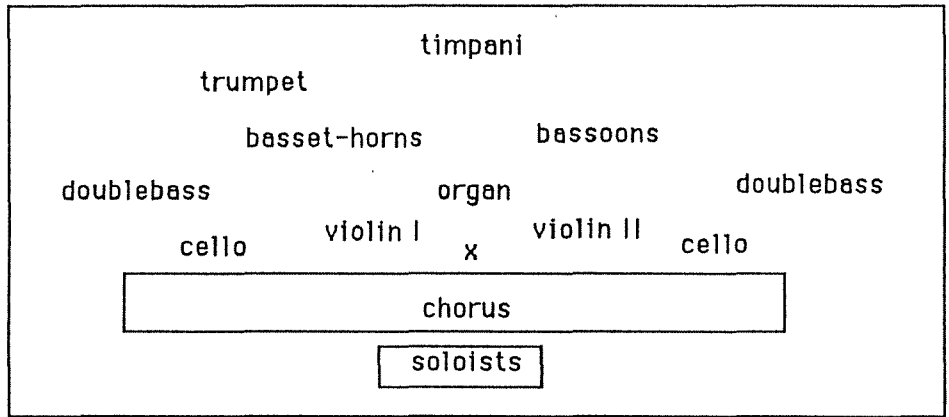
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Figure 1. Hypothetical Stage Disposition for Mozart's *Requiem*.



Koch's treatise of 1802 indicates that string sections consisting of 4.4.2.2.2 or 5.5.3.3.2 players were satisfactory for church or theatre orchestras.⁷ Mozart reported to his father from Mannheim in 1777 that there were on either side of the chapel ten or 11 violins, four violas, four cellos, and four contrabasses.⁸ While decisions were made on the basis of hall size, economics, local customs, and the skill of players, it is clear that string sections were certainly small.

Following the model of Mozart's 1789 Vienna performance of *Messiah*, a choir of 12 singers, three to a part with soloists also singing the choral parts, and a string section of 6.6.4.4.2 plus winds and timpani could be used.⁹ The choir in Salzburg in 1757, according to Leopold Mozart, contained 15 chapel boys, eight choralists, and 21 men to total 44 singers, plus soloists.¹⁰ There were no women in the chorus, although women from the opera most likely sang the solo soprano and alto parts, and thus sang with the choir. These or similar proportions may not work with modern instruments with, for example, young voices. Consideration for these dimensions, however, would be well to bear in mind.

While there were a variety of ways to seat the choir and orchestra players in Mozart's time, Zaslav arrives at some prevailing principles:

The orchestral dispositions of Koch, Petri, and Haydn share the central location of the concertmaster and the keyboard instrument; division between the first and second violins; placement of the principal melodic parts (voices and violins) and weaker instruments (flutes and violas) forward, the stronger ones (brass, kettledrums) to the rear; and wide separation between flutes and trumpets.¹¹

If one were to perform the *Requiem* in a hall or on a stage, perhaps the following chart, (See Figure 1) based on Zaslav's interpretation of Haydn's 1791-93 Salomon concerts in London¹² but adjusted for the *Requiem* instrumentation, might be a guide. Clearly the chorus would have to be very well prepared and look sideways to see the conductor (marked by an x). Fewer singers would be necessary if the chorus were toward the front of

the performing forces. Platforms to raise the instruments located upstage would be necessary for audience visibility and audibility.¹³

Koury refers to a Dresden church where the strings were on one side of the church and the winds and chorus on the other; and to a Vienna church where again the strings and winds were on separate sides of the organ, the trumpet and timpani to the rear of the orchestra, in front of the organ pipes, with the choir facing the upper strings.¹⁴ In both these circumstances

and in Salzburg, performing forces were in the front part of the church, often in tiered balconies above the chancel.

Size and ambiance of performance space

While we know that St. Stephens' Cathedral in Vienna is large and acoustically live, and we know that Mozart recently had been appointed Kappellmeister there, Mozart most likely did not write the *Requiem* with

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that space in mind. The commissioner of the work, who wished to remain anonymous and did not live in Vienna, apparently did not specify details concerning the number of his musicians, their abilities, or the size of performance space; indeed, that information may have betrayed his anonymity.

