A Study Guide for Messa da Requiem by Guiseppe Verdi
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Dear Music Educator,

The Crane Chorus and Crane Symphony Orchestra of The Crane School of Music at the State University of New York at Potsdam is pleased to welcome you and your students to a performance of Verdi’s Messa da Requiem on April 28 at Helen M. Hosmer Concert Hall, SUNY Potsdam, or May 1 at Avery Fisher Hall, Lincoln Center.

We hope that this Study Guide will provide opportunities for you and your students to effectively prepare to attend the concert and to also create powerful learning moments through discovery, reflection and discussion.

The Study Guide is divided into the following sections:

I. Overview of The Crane School of Music and SUNY Potsdam
II. Lesson Plans
   1. The Requiem Mass
   2. About the Composer Giuseppe Verdi
   3. A Walk Through the Requiem
   4. Experiencing the Messa de Requiem
III. Supporting Materials

This is designed to be a flexible resource. You are encouraged to use all or parts of any section. Please feel free to photocopy any of the materials provided.

We have incorporated audio and video resources we hope you will use. Your students will have an opportunity to meet some of the performers they will see during the concert. We hope this will be a fun way to personalize the performance and make it more meaningful to you and your students.

Best wishes for a successful musical journey!
About The Crane School of Music and SUNY Potsdam

The State University of New York Potsdam at is one of 64 units of the State University of New York and one of 13 SUNY Arts and Science Colleges. The College is one of only three SUNY campuses designated as an arts school. SUNY Potsdam enrolls 4,330 graduate and undergraduate students, with approximately 2,100 living on campus. The College offers more than 40 majors and 45 minors. The next exciting addition to our campus is a new Performing Arts Center that will house the Department of Theatre & Dance. It will be physically connected to The Crane School of Music and is scheduled to open in the spring of 2014.

The Crane School of Music is one of three schools on campus (which also includes the School of Arts & Sciences and the School of Education & Professional Studies). Crane includes 590 undergraduate and 30 graduate students led by a faculty of 70 teachers and professional staff. It is housed in the Julia E. Crane Music Center on the north side of the campus and includes three concert areas (Helen M. Hosmer Concert Hall; the Sara M. Snell Music Theater; and the Ralph Wakefield Lecture and Recital Hall) as well as extensive supporting areas including two classroom buildings (Bishop and Schuette Halls).

The Crane School was founded in 1886 by Julia Crane (1855-1923) as the Crane Institute of Music and was one of the first institutions in the country to have programs dedicated to preparing specialists for teaching music in the public schools. Throughout Crane's history the school's primary mission has been to educate music teachers with an emphasis on excellence in performance. The Crane School of Music offers degrees in Music Education, Performance, Business of Music, and Musical Studies. Its students, faculty and guest artists offer over 300 public performances every year. The Crane School of Music is proud to be celebrating its 125th Anniversary!

SUNY Potsdam and The Crane School of Music are HOT all year long - even in the winter! Visit our website at: http://www.potsdam.edu, or better yet, visit our campus on Open House Day. Once you visit, you may never want to leave!
Notes on technology

What you will need to teach the lessons provided in this study guide:

Hardware:
- PC- or Mac-based computer
- Projector
- Audio hook-up

Software:
- Internet browser (Internet Explorer, Safari, Google Chrome, etc.)
  - www.Grooveshark.com
  - www.Prezi.com

Grooveshark

How to use www.Grooveshark.com:
- Please visit http://www.grooveshark.com/craneverdisrequiem
- This is our personal Grooveshark page
- At the right you will see 2 playlists that contain full recordings of Verdi’s Messa da Requiem. Please use these in your classroom if you do not have another way to access a recording of the Mass.

Prezi

How to use www.Prezi.com:
- Please visit: http://prezi.com/user/craneverdi/
- This is our personal Prezi page
- If you scroll down, you will see all of the interactive Prezis. If you visit our page at:
  http://www.potsdam.edu/academics/Crane/125years/Verdi-Requiem-Study-Guide.cfm
  you will see that all of our Prezis can be downloaded there for offline viewing if you do not have consistent internet access in your classroom.
Lesson 1: The Requiem Mass

PURPOSE
To explore the parts of the traditional Mass and how the sections are utilized in a requiem mass musical composition.

