The Meaning and Purpose of Quotation and Stylistic Reference In Hans Werner Henze’s Requiem: Nine Sacred Concertos For Piano Solo, Trumpet Concertante, and Large Chamber Orchestra (1990-92)

Daniel C. Pappas
University of South Carolina

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THE MEANING AND PURPOSE OF QUOTATION AND STYLISTIC REFERENCE IN HANS WERNER HENZE’S REQUIEM: NINE SACRED CONCERTOS FOR PIANO SOLO, TRUMPET CONCERTANTE, AND LARGE CHAMBER ORCHESTRA (1990-92)

by

Daniel Pappas

Bachelor of Arts
Grace College, 2003

Master of Music
University of North Carolina at Greensboro, 2006

Submitted in Partial Fulfillment of the Requirements
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Composition
School of Music
University of South Carolina
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Accepted by:

Reginald Bain, Major Professor
Chairman, Examining Committee

Samuel Douglas, Committee Member

John Fitz Rogers, Committee Member

Gregory Stuart, Committee Member

Lacy Ford, Vice Provost and Dean of Graduate Studies
DEDICATION

To my wife Elizabeth for her continued support and patience and to my parents John and Becky for teaching me to always finish what you start.
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First I would like to thank Dr. Bain who not only served as the director of this document, but has been instrumental in my development as a composer and educator. Thank you for the many concrete and helpful suggestions without which this document would not have attained its level of scholarship. Thank you also for working tirelessly on my behalf in securing any necessary documents and signatures along the way.

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I greatly appreciate the publisher Schott giving me the rights to reproduce the many score excerpts in this document.

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ABSTRACT

Quotation and stylistic reference are important communicative devices in the musical language of Hans Werner Henze that serve as a means of expression in his multilayered approach to composition. This study examines the central role that quotation and reference play in Hans Werner Henze’s Requiem: Nine Sacred Concertos for piano solo, trumpet concertante, and large chamber orchestra (1990-92). While some studies have identified selected references, their primary focus has been on the work’s pitch organization and formal plan. This study instead considers Henze’s unique approach to quotation and reference. In addition to interviews with the composer, Henze’s own writings are used to shed light on his thoughts about music, events in his life, and socio-political ideas that were important in the shaping of the work. The result is a Requiem without words that is nonetheless a highly personal, distinctly humanistic interpretation of the Mass for the Dead.
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CHAPTER I

1.0 INTRODUCTION

Following the death of the German composer Hans Werner Henze (1926-2012) in Dresden, Germany on October 27, 2012, his longtime publisher Schott Music released a statement hailing him as “one of the most important and influential composers of our time.”¹ Notable in Henze’s prolific output are his many symphonic works (including ten symphonies) and works for the stage that he composed over the course of his lifetime. Henze remained active as a composer until his death at the age of eighty-six, having traveled to Dresden for a ballet performance that was set to his work Das Vokaltuch der Kammersängerin Rosa Silber for small wind ensemble (1950, rev. 1990).

Henze’s life and music were profoundly shaped by his experiences as a youth in Nazi Germany. His father was a registered party member who re-enlisted into the army in 1943 and never returned from the Eastern front. Henze himself was a German soldier in World War II. After joining the Hitler Youth and attending music school, he was assigned to an armored tank division as a radio operator at age seventeen. Henze’s father had wanted him to attend a Schutzstaffel “(SS)” music academy, but sent him to the State Music School at Brunswick instead.

There in Brunswick, the anti-fascist views Henze already held, were further shaped by his interactions with like-minded fellow students and teachers.

Several of Henze’s works deal directly with the atrocities committed by the Nazis: for example, works such as *Jüdische Chronik* (1960), *Die Weise Rose* (1965), and his *Ninth Symphony* (1995-97).² Henze additionally confronts issues such as the rejection of war—and misuse of power in capitalist societies—in his later music. In 1953 he would eventually leave Germany and emigrate to Italy where he settled in Marino, outside of Rome, and become a card carrying member of Italy’s Communist Party.