It is relatively certain that the *Requiem* was intended for performance in a church;

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consequently, information about eighteenth-century performances of Mozart's symphonies in churches can be helpful to us.¹⁵ In general, performance spaces of the period were resonant with small, narrow, rectangular dimensions (e.g., 79' x 32', or 59' x 36', or 76' x 38') and with high ceilings.¹⁶ This in most cases

Figure 2. Austro-German Pronunciation of Latin: Consonants

Consonant	IPA	application	description
b	[p]	obscurum [ɔp sku rʊm]	b = p except before l and as initial
c	[k]	collum [kɔlʊm]	c + a, o or u = [k]
c	[ts]	coelo [tsθ lo]	before e, i ae, oe, y or eu
cc	[ts]	ecce [ɛt se]	same as c
ch	[ç]	cherubim [çerubim]	ch + e, i, y, ae, oe, or eu = [ç]
ch	[k]	chorus [ko rʊs]	ch + a, o, u = [k]
g	[k]	agnus [ak nʊs]	g is always 'hard' [k]
h	[h]	hoc [hok]	initial h is aspirated
h	[ç]	mihi [mi çi]	interior h an exception
qu	[kv]	qui [kvi]	v = bilabial fricative
r	[r]	requiem [re kvi ɛm]	a one tap r, in general
s	[z]	misericordias [mi zer ri kɔr di as]	initial and intervocalic s is voiced
ti	[tsi]	oratio [ora tsio]	before all vowels
x	[ks]	exaudi [ɛks aʊ di]	never [gʃ]

allowed the audience to be close to performers and "favoured a musical style that required a more agile, more nuanced and more articulated delivery than the delivery later developed for the music of Romantic opera, conceived for much larger auditoriums."¹⁷ When works such as the *Requiem* are performed in large auditoriums, especially when the performance is guided by historical considerations, then the potential for distinct tone colors, detail, and immediacy is lost.

Text and vocal tone

Important information about the history of the *Requiem* text, the place of the musical movements in the

context of a Catholic liturgical service, and a word-for-word and paraphrased (or free) textual translation may be found in Ron Jeffer's *Translations and Annotations of Choral Repertoire, Volume 1: Sacred Latin Texts*.¹⁸ Since a thorough familiarity with the text on the part of the conductor, singers, and audience is fundamental to understanding the music, a suitable translation for each constituency is recommended.¹⁹ In addition, the conductor's understanding of the declamation, grammar, and rhetoric of the text leads to establishing important bases for interpretive decisions regarding phrasing, accentuation, and articulation.

As Maunder correctly points out, the Italian style of pronouncing Latin has been standard principally in English speaking countries only in this century, after Pope Pius X's 1912 recommendation for its adoption by the Catholic Church.²⁰ "From the fall of the Roman Empire to the end of the nineteenth century, however, Latin was pronounced in each European country on the same principles as the vernacular."²¹ This means that for Mozart's *Requiem*, the Austro-German pronunciation of Latin was used.

There is no question that the pronunciation of language has a very important effect on articulation, accentuation, and tone quality. While Maunder and Jeffers begin to address rules for consonants and vowels in Austro-Germanic pronunciation of Latin, both only touch the surface.

To start, one may find in the concluding pages of Moriarty's *Diction* a very useful introduction to the International Phonetic Alphabet. Divided into vowels, glides-



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diphthongs-triphthongs, and consonants, the charts give equivalents to the IPA symbols in English, Italian, Ecclesiastical Latin, French, and German, where applicable. W. L. Wardale's *German Pronunciation* has a reference list of symbols for the IPA with German equivalents, a very helpful diagram of the organs of speech, and a glossary of terms (e.g. closed syllable, alveolar, palatal, uvular, velar, etc.) plus a chapter on the pronunciation of Latin in German. Discussions of accent and intonation (patterns of high and low pitch in speech) follow. Thomas Dunn's manuscript, *Projects in 18th*

According to many treatise writers of the period, vibrato was defined as an ornament, that is, an occasional expressive device, and was voluntary rather than a natural trait of the voice itself.

century Choral Performing Practices, is important not only for distilling Wardale's commentary, but for emphasizing the differences in vowel sounds as well as consonants based on grammar and syntax.²²

Until a more complete text is published on this topic,²³ perhaps the chart in Figure 2 will be helpful as a rudimentary introduction. IPA equivalencies are provided.