LEARNING OBJECTIVES
After completing this lesson, students will be able to:
1. identify the major sections of a requiem mass
2. paraphrase the texts of some sections of a mass
3. discuss why composer Verdi chose specific sections of the mass for his Messa da Requiem

NYS STANDARDS FOR THE ARTS IN MUSIC
Standard 3 (Intermediate and Commencement levels)
1. use appropriate terms to reflect a working knowledge of the musical elements
2. use appropriate terms to reflect a working knowledge of social-musical functions and uses (appropriate choices of music for common ceremonies and other events)
3. use terminology from music and other arts to analyze and compare the structures of musical and other artistic and literary works
4. explain how performers, composers, and arrangers make artistic decisions

MATERIALS, RESOURCES & TECHNOLOGY
PC or Mac computer, internet access, projector, & audio prezi.com

CONTENT
The Big Questions:
1. What is a requiem mass?
2. What do the main parts of the mass mean?
3. Why would composers choose to use certain sections of the mass text over others in their compositions?

I. A requiem is a mass for the dead. It may or may not be celebrated along with a funeral. It is often composed as a dedication to someone’s life. Composer Giuseppi Verdi did just that when he composed his Messa de Requiem in memory of the celebrated Italian novelist and poet, Alessandro Manzoni. This particular Mass was not composed for a church service. Instead, it was intended to be performed in a concert setting. Verdi premiered his Messa de Requiem during a concert in the church of San Marco in Milan in honor of the one-year anniversary of Manzoni’s death.

During the 18th century, requiemms were often performed in the concert hall setting, though they continue to be performed in both the church and non-secular venues.
With their move to the major concert halls, requiems began to make a greater, more dramatic impact because the orchestra and choral forces could be much larger than what might be used during a typical religious service.

II. Requiems utilize the structure of prayers found in the traditional Roman Catholic Mass:
   a. Introit (Requiem) – Grant them eternal rest
   b. Kyrie - Lord have mercy
   c. Gradual – (Requiem) – Grant them eternal rest
   d. Tract - Forgive, Lord, the souls of those who have departed
   e. Sequence – a multi-part liturgical poem includes:
      i. Dies irae – Day of wrath
      ii. Quantus tremor – What fear now trembles in man’s breast?
      iii. Tuba mirum – The wondrous sound of the trumpet
      iv. Mors stupebit – Death and nature will be in awe as the creature responds to the judgment
      v. Liber scriptus proferetur – When the book shall be brought forth
      vi. Ludex ergo cum sedebit – When the judge is seated
      vii. Quid sum miser tunc dicturus? – What am I (miserable) to say?
      viii. Rex tremendae maiestatis – King of tremendous majesty
      ix. Recordare, Jesu pie – Remember, merciful Jesus
      x. Quaerens me, sedisti Iassus – Seeking me, you sat tired
      xi. Juste judex ultionis – Just judge of revenge
      xii. Ingemisco, tamquam reus – I sigh like the guilty one
      xiii. Qui Mariam absolvisti – You who absolved Mary
     xiv. Preces mae non sunt dignae – My prayers are not worthy
      xv. Inter oves locum praesta – Grant me a place among the sheep
      xvi. Confutatis maledictis – Once the cursed have been scolded
      xvii. Oro supplex et acclinis – I kneel humbly to pray
      xviii. Lacrimosa dies illa – On the day of tears and mourning
      xix. Pie Jesu Domine – Merciful Lord Jesus
   f. Offertory
      i. Domine Jesu Christe, Rex glorie – Lord Jesus Christ King of Glory
   g. Sanctus – Holy, holy, holy
   h. Agnus Dei qui tollis peccata mundi – Lamb of God who takes away the sins of the world
   i. Communion - Lux aeterna luceat eis, Domine – May everlasting light shine upon them
   j. Pie Jesu Domine, dona eis requiem – Merciful Lord Jesus, grant them rest
   k. Libera Me, Domine, de morte aeterna, in die illa tremenda – Deliver me, O Lord, from death eternal on that fearful day
   l. In paradisum deducant te Angeli – May Angels lead you into paradise

The texts were initially sung a cappella (without accompaniment), in an early chant-like fashion. Over the years, composers set the Latin text in a variety of ways – choosing to not include every section, but to set the text that they feel best represents the overall mood they wish to create. There are over 2,000 published settings of requiems, each having its own unique style and dramatic nature.
III. The following are examples of how the texts of the Mass can be set to music in a variety of ways:

Dies Irae: The day of wrath, that day will dissolve the world in ashes as foretold by David and the sibyl!

