



THE SCORE

First Presbyterian
Church

Wednesday
April 3, 2019

Tonight's rehearsal -

Please PUT YOUR MUSIC IN ORDER **now** BEFORE THE REHEARSAL BEGINS.

Mozart Requiem

- P. 14/40 *Lacrimosa*; dotted quarter=42
- P. 23/58 *Sanctus*; eighth = 88; *Osanna* quarter = 152

Section Rehearsals - 35 minutes

Men w/ Keith in Covenant Hall

Women with Jae/Lydia in choir room working the following:

- Mvt. 14 *Lux*; bar 31-end; quarter = 96
- Mvt. 9 *Domine Jesu*; bar 23-end; quarter = 96
- Mvt. 2 *Kyrie*; all; quarter = 96

Mozart Requiem

- P. 27/71 *Lux Aeterna*; eighth = 88; Bar 31 quarter = 96
- P. 15/43 *Domine Jesu*; quarter = 96

Crown Him with Many Crowns - Courtney

- P.3-4 only

Neither Death Nor Life - Crutchfield

- *Secure pitch and rhythm*
- *Work p. 3-4 a cappella*

**Do not turn in until directed*

Important Dates for the Spring

- Tuesday, April 16; evening rehearsal w/ orchestra
- Friday, April 19; 7:30 pm performance of Mozart Requiem

Sunday, April 7, 2019 ; warm-up @ 9:30 & 10:45 am

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| Introit | Glory to God Hymnal #410 Verse 1 "God is Calling..." |
| Prayer | N/A Communion Sunday |
| Offertory | Ensemble |
| Anthem | Lacrimosa Mvt 8 from Mozart Requiem |
| Benediction | Glory to God Hymnal #834 Verses 1 "Precious Lord..." |

First Presbyterian Church Sanctuary Choir

We will not rehearse all the pieces in your folder every week. As such, please keep the following list of pieces in your folder until they are used (unless I tell you to keep a collection of responses we will use over several weeks).

- Sing Legato
- Mozart Requiem
- Neither Death Nor Life
- O Spirit All-Embracing
- Crown Him with Many Crowns
- My Eternal King

Joys and Concerns

Tom's Direct Line: 210-271-2717 Tom's Email: tomd@fpcsat.org

Please feel free to email me your joys & prayer concerns during the week for inclusion in our prayer on Wednesday nights; we will also have prayer cards available prior to rehearsals on Wednesday nights.

Mozart, Requiem (notes continued from last week)

No matter who should receive credit for each specific note, the *Requiem* superbly demonstrates Mozart's affection for and mastery of church music. His wife, Constanze, claimed that "church music was his favorite genre," and the composer once boasted that Salieri, his nemesis in the film if not in real life, "has never devoted himself to church music, whereas from my youth I have made myself completely familiar with this style." Mozart's familiarity with church music ranged from the fashionable Italian style to the traditional music of such earlier and almost forgotten masters as Bach and Handel, whose works he studied during the 1780s. Mozart once wrote to his father that "true church music is to be found *only* in attics and in a worm-eaten condition."

The grandeur of the Baroque is most obvious in the opening contrapuntal movements, especially the double fugue of the Kyrie with its characteristic Baroque subject. (The final movements of the work repeat the opening Requiem and Kyrie, which Constanze claimed that Mozart, shortly before his death, had instructed Süssmayr to do.) Certain movements of the Dies irae also evoke the earlier period, including the insistent dotted rhythms of the Rex tremendae and the driving intensity of the haunting Con-futatis. Other movements, such as the Lacrimosa, are typically Classical in their regular phrase structure and elegant melodies. The striking and, at first impression, inappropriate trombone solo representing the last trumpet of judgment day in the Tuba mirum is explained by the German translation of the Latin "tuba" as trombone, which is usually rendered in English as trumpet.

The perfunctory Sanctus, ostensibly by Süssmayr, quotes in a slower tempo the opening of the Dies irae. Ironically, some of the more popular movements of the work are the mellifluous Benedictus and the Agnus Dei, which are supposedly by Süssmayr. Their beauty and craft have made it difficult to believe, however, that there is not at least some Mozart in them, given the consensus of the general mediocrity of Süssmayr's music. Apparently, remarkable and heartfelt music can transcend the mundane facts and human characters of history.

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