"Vowel quality is determined by whether the vowel occurs in a closed or an open syllable," that is, whether a syllable ends in a consonant (closed) or a vowel (open), and by the placement of a syllable in the word — initial, interior, or final.²⁴ In 99% of the cases, the vowel will sound open in a closed syllable, and the vowel will sound closed in an open syllable. Pronunciation of vowels is also variable according to the number of syllables, the stress on the word (found in the *Liber Usualis*) and on grammar.

Once again, the following chart is not intended to be a definitive guide but only an introduction to the variety of vowel sounds required by the vernacular Austro-German Latin.

Figure 3. Austro-German Pronunciation of Latin: Vowels.

Open syllables. When the vowel is the last letter of a syllable in a word of several syllables:

Vowel	IPA	application
a	[a]	favilla [fa vi la]
e	[e]	bene [be ne]
i	[i]	fili [fi li]
o	[o]	quando [kvan do]
u	[u]	natura [na tu ra]

Closed syllables. When the last syllable of a word ends in one or more consonants, the vowel is pronounced short and open:

Vowel	IPA	application
a	[a]	catholicam [kə to li kam]
e	[ɛ]	requiem [re kvi ɛm]
i	[ɪ]	stupebit [stu pe bɪt]
o	[ɔ]	omnis [ɔm nɪs]
ae	[ɛ]	aeternam [ɛ ter nam]
u	[ʊ]	discussurus [dɪs kʊ su rʊs]
y	[y]	Kyrie [ky ri e], Sibylla [si by la]

The most difficult pronunciations to assimilate are for Kyrie eleison, Christe eleison. Until 1850, except for one province in Germany, this phrase was always pronounced [ky ri e e laɪ zɔn, krɪs te e laɪ zɔn].²⁵

With regard to singing technique and vocal tone, one often hears the term *bel canto* applied to this period. Unfortunately, this term is ambiguous,

for its literal translation means only fine singing, and it was not used until the mid-nineteenth century when weightier vocal tone was prized over light, florid delivery. To add to the confusion, German musicologists have equated the term with simple lyricism in 1630s and 1640s Venetian opera versus the *stile rappresentivo*.

Rossini defined requirements for *bel canto* as: 1) a naturally beautiful voice, even in tone throughout the range; 2) sufficient training to achieve effortless delivery of highly florid music; 3) mastery achieved by listening to the best Italian exponents.²⁶ With the presence of more closed vowel sounds and hard consonants in Austro-Germanic pronunciation of Latin, a detached or shortened style of articulation (see Articulation and phrasing below), and the treble parts sung mostly by boys, one can assert that a light, clear, cleanly articulated tone, one which is not consistently cantabile, would be well suited to the music.

The question of vibrato within the chorus is a difficult one considering vocal techniques and philosophies of singing today, most of which refer to nineteenth-century operatic techniques. For solo singing in the eighteenth century, "a perceptible oscillation in pitch and intensity on a sustained note would have been thought undesirable."²⁷ According to many treatise writers of the period, vibrato was defined as an ornament, that is, an occasional expressive

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device, and was voluntary rather than a natural trait of the voice itself. Other sources distinguish between the voice's natural vibrato and that which is either excessive or manufactured.²⁸ Wolfgang Mozart's only recorded remarks on the topic take a conservative position:

[The singer] Meissner, as you know, has the bad habit of making his voice tremble at times, turning a note that should be sustained into distinct crotchets, or even quavers — and this I never could endure in him. And really it is a detestable habit and one which is quite contrary to nature. The human voice trembles naturally — but in its own way — and only to such a degree that the effect is beautiful. Such is the nature of the voice; and people imitate it not only on wind instruments, but on stringed instruments too and even on the clavichord. But the moment the proper limit is overstepped, it is no longer beautiful—because it is contrary to nature. It reminds me of when, on the organ, the bellows are jolted.²⁹

As the words “defect,” “trembling,” “palsy,” and “paralytic” are used to describe the ornamental vibrato, “there is good historical evidence to suggest that it was used sparingly by soloists.”³⁰ In consideration of the perfect intonation system in use at the time, excessive vibrato (however one chooses to define it) and ornamental vibrato were likely to be used even less, if at all, in the vocal ensemble.