- Chant setting: http://www.youtube.com/watch?v=-fMHms5Cvsw
- Used as a theme in The Nightmare Before Christmas: http://www.youtube.com/watch?v=sQdWhDGZf98

Lacrimosa: Tearful will be that day, on which from the ashes arises the guilty man who is to be judged. Spare him therefore, God.

- by Zbigniew Preisner as heard in the movie Schindler’s List: http://www.youtube.com/watch?v=6xrND4L2z84
- by Regina Spektor: http://www.youtube.com/watch?v=2Y8q3gUdDZI&feature=results_video&playnext=1&list=PL77DB681ABDABFA88

Sanctus: Holy, Holy, Holy, Lord God of Hosts; Heaven and earth are full of your glory. Hosanna in the highest. Blessed is he who comes in the name of the Lord. Hosanna in the highest.

- Chant http://www.youtube.com/watch?v=y6wwEZ41Z4c
- Verdi http://www.youtube.com/watch?v=Srf29Z9ck4s

IV. Comparing Three Settings of the requiem Mass

1. Wolfgang Amadeus Mozart
- Composed The Requiem Mass in d minor in 1791 – the final year of his life. The composition was completed by Franz Xaver Süssmayr in 1792. There is a good deal of speculation about how much of the requiem Mozart actually composed.
- Utilizes small orchestra, chorus, SATB soloists, and organ
- Uses the following parts of the Mass: Requiem, Kyrie, Sequence (Dies irae, Tuba mirum, Rex tremendae, Recordare, Jesu pie, Confutatis, Lacrimosa), Offertorium (Domine Jesu Christe, Versus), Sanctus (Dominus, Benedictus), Agnus Dei, Communion (Lux aeterna).
- Popular Excerpt: Lacrimosa http://www.youtube.com/watch?v=PWXBhlvQ7bk

2. Giuseppe Verdi
- Composed Messa de Requiem in 1873-74
- Double chorus, 4 soloists, and large orchestra
- Uses the following parts of the Mass: Introit, Kyrie, Sequence (Dies irae, Tuba mirum, Liber scriptus, Quid sum miser, Rex tremendae, Recordare, Ingemisco,
Confutatis, Lacrimosa), Offertory (Domine Jesu, Hostias), Sanctus, Agnus Dei, Lux aeterna, Libera Me

- Distinct operatic influences
- Popular excerpt: Dies irae
  http://www.youtube.com/watch?v=FBpKhyti6gk

For the complete text of Verdi’s Messa de Requiem and translations of the Mass, visit:
  http://en.wikipedia.org/wiki/Requiem_(Verdi)#Sections

3. Leonard Bernstein
- Titled his composition, Mass: A Theatre Piece for Singers, Players, and Dancers
- For male soloist, mixed choir, boy’s choir, street singers (representing the congregation, dancers, and pit orchestra. It was intended to be produced theatrically, but is often performed as a concert piece.
- Uses the following parts of the Mass: Kyrie, Alleluia, Gloria tibi, Credo, Offertory, Sactus, Agnus Dei, Communion (interspersed with numerous other sections including Meditations, Tropes, The Lord’s Prayer, etc.. The additional texts were written by Bernstein, Stephen Schwartz and Paul Simon.
- Bernstein chose to dramatize the Mass by adding in his own personal reflections on faith
- Popular excerpt: Sanctus
  http://www.youtube.com/watch?v=20XqYgJs9A&feature=results_video&playnext=1&list=PLCC340F3081986098

Discussion Questions

1. Explain in your own words – What is a requiem?
2. Using one of the examples, describe how the composer expresses the text. What musical choices does he make in order to best express the words?
3. What parts of the Mass do composers tend to set to music? Why do you think they choose these over other parts of the Mass?
Lesson 2: Composer Giuseppi Verdi

PURPOSE
To become familiar with composer Giuseppi Verdi, his body of work, and his contributions to the Italian culture.