Henze’s life is not without controversy. His political views have at times led to his isolation as an artist, and his commitment to communist beliefs have also been called into question. The most notable incident came in 1968 during the first performance of his oratorio *Das Floß der ‘Medusa’* (1968) in Hamburg. Henze describes the concert and events surrounding the performance in his autobiography *Bohemian Fifths: An Autobiography* (1996). Unbeknownst to the composer, a “scrap of red material” had been attached to the conductor’s podium. When Henze was made aware of it and was asked to remove it, he refused.³ What followed was a refusal of the orchestra to perform and a brawl in the concert hall that was eventually broken up by police. Seen as a public declaration of his political allegiance, it would be many years before prominent German orchestras were willing to work with the composer again.

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Henze has also been criticized for his open support of Fidel Castro’s communist regime in Cuba, traveling there himself in solidarity with Castro in November of 1969. Henze later became disillusioned with Castro and his oppressive rule. Following the suicides of Cuban political and cultural leaders Alberto Mora, Celia Sanchez, and Haydee Santamaria, and the executions of General Ochoa and his colleagues, Henze noted that “a philanthropic autocrat suddenly seemed to have been replaced by a bloodthirsty murderer – how is one to cope with that? How is one to bear it?”

Henze’s anti-war, anti-totalitarian, and anti-capitalist stance is clear from his own writings, which are gathered together in a collection of essays entitled *Music and Politics: Collected Writings 1953-81*. Clearly, Henze’s politics must be put into an appropriate perspective if we are to gain a deeper understanding of his music.

Henze describes his music as “fixed points in musical lines that overlap.” He elaborates on this further by suggesting that “the impression of a cluster may momentarily arise, even though we are dealing here with nothing more than a massive overlap between lines and layers in a state of constant flux.” This type of polyphony is what leads to dissonant cluster sonorities that permeate much of his music. Another aspect of Henze’s musical language is, by his own account, a dualism of dodecaphony and traditional harmony.

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4 Ibid., 301.
5 Ibid., 34.
For the purpose of the following discussion *quotations* is defined as a brief fragment of previously composed music that is inserted into a new composition. Henze often expects the listener to identify the quoted fragment, and draw connections between the new work and the quoted one. Quotations are not always easily identifiable by the listener. Rather, the composer may purposefully use instrumentation, register, dynamics, or other means to veil the quotation. A composer may quote from music of the past or present, his/her own music, or even create a work that is solely comprised of quotations.

The term *reference* is used here to describe a more veiled type of quotation – where the fragment of music is no longer identifiable as a direct quote. However this should not be confused with the term *stylistic reference*. Stylistic reference is used here to refer to the imitation of the stylistic elements of a particular composer, composition, genre, time period, and so forth.\(^6\)

Although Hans Werner Henze often makes use of quotation in his music, he, like Alban Berg, also makes more subtle use of referential materials in his music.\(^7\) Henze writes, “Quotations play a definite role in my music, but they don’t appear in quotation marks as the music quoted and remembered is assimilated into my own musical language.”\(^8\)


Providing us with valuable insight into his deliberate use of quotation, Henze states:

[One’s] approach to the composers of the past and to one’s own particular experience must always remain an integral part of some dialectic, living process. . . . He [the composer] must draw on the archetypes of his culture, for only by reference to their presence can he make clear in what way his own music diverges from that of other composers of his own generation and of the past.\(^9\)

Direct evidence of Henze’s attempts to infuse foreign material into his original works is found in a discussion of the conception of his *Sixth Symphony* for two chamber orchestras (1969). Here he claims to have taken the step from quotation to *integration*.\(^10\)

In an interview with Klaus Schultz on the occasion of the Frankfurt production of the one act opera *The Bassarids* (1966), Henze seeks to clarify the role quotation plays in his work:

Let me begin with the quotation from the St. Matthew Passion in *The Bassarids*. This is one that Auden had asked me to make. . . . Auden presumably wanted to do what I have also often done in my instrumental music: to employ quotations at certain points as signposts, as guides for thought, which make the listener hear and think in the right direction. Quotation is a factor in the strategy of my work; my point of departure is that music is a language.\(^11\)

Henze’s deep understanding of language and text setting comes to the forefront here, based not only on an affinity for poetry (and close relationship with many influential writers), but also shaped by his knowledge of the theatre. It should be mentioned that Henze has written over 26 operas and 12 ballets, and has written 50 works for accompanied and unaccompanied vocal forces.