Articulation and phrasing

Articulation and phrasing conventions were consequences of the capabilities of the instruments, playing techniques, meter and accentuation, textual grammar, and rhetoric of eighteenth-century choral-orchestral music. The treatises of C. P. E. Bach, Quantz, Türk, Koch, and Leopold Mozart, assimilated by Ratner in his book *Classic Music: Expression, Form, and Style*, provide present day musicians with substantive guidance. In general, fast movements were generally played more detached and more accented, while in slow movements notes were played connected (*cantabile*). A clear distinction was made between heavy,

or more connected music, and light or more detached music, and the metric structure was to be made clearly audible by means of stressed and unstressed notes. Changes in articulation, mainly affecting instrumentalists, were in store, however. Early in the period C. P. E. Bach indicated a note without a slur or staccato equaled half its notated value; in the late 1780s Türk said three-quarters of its notated value; by the end of the century Milchneyr and Clementi said to play the notes at full value.³¹

Ornamentation

According to nearly every scholar writing on the subject, gaining a sense for vocal and instrumental ornamentation requires immersion in the music of the period. In terms of the *Requiem*, the sources indicate that “vocal rhythmic freedom and ornamentation [was] less appropriate” in the music for the church. There were “[f]ewer embellishments in church than in the concert or theatre,”³² even though the solo singers often came from the opera house. Additionally, “Mozart thoroughly marked his late works for performance, and they probably require a minimum of ornamental additions.”³³ When one looks at the solo and ensemble music in the *Requiem* in light of the statement that, “the more sophisticated the accompaniments, the less vocal freedom and ornamentation is appropriate,”³⁴ one can readily see how unnecessary additional ornamentation would be.

Dotted notes, however, call for a special interpretation of the notation. “If they are among other dotted rhythms . . . the shorter note must be performed as short as possible, in order to give the longer note so much the more weight.”³⁵ This would lead to quickening both the vocal and instrumental sixteenth notes following dotted eighths in the *Confutatis* (mm. 1-5, 10-15) and likewise for the sixteenth notes in the *Rex tremendae*. For a group of instrumentalists who performed in this style of music all the time, these kinds of adjustments would have been easy and unnecessary to notate in the score or parts.

The *mesura di voce* or *swell* on a single note is believed by some present-day scholars to be used as an ornament on a sustained tone

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generally by soloists, and not as a pervasive singing or playing technique used by an entire ensemble.³⁶ The one clear place for application of *mesa di voce* is in the bass solo (mm. 5-7) of the *Tuba mirum*.

In m. 7 of the *Tuba mirum*, the fermata indicates that an embellishment by the bass solo is required. Whether termed fermata embellishment or *cadenza*, this kind of ornament served the purpose of either extending a phrase ending followed by a rest or, like an *Eingang* or transitional embellishment, of preparing the next phrase.³⁷ The *cadenza* should not exceed the extent of one breath, should be relatively short, and fit the character of the piece according to text and dramatic situation.³⁸ With these considerations in mind, the tempo of the *Tuba mirum* (*Andante* 2/2) cannot be very slow, and the soloist might consider taking a lift breath before "sonum" in order to complete the phrase in one breath. The sense of the text ("The trumpet, spreading its wondrous sound," and then continuing in m. 8, "through the tombs of every land, will summon all before the throne") may be enhanced through a vocal *cadenza* which reflects pronouncement and grandeur.

In m. 20 of the same movement, Mozart solves the question for the tenor of how to sing the notated *appoggiatura* by doubling the voice with the violin; the singer should sing his phrase just as it is noted in the violin part. However, in m. 32, the tenor has what Neumann calls a *Zwischenschlag*, or one-note grace note embedded in a slur that links it equally to the preceding and the following note.³⁹ For a number of reasons, in similar cases, Neumann recommends singing the grace note in anticipation of the note it precedes. For all other vocal eighth-note graces in this movement (tenor: m. 27; alto: mm. 35, 38; soprano: mm. 41, 43), the length should probably remain an eighth note, performed on the beat.⁴⁰

The *Recordare* does not appear to require any ornamentation, but in the *Benedictus* Mozart (in this case, Süssmayr) has indicated trills in mm. 6 and 9 (alto and soprano, respectively) and mm. 30 and 32 (bass and tenor, respectively). These should be performed starting from the note above and on the beat. In m. 15 of the same movement, the soprano soloist should perform her line as the violin is noted: a grace note in

anticipation of the *g*² with the syllable "mi" to be sung on the grace note (due to the placement of the slur in the violin part). The same should apply in mm. 18, 43, and 49. In m. 3, the first violin trill should be on the beat and from above. In m. 46 the soprano and violin should be performed as notated, with the down-beat stress on the *g*² eighth note. In the *Agnus Dei*, mm. 13, 33, and 44, the sixteenth grace note may be either an anticipation or an *appoggiatura* on the beat.