LEARNING OBJECTIVES
After completing this lesson, students will be able to:
1. Describe various aspects of composer Verdi’s operatic works
2. Discuss Verdi’s contributions to the Italian national culture

NYS STANDARDS FOR THE ARTS IN MUSIC
Standard 3 (Intermediate and Commencement levels)
1. through listening, analyze and evaluate others’ performances
2. use appropriate terms to reflect a working knowledge of the musical elements
3. use appropriate terms to reflect a working knowledge of social-musical functions and uses (appropriate choices of music for common ceremonies and other events)
4. use appropriate technical and socio-cultural terms to describe musical performances and compositions

MATERIALS, RESOURCES & TECHNOLOGY
PC or Mac computer, internet access, projector & audio
prezi.com

CONTENT
The Big Questions:
1. Why is Giuseppi Verdi considered an important classical music composer?
2. What are Verdi’s contributions to the Italian national culture?

Giuseppe Verdi is considered to be the greatest Italian musical dramatist. He was born in the small Italian village of Roncole in 1813 to modest tradespeople (his father was a small land owner and innkeeper and his mother was a weaver/seamstress). His parents made certain that their son was well-educated, though as a mature man, Verdi tried to create an image of himself as a self-taught prodigy.

His musical talents surfaced early. As a 9 year old, Verdi was employed as the organist of his local church. When he was 18, he moved to the city of Milan to continue formal training. When he was denied admission to the conservatory, he studied with Vincenzo Lavigna, maestro concertatore at La Scala opera house. Verdi later complained that all he was allowed to compose under Lavigna were fugues and canons. He had no idea how well this would serve him later in life!

Verdi’s early compositions consisted mainly of music for the church or the Philharmonic Society for which he belonged as a teenager. His aspirations to compose operas came early and he premiered his first opera, Oberto, when he was 24 years old. For the next several years, his life was consumed by negotiating contracts with opera theaters and
librettists, composing operas, extensive traveling, and supervising the premieres of his works. During this time his two children and his wife Margherita died (Verdi was 27 years old).

Verdi’s second opera, Nabucco, premiered in 1842 to critical acclaim, followed by a new opera about every 9 months for nearly 11 years, up to the premiere of La Traviata. His popularity required him to travel often and his health began to challenge him. He also quarreled frequently with La Scala management and others causing him to withdraw somewhat from the music scene.

Here is an excerpt from Verdi’s second opera, Nabucco. This opera tells the story of the plight of the Jews under the rule of King Nebuchadnezzar in Babylon. This chorus also becomes the unofficial anthem of Italian Nationalism and will tie the composer forever to the Risorgimento (the social and political movement that joined the various states within the Italian peninsula into one country in the 19th century.

The Chorus of the Hebrew Slaves (up to 5’48”).
http://www.youtube.com/watch?v=gaXE0v0bJoE

Here is an excerpt of the Brindisi (drinking song) from La Traviata sung by Luciano Pavarotti and Joan Sutherland.
http://www.youtube.com/watch?v=LTrUnwIluu0&feature=related

After a nearly 10-year absence from composing, in which he held political office, Verdi was persuaded to return to composing by a libretto of the Shakespearean play, Othello. This was followed by another play based on The Merry Wives of Windsor that became the opera Falstaff. After composing so many dramatic operas, Verdi’s turn to comedy was energetic and witty, proving him to also be a musical comedic genius. The happy end of the opera culminates in a brilliant fugue sung by all of the principal characters and chorus and is considered one of the best musical moments in all of his works.