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\(^9\) Ibid., 32-33.

\(^10\) Ibid., 260.

Henze’s relationship to language is of great importance as it finds itself manifested in the creation of a purely instrumental *Requiem*. This will be examined in section 1.2

1.1 BACKGROUND

Before delving into the discussion of Henze’s use of quotation and reference in his *Requiem*, it is necessary to gain a better understanding of the circumstances surrounding its composition. The *Requiem* was written in memory of Michael Vyner, the late musical director of the London Sinfonietta, who died at the age of forty-six on October 19, 1989. Vyner’s health had been slowly deteriorating for several years, and when he lost his battle with AIDS, Henze was deeply moved by the death of his good friend and champion. Michael Vyner and the London Sinfonietta had been instrumental in spreading Henze’s music throughout Great Britain with many celebrated performances.

In the process of planning a memorial concert, the Royal Opera contacted several composers, soliciting new works of music to be premiered on May 6, 1990 in honor of the late Michael Vyner. Among the many composers that responded positively to the request—including Luciano Berio, Harrison Birtwistle, Henryk Gorecki, Oliver Knussen, Peter Maxwell Davies, Nigel Osborne, and Toru Takemitsu—was Hans Werner Henze, who was happy to contribute what was to become the first concerto of his *Requiem* Mass.\(^\text{12}\) Henze’s *Requiem* consists of nine sacred concertos written over the course of two years. The first concerto *Introitus* was certainly meant exclusively as a tribute and memorial to Michael Vyner, but other socio-political events during those two years of

\(^{12}\) “I accepted the invitation without hesitation.” Henze, *Bohemian Fifths*, 468.
writing the piece influence the later movements. In his press conference at the premiere of the full work, Henze acknowledged that the tragedy of the First Gulf War served as a present-day example to some of the issues worked out in the *Dies irae*, *Rex tremendae* and *Tuba mirum*.  

### 1.2 A Requiem Without a Text

Henze’s thoughts on the relationship between music and language prove useful in gaining a better understanding of the inner workings of the *Requiem*. As previously mentioned Henze sees music as a language. He thinks of quotation as a device for communication beyond the words or notes themselves. In the *Requiem* he takes this notion one step further. Here Henze replaces the spoken text altogether resulting in a purely instrumental work, though formally still based on the liturgy:

> Whereas Masses for the Dead normally rely for their effectiveness, at least in part, on the human voice and their Latin words, it is now the instrumentalists who are entrusted with that task: they are expected to think the words and assume the function of the singers, empathizing with that role and imitating it on their instruments. One might say that in this work my theory and my ideal of the interchangeability of vocal and instrumental music has found its most extensive realization to date.

Earlier applications of the above mentioned interchangeability of vocal and instrumental music can be found in Henze’s *Liebeslieder* (1984), his *Seventh Symphony* (1983-84), and even in his first cello concerto *Ode to the West Wind* (1953). His aim in

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14 In his article “A Pagan Looks at the Mass” Werner Grimmel explores some other interesting reasons for the purely instrumental treatment of the *Requiem*, which fall outside the scope of this analysis.


16 Henze discusses this in his biographical recounting of the year 1984. Ibid., 414-415.
*Liebeslieder*, for cello and orchestra, was “to compose a set of songs without words” where “a poetic formal model would be turned into a musical formal model; and musical shapes would have to be found to correspond to this or that poetic object or idea, to this or that image or emotion or figure of effect.”\(^{17}\) Henze admits a need to spell out these connections—between words and music—in his earlier scores. Beginning with *Liebeslieder* however, he aims to free the listener from any need of finding intended parallels between his source material and the resultant music by concealing it altogether.\(^{18}\)

Similarly, when discussing the *Requiem*, he states, “It is as though I am introducing words from earlier centuries into my spoken language: one recalls them, even though they are no longer used. They mean something—but precisely what that meaning is seems to have slipped from our grasp.”\(^{19}\) Henze expects listeners to only later make the connections implied by quotations—“as the music reverberates in their inner ear.” He relies on their abilities to “draw all necessary comparisons” based on a shared knowledge of the music of the past and present. Henze insists that only the more knowledgeable listener will “experience the desired interconnections for themselves.”\(^{20}\)

\(^{17}\) Ibid., 414.

