

MOZART REQUIEM KV626

1. The music of this work is NOT by W.A. Mozart and there is no evidence he ever worked on such a piece.
2. There is no record of Mozart receiving a commission for this work.
3. Anecdotes referring to ongoing rehearsals and payments of this work during Mozart's last weeks are false.
4. In 1825 musicologist Gottfried Weber published an article in great detail in the journal 'Caelicia' showing clearly this work is not by W.A. Mozart but is a pastiche of music by various other composers including G.F. Handel and Michael Haydn.
5. The Mozart 'establishment' simply ignored the evidence. It still does !
6. The 'autograph' score is forged. It also contains the date '1792' (which is strange, since Mozart died December 1791).

MUSICAL CONTENT OF 'MOZART'S REQUIEM' KV626

Introitus/Requiem

- Two movements of music by other composers are synthesised in this first movement of the above work. The 'Introit' from the Requiem of Michael Haydn and G.F. Handel's 'Funeral Anthem'. Michael Haydn's work dating from nearly 20 years before Mozart's death.

Kyrie -

This movement is mostly copied note for note from Handel's 'And with his Stripes' from 'Messiah'

Dies Irae

- Copied from Michael Haydn's own requiem 'Dies Irae'

Tuba Mirum -

(from plainchant and definitely added by others).

Rex Tremendae

- Copied from G.F. Handel's 'Messiah' movement 'Surely he hath borne our Grief'

Recordare

- Copied from a work falsely attributed to Pergolesi (a movement of a Stabat Mater)

Confutatis

(from plainchant and definitely added by others in the period 1792-9)

Lacrimosa

- Copied from plainchant and orchestrated in the period 1791-1791 by Maximilian Stadler and others.

Domine Jesu

- Copied from Michael Haydn's 'Domine Jesu' in his own Requiem including the same fugal subject 'quam olim Abraham'

Hostias

Copied from his own previous mass (I forget which one I'd have to check the exact movement)

CONCLUSIONS

This work was NOT composed by Mozart. In fact, it was first published nearly a decade after Mozart's death and it involved the input of various composers. The lies told about this work are legendary. The 'autograph' is forged (dated '1792') and those involved in its manufacture included the composers Sussmayr, Maximilian Stadler, Michael Haydn, G.F. Handel, Pergolesi and numerous others. And finally, the audio comparisons

Introitus ('Mozart Requiem')

http://www.youtube.com/watch?v=Zi8vJ_IMxQI

Michael Haydn's Introitus:

<http://www.youtube.com/watch?v=yDZG0Rqu6o4>

Mozart's Kyrie:

http://www.youtube.com/watch?v=vD5mN_-Nd7s

Handel's And With His Stripes:

<http://www.youtube.com/watch?v=iwR4gJJlncQ>

Mozart's Rex Tremendae:

<http://www.youtube.com/watch?v=r6lvFcUIYdk>

Handel's Surely He Hath Borne Our Grief:

<http://www.youtube.com/watch?v=gmGRck6Sv8k>

Mozart's Recordare:

<http://www.youtube.com/watch?v=6IvRUVHOiK8>

Pergolesi Stabat Mater: <http://www.youtube.com/watch?v=AvZzV7UfoC4> (when the voice enters identical to when Mozart's choral part comes in)

Mozart Domine Jesu: <http://www.youtube.com/watch?v=xO3nT5cvaOo>

Michael Haydn Domine Jesu:

http://www.youtube.com/watch?v=z_AIGRofKlc

(make sure to listen to quam olim fugue)

Mozart's Hostias not given here. Derived from an earlier work falsely attributed to Mozart.

Mozart Amen Fugue: <http://www.youtube.com/watch?v=tRefBsvwAoM>

Pergolesi Stabat Mater Amen: <http://www.youtube.com/watch?v=882PtzaDjLw>

(Note 4:10 the fugue comes in, 'Mozart' - it is simply copied to provide the unfinished Amen fugue)