Fugue from Falstaff, which translates to “Everything in the world is basically a joke!”
http://www.youtube.com/watch?v=D2RirC4FLBU

During his later years, Verdi invested in his properties and donated considerable funds to his favorite charities. He also made arrangements to have all of his earliest compositions destroyed upon his death. Verdi died in early 1901 of a stroke. Before the procession left the cemetery, Arturo Toscanini led a massed choir in the unofficial Italian national anthem, Va pensiero.

Here is actual footage of Verdi’s funeral procession in 1901 – a national day of mourning for the country.
http://www.youtube.com/watch?v=Uc9fCcrFEa0

Discussion Questions
1. How would you describe Verdi’s influence on Italian society and culture?
2. Using appropriate musical vocabulary, describe the music you hear in the video excerpts. What does the music require the singers or instrumentalists to do?
Lesson 3   A Walk Through the Requiem

PURPOSE
To guide students through the movements of the Messa de Requiem by Giuseppi Verdi and to be familiar with the overall form and significant themes they will hear when attending the live concert.

LEARNING OBJECTIVES
After completing this lesson, students will be able to:
1. identify and describe significant musical moments of Verdi’s Requiem using appropriate musical vocabulary
2. compare the composer’s style in the requiem to his operatic works

NYS STANDARDS FOR THE ARTS IN MUSIC
Standard 3 (Intermediate and Commencement levels)
1. use appropriate terms to reflect a working knowledge of the musical elements
2. demonstrate a basic awareness of the technical skills musicians must develop to produce an aesthetically acceptable performance
3. explain how performers, composers, and arrangers make artistic decisions

MATERIALS, RESOURCES & TECHNOLOGY
PC or Mac computer, internet access, projector, & audio
  grooveshark.com
  prezi.com
  Musical Map of the Messa de Requiem (included in this section)
  Commentary on the Dies Irae (found on grooveshark.com)
  A recording of the Messa de Requiem (found on grooveshark.com)

CONTENT
The Big Questions:
1. Why would Verdi have chosen only certain parts of the Mass to set to music?
2. What sections sound ‘operatic’?
3. Why might an opera composer want to compose a requiem mass?

Using the Musical Map, talk students through the overall form of the Messa de Requiem.

Select some of the following parts to listen to and discuss. Suggested ones are in **bold**.
Ask students to jot down descriptions of what they hear, encouraging them to use appropriate musical vocabulary.

I. Requiem & Kyrie
Introduction to the mass. This is a prayer asking God to provide eternal rest to those who have died. Each voice enters and sings repeated notes before descending, which imitates crying. Towards the end, the solo quartet joins the chorus and there is a shift into the Kyrie where the people ask God to have mercy on their souls.
II. Dies Iræ (Use Commentary on the Dies Iræ located on Grooveshark.com section)
The strings play very quickly at the beginning. The chorus sings in a wide range – the men sing very low while the women sing very high declaring the coming of the day of judgment. How does this reflect the text?

Tuba Mirum
Notice the drastic mood shift when this movement begins. The trumpet calls all those summoned to be judged and the bass soloist confirms that all creation will rise again to answer for their sins.

Liber Scriptus
This movement begins with separated, repeated notes. What sort of feeling does this suggest? How does the mezzo-soprano or trumpet enhance this? The movement concludes with the choir singing Dies Irae – the day of wrath will dissolve the world in ashes.

Quid Sum, Miser!
This movement starts with the Mezzo-Soprano soloist before adding in the Soprano and Tenor soloists. How does this movement compare to the previous? Describe how the former movement transitions into this one.

Rex Tremendae
The beginning of this movement is very strong and forceful, although the rest of it does not necessarily continue the same way; most of this movement has a similar mood to the past two movements. This movement has all four solo voices singing with the chorus. Why do you think Verdi chose to start this movement so differently from the previous ones?

Recordare
The soprano and mezzo-soprano are asking the Lord to remember that he gave his life for them and to remember that when granting mercy. The movement is slow and soothing, almost like a lullaby that pleads for mercy.

Ingemisco
The tenor soloist asks God to pardon the others, because his sins are greater. How does the music reflect this idea?

Confutatis
The bass soloist completes the plea begun by others, which is followed by a recap of the Dies Irae theme. Why do you think Verdi chose to use this again? When and how does it return? What is different about how this movement ends? Do you think that the soloists have changed the intention of the chorus?