\(^{18}\) Ibid., 415.

\(^{19}\) Ibid., 58.

\(^{20}\) Ibid., 57.
CHAPTER II

2.0 Introitus

The Introitus is the first of the nine concertos that make up the Requiem. It is scored for solo piano and large chamber orchestra including three percussionists playing a variety of pitched and non-pitched instruments as well as celesta and harp. It was chronologically the first movement to be composed and was premiered at the memorial concert for Michael Vyner on May 6, 1990 at Covent Garden. Although at the time of the premiere the Introitus was the only completed concerto, solitary performances of movements are very much in line with the composer’s wishes, as he notes in the score. Further evidence of the flexibility in performance is the existence of separate entries in his 1996 published catalogue of works (Hans Werner Henze: A Catalogue of Works 1946-1996). For example, the solo trumpet movements also exist as the Three Sacred Concertos for concertante trumpet and large chamber orchestra (1990-92), and several compositional exercises are published as the Quintetto for piano, two violins, viola, and violoncello (1990-91).

Commissioned and premiered by the Guarneri String Quartet, the Quintetto was not only composed concurrently with the Requiem, but the movements appear as though they are variations of concertos two, three, and four. In his analysis of the Requiem, Peter Petersen carefully compares the Quintetto and the corresponding Requiem movements.

pointing out their many similarities. Petersen additionally suggests that Henze’s objective for the *Requiem* was to compose a set of concertos similar to J.S. Bach’s *Brandenburg Concertos* (1721).\(^{22}\)

Henze calls the *Introitus* “a much-improved and much-revised version of the *Concerto per il Marigny* (1956), now worked out in every last detail.”\(^{23}\) His motivation for reworking this composition of 1956 is noteworthy. This concerto for piano and orchestra had originally been meant for a performance in a concert series organized by the French composer Pierre Boulez (b. 1925) at the Parisian theatre *Marigny*, but due to extenuating circumstances Henze could not find the time to complete the work. When he reached out to Boulez asking for more time, Boulez suggested performing the completed fragment only.\(^{24}\) The work was finished in 1990.

Henze’s account of the conception of the *Introitus* creates some uncertainty about the compositional chronology. He writes, “During the early part of 1990 I took out an old reprint of my *Concerto per il Marigny* and had just started to expand it and make changes to it in different colored crayons when I received a call from Covent Garden.”\(^{25}\) This, of course, was the call for scores for the memorial concert for Michael Vyner. Further obscuring the exact order of events, Henze continues, “as soon as I had done so [accepted the invitation], [I] knew what it was that I had to do with my old *Concerto per il Marigny*: it would serve as the basic material for a cyclical work, lasting an entire

\(^{22}\) Petersen, *Hans Werner Henze*, 55.

\(^{23}\) Henze, *Bohemian Fifths*, 469.

\(^{24}\) Petersen, *Hans Werner Henze*, 63.

evening, that I had been planning for years.” It is this last revelation that gives weight to the search for deeper meaning behind the use of the *Marigny* material.

In the published recollections of his life, Henze muses about a Sunday in August of 1987 with Fausto Marino, his life partner, and Michael Vyner. Henze recounts his conversations with Vyner and notes that they consisted mostly of memories and private matters, which was unusual. He remembers exchanging stories of their shared past and the beginnings of their friendship, “yes, and how frivolous and yet how sophisticated we had been during those carefree years in the late fifties and early sixties . . . .” At the end of this account Henze is struck by the fact that, as he would later learn, Michael Vyner had been intent on revealing his contraction of the AIDS virus, but could not at that time. Perhaps the composer is drawing on material from his past, this carefree time, as a nod to his friendship with Vyner. Although the timeline and Henze’s own statements leave some room for doubt, he makes it clear what the *Requiem*, and this reimagined *Marigny Concerto*, should become, namely “an epitaph for Michael Vyner, a full-length piece about a particular friendship, about life and suffering, about hope and love and fate,” just as their conversations had been on that day in the summer of 1987.