Tempo

Mozart indicated tempos for only four movements: *Introitus-Kyrie* (*Adagio-Allegro*); *Dies irae* (*Allegro assai*); *Tuba mirum* (*Andante*), and *Confutatis* (*Andante*). Süssmayr indicated the tempos for the *Domine Jesu* (*Andante con moto*), *Hostias* (*Andante*), *Rex tremendae* (*Grave*; this is not retained in the Beyer edition; Maunder gives *Adagio*), *Sanctus* (*Adagio*), and *Benedictus* (*Andante*). For the movements without direction from Mozart or Süssmayr — *Recordare*, *Lacrimosa*, and *Agnus Dei* — each editor makes his own suggestion or simply leaves it to the conductor.

But the questions persist: how fast is *Allegro*, how slow is *Adagio* in the eighteenth century and in Mozart's music? How does one make informed decisions about the movements without any tempo direction from the composer? George Houle refers to the authenticity-backlash where "all too many performances [are] touted as 'authentic' because of the use of old or replica instruments in which fast

tempos, wispy sonorities, and an absence of inflection rob otherwise vital music of its substance."⁴¹ In other words, going faster, as is currently accepted, is not necessarily more authentic — there are other equally important considerations. But the evidence does lead to the assertion that nineteenth-century performance concepts have slowed down modern performances of eighteenth-century music. *Adagios* and *Andantes* were faster than we presently imagine, minuets should go quite a bit faster; finales to symphonies most likely just a bit slower.⁴² Numerous contemporary treatises indicate that "church music was performed more slowly than theatre or chamber music," and that to Mozart, both the tempo indication and the meter were indicators of tempo.⁴³

Marty's discussion of determining Mozart's intended tempos and primary/secondary pulses is interesting but perhaps somewhat controversial.⁴⁴ His specific suggestions for the *Requiem* include: quarter = 92 for the *Allegro* of the *Kyrie*; quarter = 184 for the *Allegro assai* of the *Dies irae*; quarter = 92 for the *Andantino* of the *Recordare* (it is doubtful he knew *Andantino* was not Mozart's indication); quarter = 88 for the *Andante con moto* of the *Domine Jesu*. Marty observes that the *Lacrimosa* is one of the four cases in

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12/8 in all of Mozart's music⁴⁵ and suggests Adagio, with dotted-quarter = 30.⁴⁶

Determining unmarked cases can be done by looking at "the meter, the inner structure of the music, and, eventually, the added significances provided by the words."⁴⁷ From another viewpoint,

[W]hat needs to be achieved is a point of balance, the *tempo giusto*: the place where the work's lyrical and active elements are thrown into highest relief relative to one another. Once such points of balance have been divined, it may often occur that the actual pulses of associated pieces are not dissimilar from one another. The issue is more one of adjusting to internal proportions than of conforming to superimposed external notions of pace.⁴⁸

In addition, the number and skill of the players, the acoustical properties and size of hall, mood, and quality of the occasion are important considerations. Regarding *tempo rubato*, one can conclude that "the very idea of willfully flexible tempos

in orchestra music should be ruled out,"⁴⁹ although Türk allows for tempo modifications as extraordinary means, employed only seldom and at the proper time.⁵⁰

Concluding remarks

This article will have achieved its purpose if it has raised important questions of performance practice. Some possible choices have been proposed, and a number of important resources have been offered to assist the conductor in finding viable solutions to performing Mozart's *Requiem*. Each conductor's situation will be different, and thus the decisions each of us makes will be based on our own good judgment, informed by scholarship. No one article can possibly substitute for individual investigation into these matters - a process which in itself will become increasingly intriguing and rewarding.

equal temperament for his keyboard instruments." Zaslav, p. 470.

³ Zaslav, p. 471. "The earliest evidence implying an entire orchestra's use of Tourte bows dates from 1810, nearly two decades after Mozart's death."

⁴ Charlton, p. 257.

⁵ Beyer has made available alternate playing parts for modern trombones on the principle that they are less mobile than 'early' trombones when doubling the alto, tenor, and bass parts, especially in the Kyrie. (Beyer, p. 16.)