Lacrymosa
The crying motive comes back here. What might the choir and soloists be saying to each other? How do their ideas seem to change as the movement goes on and what does to music do to suggest this?

III. Offertorio
The quartet asks God to deliver the souls of the faithful from Hell.
**IV. Sanctus**
This movement requires the choir to split into a double chorus. In a double chorus, the choir will split into a “Choir 1” and a “Choir 2” and sing separate parts on the same piece. How is this section different from the rest of the mass? Hint: Sanctus = Holy; Hosanna in excelsis = Hosanna in the highest.

**V. Agnus Dei**
Agnus Dei means “Lamb of God.” The cries of the soloists and chorus are noticeably different from previous outcries. Describe how this movement differs from what you have already heard.

**Lux Aeterna**
“The souls in heaven and the light of God and the Saints shines down upon them.” Notice that the strings are doing a tremolo in the beginning, which is where they move their bow quickly and quietly to create a shimmer effect. How does this musical effect reflect the text? How have the chorus and soloists transformed to this point?

**Libera Me**
“Deliver me, O Lord, from everlasting death on that dreadful day when the heavens and the earth shall be moved, and Thou shalt come to judge the world by fire.” This movement begins very chant-like and becomes pleading before eventually softening to an acceptance of “Deliver Me.” Describe the final (18) measures of the mass.

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**Discussion Questions**
1. How does Verdi’s experience as an operatic composer contribute to this work? What makes his requiem sound ‘operatic’?
2. What are the most compelling sections of the work that you listened to and why?
Lesson 4: Experiencing the Messa de Requiem

PURPOSE
To experience, first-hand, some of the music through excerpted examples and to prepare to attend the performance by meeting some of the performers and reviewing concert etiquette.

LEARNING OBJECTIVES
After completing this lesson, students will be able to:
1. recognize performers/musicians who contribute to the performance of Verdi’s Messa de Requiem
2. demonstrate moderate – advanced level performance skills by performing excerpts from the Requiem
3. examine compositional elements utilized in a Romantic period, chorus and orchestral work
4. identify and review appropriate concert etiquette that can add to their enjoyment of the performance

NYS STANDARDS FOR THE ARTS IN MUSIC
Standard 1 (Intermediate and Commencement levels)
1. in performing ensembles, read moderately difficult/very difficult music (New York State School Music Association [NYSSMA] level III-IV) and respond appropriately to the gestures of the conductor

Standard 3 (Intermediate and Commencement levels)
1. demonstrate a basic awareness of the technical skills musicians must develop to produce an aesthetically acceptable performance

Standard 4 (Intermediate and Commencement levels)
1. in performing ensembles, read and perform repertoire in a culturally authentic manner

MATERIALS, RESOURCES & TECHNOLOGY
Choral or String Orchestra excerpts
PC or Mac computer, internet access, projector, & audio
        grooveshark.com
        prezi.com

CONTENT
The Big Questions:
1. What do individuals (orchestra and choral members, soloists and conductor) have to do in order to successfully perform the Messa de Requiem?
2. What can I expect when I attend the concert?

This final lesson provides opportunities for students to experience musical excerpts from the Requiem.
I. In the piano/vocal score, there are several symbols the composer uses that tells the performer how to interpret the piece. Ask students to locate and define the following vocabulary words or symbols:

- **andante**
- **sotto voce**
- **il più possibile**
- **con espressione**
- **Tutti**
- **Sempre pp**
- **dolciss.**
- **ppp**
- **rinf.**

> (over a single note)

- **Poco più mosso**
- **senza accomp.**
- **Allegro agitato**
- **ff**

II. If appropriate to your situation, invite your students to perform sections of either the choral excerpts or the string orchestra excerpts. Please use the excerpts located in the Requiem Musical Excerpts folder of the Supporting Materials section.

III. **Meet the performers.** There will be over 275 people performing on stage! Everyone is important to the success of the concert. Go to the prezi.com link to watch short features of some of the people you will see and hear during the concert.