Henze envisioned the soloist to be the pianist Paul Crossley, a close friend to Vyner and later musical director of the Sinfonietta. The composer asks the instrumentalist to “think the words” and feel the “shared memories” underlying the material itself. To this effect he states, “The music of these piano solos expresses something of a private

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26 Ibid., 468.

27 Ibid., 451.

28 Ibid., 468-469.
background...as well as shared memories bound up with that background, memories that
stretch back over several decades and that are full of enchantment and blessed with
understanding. Paul knew all this and could express his own feelings on the matter in
playing of powerful instrumental eloquence."

A quotation of note in the Introitus is the ancient Dies irae motive found in mm.
62-64. The Dies irae motive is not found in the Marigny Concerto and would virtually go
unnoticed if it were not for the extreme high register of the violins in which Henze places
it. Figure 2.1 shows first the Gregorian chant melody and then the four-note motive
quoted in the unison violins of the Introitus.

Figure 2.1. Ancient Dies irae chant and its appearance in the Introitus

Henze quotes the first four notes of the Dies irae chant melody in fff octaves. This
quotation coincides with a sudden change in orchestration. The fortissimo tutti (with
exception of the piano) of mm. 58-62 gives way to the solo piano and Dies irae quotation
with all but the horns dropping out. The piano entrance draws the attention of the listener

29 Ibid., 469.
away from the high violins and makes it quite difficult for the listener to identify the quotation on first listening. Solidifying the four-note sequence $E_b-D-E_b-C$ as the opening *Dies irae* sequence is its appearance in the same octave in the next movement, where it is extended beyond the first initial four notes. Figure 2.2 shows both instances as they appear in the violins, first in the *Introitus* and later in the following *Dies irae* concerto. A closer look at the *Dies irae* concerto follows in section 2.1.

![Figure 2.2. Introitus mm. 62-64 and Dies irae mm. 153-159](image)

The *Dies irae* motive is tied to the memories of Vyner’s suffering and serves as a reminder of his passing. Henze in fact had seen Vyner’s suffering first hand on their final visit with one another. This had taken place at Henze’s residence in Marino. On the weeklong stay “to say a goodbye – ‘it is finished,’ he told us,” Vyner’s pain led to “outbursts of crying or the exaggerated reactions of every kind – only the emotion of delight and calm were denied him.” Henze’s most telling admission also gives us the clearest insight into the purpose of the inclusion of the *Dies irae* quotation: “It was

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30 Ibid., 460-61.

31 Ibid., 461.
inevitable that I should keep thinking of Michael while working on the score, since my music for this *Requiem* expresses my own developing involvement with the dead and dying and also with horror *tout court.*"\(^{32}\)

Although the appearance of the *Dies irae* plainchant melody is not uncommon in requiem masses or as a symbol of death in musical works, its appearance here and in the following concerto is evidence of the intentions for a large-cycle *Requiem* from the very beginning.

### 2.1 Dies Irae

The second concerto is scored similarly to the first with changes limited to the percussion section. The premiere took place on December 11, 1991 in London and included the first performances of the *Ave verum* and *Lux aeterna* as well. Henze himself conducted the London Sinfonietta, and once again pianist Paul Crossley served as the soloist. When writing about the *Dies irae*, Henze makes the following statement that indicates a broader approach to the liturgical text being taken by the composer:

> The day of wrath is not necessarily or exclusively about the Last Judgment, but could also be the worst day in a person’s life or the sum total of such days, when everything of value and substance collapses around you and everything that could once have offered you guidance and support is lost forever.\(^{33}\)

Table 2.1 shows the full *Dies irae* text with English translation. Composers typically choose to only set a selection of the nineteen verses that make up the full *Dies irae* liturgical text. Henze focuses on those verses that speak of the impending wrath, judgment, destruction, and mourning.

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\(^{32}\) Ibid., 469.