⁶ See Arnold's *The Art of Accompaniment from a Thorough-Bass as Practiced in the 17th and 18th Centuries* and Peter William's *Figured Bass Accompaniment*.

⁷ Zaslav, p. 455.

⁸ Koury, p. 42.

⁹ Maunder *Mozart's Requiem: On Preparing a New Edition*, p. 199-200.

¹⁰ Leopold Mozart's comments are recorded in Marburg's "Historisch-Kritische Beiträge zur Aufnahme der Musik." (Berlin, 1754-78.

reprinted, 1970), a report on the existing state of music at the Court of the Archbishop of Salzburg.

¹¹ Zaslav, p. 464.

¹² New Grove, vol 13, p. 684.

¹³ Usually the concertmaster or the continuo player would lead the performing forces from their positions. Conducting in the modern definition was not a standard practice until the nineteenth century.

¹⁴ Koury, p. 239-241.

¹⁵ Zaslav, *Mozart Symphonies*, p. 471.

"Mozart's symphonies were performed in private rooms, in great halls, in theatres, and in churches."

¹⁶ Ibid, p. 471-2.

¹⁷ Zaslav, "Introduction," p. 217.

Notes

¹ Specific articles "Strings," "Woodwinds and Brass" in *Performance Practice after 1600* are highly recommended as starting points on instrument matters.

² Zaslav, *Mozart Symphonies*, p. 468. Also, "Leopold Mozart taught mean-tone intonation for orchestral instruments, and he used non-

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¹⁸ The Jeffers book is an essential resource for all choral conductors. Texts may be duplicated for concert programs or church bulletins, but copyright requirements are explicit and there is a \$5.00 charge.

¹⁹ A word-for-word translation will hardly be helpful to a non-Latin speaking audience member attempting to follow along during the performance; however, a word-for-word translation is essential for discussion in a music class and for the singers.

²⁰ Maunder, *Mozart's Requiem: On Preparing a New Edition*, 1988, p. 200. This system was published in the *Liber Usualis* as an effort to standardize pronunciation and in order to promote Gregorian chant as the church's official music.

²¹ Ibid, p. 200.

²² The charts below are based on information in Dunn, *Projects in 18th-century Choral Performing Practices*, p. 30-38.

²³ Copeman has published *Singing in Latin*, 1990, which is a significant contribution to this topic. Articles on the topic by Thomas Dunn are anticipated.

²⁴ Dunn, p. 30-31.

²⁵ Dunn interview, 1/3/91.

²⁶ Zaslav, p. 420.

²⁷ Crutchfield, *Performance Practice after 1600*, p. 296.

²⁸ See F. Neumann's *New Essays on Performance Practice*.

²⁹ From Zaslav, *Mozart Symphonies*, p. 480. Letter of 12 June, 1778. *Briefe*, ii. 378; *Letters*, ii. 816-817.

³⁰ Ibid, p. 481.

³¹ Zaslav, "Introduction," p. 213.

³² Crutchfield, p. 317.

³³ Zaslav, *Mozart Symphonies*, p. 482.

³⁴ Crutchfield, p. 317.

³⁵ Zaslav, *Mozart Symphonies*, p. 486.

³⁶ See Zaslav, p. 472-475, and Ratner, p. 188.

³⁷ Neumann., p. 217. An *Eingang* links previous material to a new theme. Neumann provides examples of Mozart's notated vocal cadenzas, although none are from sacred literature.

³⁸ Ibid, p. 218.

³⁹ Ibid, p. 90.

⁴⁰ There is still much controversy on these questions. See Neumann and Levin.

⁴¹ Houle, Review of a periodical, *Historical Performance in Performance Practice Review*, Vol. 3, no. 1 (Spring, 1990), p. 100.

⁴² Malloch, "Carl Czerny's metronome marks for Haydn and Mozart symphonies" *Early Music* 16 (1988) p. 72-82.

⁴³ Zaslav, *Mozart Symphonies*, p. 490.

⁴⁴ See Marty, *The Tempo Indications in Mozart*.

⁴⁵ Marty, p. 14, n.5.

⁴⁶ Ibid, p. 205.

⁴⁷ Ibid, p. 205.

⁴⁸ Malloch, p. 76.

⁴⁹ Zaslav, *Mozart Symphonies*, p. 500.

⁵⁰ Ratner, p. 186. From Türk, *Klavierschule*, pp. 114-116.

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