IV. **Concert Etiquette**

We know that classical music concerts can be a little intimidating to attend at times. A concert hall like the Avery Fisher at Lincoln Center is an important venue for serious concert-goers in NYC. But classical music concerts can be a thrilling experience! You will be attending a performance of one of the most exhilarating works in the entire repertoire. In order to get the most out of your experience, here are a few things to remember:

1. You are attending a concert, which means that the focus is on the music. Even though there are things to see and watch, make sure to listen to all the sounds being created by the performers on the stage.

   Other sounds can really distract from the music – things like crinkling paper, cell phones, talking, and shifting in your seat. The performers have spent many hours rehearsing and preparing the concert. Be respectful to them and others by sitting quietly and attentively.

2. It is important to stay in your seat during the concert. Once the concert begins, any visual distractions also take away from everyone’s enjoyment of the concert.

   You might ask, “Why can’t we move around or talk during a classical music concert like you can during other kinds of popular music concerts?” A classical music concert is usually performed without sound reinforcement or amplification. The variety of dynamics used varies greatly – the softest pianissimos to the loudest fortissimos. You will hear both during this concert. Any sort of visual or aural distractions will not allow you to focus on everything that is happening.
3. It is customary to applaud as performers enter the stage. You can do this when the concertmaster/mistress enters to tune the orchestra, when the conductor and soloists enter the stage, and after the performance ends as the performers take their bows. It is also customary to yell, "Bravo!" if you liked the performance! During a piece like the Messa de Requiem, even though the performers might stop briefly between some sections, you should not applaud until the very end.

4. One last thing, PLEASE turn off your cell phone or any electronic devices before the concert. It is not appropriate to text or take pictures/video during the concert.

DO YOUR PART TO MAKE SURE THAT EVERYONE IN THE AUDIENCE CAN ENJOY THE CONCERT!

V. Review
Please use the Scavenger Hunt located in the Supporting Materials section to review and further enhance your student’s preparation to attend the concert. The Scavenger Hunt is an excellent activity to prompt discussion about the various elements addressed throughout the study guide and beyond.
A Map Through Verdi’s Requiem...
Divide the class into teams of 3-4 students. Assign each group some of the questions from the list below. Teams have about 15 minutes to research their questions (answers can be found from the previous lessons or online). Bring the class together to share their answers. This activity can be used as an introduction to, or wrap-up from, the unit lesson plan. Or, it might be used as a way to give your students a quick overview before they attend the concert. Your students will need access to a computer with internet, the study guide and a musical score.

1. What does the name “Giuseppe Verdi” mean in English?
2. In what year was Verdi born? How long did he live? Where did he live?
3. Search for a photo or portrait of Verdi. What did he look like as a middle aged or older man? Describe what he wore and how his hair was styled.
4. Verdi is best known for his operas. How many did he compose?
5. What is an opera? When and in what country was opera invented?
6. Why did Verdi vow to give up composing in 1840?
7. Name three works by the author William Shakespeare that Verdi set as operas.
8. What was the “Risorgimento” in 19th century Italy?
9. Describe how Verdi was involved in the Risorgimento.
10. Beginning in 1859 the words “Viva Verdi” became a coded rallying cry throughout Italy. Find the Italian words for which Verdi’s name served as an acronym, and explain what the entire phrase means.
11. The last opera Verdi composed before his Messa da Requiem was Aida in 1871. With what Egyptian architectural marvel was the idea of Aida often associated?
12. What kind of service is a requiem in the liturgy of the Catholic Church?
13. What does requiem mean in English?
14. Who was Hans von Bülow? Why did he describe Verdi’s Requiem as “an opera in ecclesiastical dress”?
15. In 1868 Verdi tried to organize a number of Italian composers in the creation of a kind of composite Requiem in memory of Gioachino Rossini. Why might Verdi feel that Rossini was important?
16. When Alessandro Manzoni died in 1873, Verdi decided to compose a requiem in his honor. What did Manzoni do that was important?
17. Tell where and when the premiere of Verdi’s Requiem took place and who was involved in the performance. A famous opera theater called “La Scala” is located in the same Italian city. Three more performances of the Requiem were staged there the same year. What does the name of the theater mean, and why was it given this name?
18. About how long does the Requiem usually last? How many and what kind of vocal soloists are needed to perform it?