\(^{33}\) Ibid., 469.
These verses are highlighted using bold type in Table 2.1.\textsuperscript{34}

Table 2.1. Full \textit{Dies irae} sequence and translation

<p>| | | |</p>
<table>
<thead>
<tr>
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</thead>
</table>
| 1. | \textit{Dies iræ! dies illa}  
\textit{Solvet sæculum in favilla:  
Teste David cum Sibylla!} | Day of wrath! O day of mourning!  
See fulfilled the prophets’ warning,  
Heaven and earth in ashes burning! |
| 2. | \textit{Quantus tremor est futurus,  
Quando iudex est venturus,  
Cuncta stricte discussurus!} | Oh, what fear man’s bosom rendeth,  
when from heaven the Judge descendeth,  
on whose sentence all dependeth. |
| 3. | \textit{Tuba, mirum spargens sonum  
Per sepulchra regionum,  
Coget omnes ante thronum.} | Wondrous sound the trumpet flingeth;  
through earth’s sepulchers it ringeth;  
all before the throne it bringeth. |
| 4. | \textit{Mors stupebit, et natura,  
Cum resurget creatura,  
Iudicantibus responsura.} | Death is struck, and nature quaking,  
all creation is awaking,  
to its Judge an answer making. |
| 5. | \textit{Liber scriptus proferetur,  
In quo totum continetur,  
Unde mundus iudicetur.} | Lo! the book, exactly worded,  
wherein all hath been recorded:  
thence shall judgment be awarded. |
| 6. | \textit{Iudex ergo cum sedebit,  
Quidquid latet, apparebit:  
Nil inultum remanebit.} | When the Judge his seat attaineth,  
and each hidden deed arraigneth,  
nothing unavenged remaineth. |
| 7. | \textit{Quid sum miser tunc dicturus?  
Quem patronum rogaturus,  
Cum vix iustus sit securus?} | What shall I, frail man, be pleading?  
Who for me be interceding,  
when the just are mercy needing? |
| 8. | \textit{Rex tremendæ maiestatis,  
Qui salvandos salvas gratis,  
Salva me, fons pietatis.} | King of Majesty tremendous,  
who dost free salvation send us,  
Fount of pity, then befriend us! |
| 9. | \textit{Recordare, Iesu pie,  
Quod sum causa tuae viae:  
Ne me perdas illa die.} | Think, good Jesus, my salvation  
cost thy wondrous Incarnation;  
leave me not to reprobation! |
| 10. | \textit{Quærens me, sedisti lassus:  
Redemisti Crucem passus:  
Tantus labor non sit cassus.} | Faint and weary, thou hast sought me,  
on the cross of suffering bought me.  
shall such grace be vainly brought me? |
| 12. | \textit{Ingemisco, tamquam reus:  
Culpa rubet vultus meus:  
Supplicanti parce, Deus.} | Guilty, now I pour my moaning,  
all my shame with anguish owning;  
spare, O God, thy suppliant groaning! |
| 13. | \textit{Qui Mariam absolvisti,  
Et latronem exaudisti,  
Mihi quoque spem dedisti.} | Thou the sinful woman savedst;  
thou the dying thief forgavest;  
and to me a hope vouchsafest. |

\textsuperscript{34} All English translations of the mass are taken from the first English Missal (1849), by William Josiah Irons.
| 14. | *Prces meæ non sunt dignæ:*  
   *Sed tu bonus fac benignè,*  
   *Ne perenni cremerigne.* | Worthless are my prayers and sighing,  
yet, good Lord, in grace complying,  
rescue me from fires undying! |
| 15. | *Inter oves locum praestà,*  
   *Et ab hædis me sequestra,*  
   *Statuens in parte dextra.* | With thy favored sheep O place me;  
nor among the goats abase me;  
but to thy right hand upraise me. |
| 16. | *Confutatis maledictis,*  
   *Flamnis acrìbus addictis:*  
   *Voca me cum benedictis.* | While the wicked are confounded,  
doomed to flames of woe unbounded  
call me with thy saints surrounded. |
| 17. | *Oro supplèx et acclinìs,*  
   *Cor contritum quasi cinis:*  
   *Gere curam mei finis.* | Low I kneel, with heart submission,  
see, like ashes, my contrition;  
help me in my last condition. |
| 18. | *Lacrímosa dies illa,*  
   *Qua resurget ex favilla*  
   *Judicandus homo reus.*  
   *Huic ergo parce, Deus:* | Ah! that day of tears and mourning!  
From the dust of earth returning  
man for judgment must prepare him;  
Spare, O God, in mercy spare him! |
| 19. | *Pie Jesu Domine,*  
   *Dona eis requiem. Amen.* | Lord, all pitying, Jesus blest,  
grant them thine eternal rest. Amen. |

In an interview meant to complement a recent commercial release of a CD box set of the *Requiem* (2010),\(^{35}\) Henze reveals his personal “day of wrath” set to music. He explains that the destruction of Dresden by Allied bombers, and the aftermath he witnessed, is depicted in the *Dies irae*. Shortly after the bombing raids that took place on February 13\(^{\text{th}}\) and 15\(^{\text{th}}\) (1945), Henze passed through the city on his regiment’s retreat towards Berlin.\(^{36}\) In the *Dies irae* he views wrath, “as a wrath of men” that the German people elicited, and the terrible results that ensued. Henze draws a comparison to Sodom and Gomorrah, two cities whose inhabitants’ behavior famously brought on the wrath of God. He establishes these connections to war and the terror mankind causes in several

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\(^{36}\) Henze, *Bohemian Fifths*, 44.
different ways, including “alarm signals,” “execution rhythms,” the *Dies irae* quotation, and indirect references to “brass music of the worst kind.”

It is important to remember that several of the movements of Henze’s *Requiem* found themselves first scored for piano quintet. These quintet movements survive in their own right as the aforementioned *Quintetto*, but are, according to Henze, compositional exercises that were later realized in the full orchestral score. It is easy to imagine the alarm signals or sirens going off during the bomb raids on the city of Dresden when listening to the *Dies irae* concerto. The initial appearance of the alarm signals in the *Requiem* is found in the trumpets beginning with the pickup to m. 18 (the same musical material is marked “alarm signals” in the quintet setting of the eventual *Dies irae* movement). Figure 2.3 shows the initial trumpet signal and an example in the clarinet in m. 26.

![Figure 2.3. Signal motives in the *Dies irae* Concerto, m. 18 and m. 26](image)

The trumpet sounds a pickup of two thirty-second note G's followed by a half note on the same pitch (flutter tongue) and an eighth. This pickup of successive short note

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38 Recorded interview found on CD 2 of Ibid.

values followed by a longer note and/or the addition of rests is what all signal motives share in common. The pitch content changes, as well as the instrumentation, even the contour of these signals changes throughout the movement.

In sketches for the Dies irae, collected and analyzed by Peter Petersen, Henze adds the words “execution rhythms” above particular rhythmic figures. These execution rhythms serve as a reference to war and to specific experiences Henze had as a German soldier during World War II. The composer sees the act of bombing itself as an execution of the innocent. He mentioned of this in his press conference leading up to the premiere of the complete work, and lamented Iraqi civilians falling victim to the bombing attacks of the First Gulf War. On a more personal level, he may have been reminded of executions he himself had witnessed. These execution rhythms begin in m. 12 and continue for varying lengths as they reappear throughout the movement. It is not the exact rhythms that link these sections, but their repetitive ostinato-like clusters. The first appearance is in mm. 12-22 after which the ostinato rhythm changes. Figure 2.4 shows several different rhythmic figures that accompany the demarcation of the cluster chords.

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40 Petersen, Hans Werner Henze, 69.