19. The original score calls for an ophicleide in the orchestra. What kind of instrument was that, and what more modern instruments might be used in its place today? Find a picture of an ophicleide.

20. The Requiem orchestra also utilizes a larger than usual brass section. Tell exactly what kinds of brass instruments and how many of each are called for. These instruments are especially prominent during the section of the Requiem beginning with the words “Tuba mirum.” What is this section of the text about?

21. One of the most famous passages of Verdi’s Requiem opens the “Dies Irae” movement, which is broken down into 9 semi-separate sections. One reason this passage is so memorable is that it reappears twice later on. Find a movement during the second half of the work in which this passage recurs. What is the text of the “Dies Irae” about? How does the music reflect the text (words)?

22. How many videos of the “Dies Irae” section can you find on Youtube? Tell which version and which conductor you like best and why.
# Choral and Orchestral Excerpts

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Grant them and Kyrie.
(Requiem e Kyrie.)
Soprano, Mezzo-Soprano, Tenor, Bass and Chorus.

Revised by
H. W. NICHOLL.

G. VERDI.

SOPRANO.

CONTRALTO.

TENOR.

BASS.

PIANO.

Andante.

Andante. (d = 80.)

sotto voce.  il più p possible.

Grant them rest,
Re-qui-em,

Grant them rest e-ter-nal,
Re-qui-em ae-ter-nam,

Copyright, 1885, by G. Schirmer.
grant them, grant them, grant them, Lord, Thy rest,
dona, dona eis, Domine:

con espressione.

Tutti sempre pp

and light perpetual, and light perpetual
et lux perpetual, et lux perpetual

and light perpetual, and light perpetual
et lux perpetual, et lux perpetual

PPP dolciss.

rinf. pp

10447
There shall be singing unto
Te decet hymnus, De-

sing-ing un-to Thee in Si-
on, and
hy-

nus, De-
us, in Si-
on, et

Sion, and pray'r shall go up to Thee in Je-
Sion, et ti-bi red-de-tur vo-tum in Je-

pray'r shall go up to Thee in Je-
ru-sa-lem:
ti-
bi red-de-
tur vo-tum in Je-

ru-

sa-le-m:
give ear to my humble supple-
ci-

ru-

sa-le-m: e-xau-di o-ra-ti-o-nem me-

give ear to my humble supplic-

aux-

e-xau-di o-ra-ti-o-nem me-

10447.
Messa da Requiem

Study Guide

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\section*{Tempo I.}

\textit{Ad te o\textsuperscript{-}mnis ca\textsuperscript{-}ro ve\textsuperscript{n}i\textsuperscript{-}et.}

\textit{Unto Thee shall all flesh come at last.}

\textit{dim.\textsuperscript{sempre.}}
"Day of Anger!"
(Dies irae.)

Soprano.

Contralto.

Tenor. Day of Dies

Chorus. Day of Dies

Bass.

Allegro agitato

PIANO.

Day of an

Day of an

Day of an

Day of an

Day of an

anger, day of an

anger, day of an

anger, day of an

anger, day of an

anger, day of an

04047
Day of trouble, day of Dies ira, dies illa,
Requiem

Giuseppe Verdi
arr. Audrey Saccone

Violin I

Violin II

Viola

Violoncello

Double Bass

8
Dies iræ

Giuseppe Verdi
arr. Audrey Saccone

Violin I

Violin II

Viola

Violoncello

Double Bass

Messa da Requiem Study Guide
Dies iræ

Giuseppe Verdi
arr. Audrey Saccone

Messa da Requiem Study Guide

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Messa da Requiem

Violin II

Dies iræ

Giuseppe Verdi
arr. Audrey Saccone
Violoncello

Dies iræ

Giuseppe Verdi
arr. Audrey Saccone

Messa da Requiem Study Guide
Double Bass

Dies iræ

Giuseppe Verdi
arr. Audrey Saccone

Messa da Requiem Study Guide 44
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Sources Used for Lesson Plans