41 Henze, Bohemian Fifths, 46.
Figures 2.5 and 2.6 show several other cluster chords and accompanying rhythmic figures as they appear in the score. In addition to the repeated harmonic and rhythmic elements, Henze marks these sections with similar articulations and loud dynamics.
Figure 2.5. Cluster chords and rhythms; *Dies irae*, mm. 12-14\textsuperscript{42}

In m. 153, following a tutti crescendo from *pp* to *fff* over the course of two measures (mm. 151-152), the listener is assailed with the *Dies irae* melody. Instead of veiling the *Dies irae* motive like in the *Introitus*, Henze not only expands the melody by presenting the first full eight-note phrase, he draws attention to it through its orchestration. Where the solo piano had previously overshadowed the motive in the *Introitus*, it now performs the opening chant melody in a forceful manner over the course of seven measures, along with unison violins, celesta, and accented vibraphones and marimbas. In the mid to lower registers the accompanying texture is made up of both

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signal motives and execution rhythms. The first two measures of the seven-measure entrance are shown in Figure 2.7.

![Figure 2.7. Orchestration of the *Dies irae* motive, mm. 153-154](image)

Leading up to the *Dies irae* quotation are repeated rising signal motives in the piano and woodwinds along with brass that introduce an ostinato rhythm. In m. 153 the roles are slightly changed; the woodwinds, violas, and cellos trade off the execution rhythms, and the brass now perform rising signal motives. Measure 153 also marks the reappearance of the *Dies irae*, enhancing an already jarring texture and aggressive tone. Not only is the listener reminded of the original literal meaning of this movement’s text, but a formal link is established to the *Introitus* as discussed in the previous subchapter.

The question of what to make of Henze’s statement that “this is brass music of the worst kind” remains.\(^{44}\) Although his statement will be revisited in the discussion of the

\(^{44}\) Ibid.
movements *Rex tremendae* and *Tuba mirum*, it is nevertheless appropriate to explore its meaning for this movement as well. This requires a further examination of some of Henze’s thoughts about music expressed over his lifetime. The composer’s autobiography contains an account of the winter of 1945-46, a time when Henze was working as a ballet rehearsal pianist. In it he professes an aversion to “schmaltzy numbers and cancans” along with choruses and army songs. Henze considers this “noise” both brutal and threatening, and exclaims that “any moment now, and the whole thing may change – light music can turn into something deadly serious.”

Such “ghastly” music can briefly be found woven into the texture of the *Dies irae* concerto. The execution rhythms and ostinato-like cluster chords are interrupted, beginning in m. 193, with signal motives in the strings shown in Figure 2.8.

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Unlike previous signal motives, these consist of steady sixteenth-note sequences circling around the same pitches for two measures, and then restarting at a lower pitch. Figure 2.9 is a textural reduction of the mostly triadic accompaniment, of these same three measures, of the harp and piano. It is heard clearly, and serves as a relief from the dissonant clusters just preceding and immediately following mm. 193-196.

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Against the piano’s lighthearted duple accompaniment, the melodic sequence in the strings of mm. 193-196 sounds like a syncopated melody reminiscent of the “schmaltzy numbers” alluded to previously. More specifically Henze mentions Ermerich Kálmán’s *Gypsy Princess* (1915) and the “ritornellos and dance routines that accompanied these ghastly songs.”

This reference lasts for only four short measures. In subsequent movements Henze includes more “terrible brass music” that will be discussed shortly.

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2.2 Ave Verum

Ave verum, the Requiem’s third piano concerto, is scored similarly to the Introitus and Dies irae with the exception of reduced percussion that features only handbells and vibraphones. The Latin text and its translation are shown in Table 2.2.

Table 2.2. Ave verum sequence and translation

| Ave Verum Corpus natum de Maria Virgine. Ver e passum immolatum in cruce pro homin e: cuius latum perforatum aqua fluxit et sanguine. Esto nobis praegustatum in mortis examine. O Iesu dulcis! O Iesu pie! O Iesu Fili Mariae. Amen. | Hail, true Body, truly born of the Virgin Mary mild. Truly offered, wracked and torn, on the Cross for all defiled, from Whose love-pierced, sacred side flowed Thy true Blood's saving tide: be a foretaste sweet to me in my death's great agony. O my loving, Gentle One, Sweetest Jesus, Mary’s Son. Amen. |

The appearance of an Ave verum is surprising as the Ave verum hymn is not typically associated with or traditionally included in a requiem mass. However, Henze has special reasons for including this movement that relate back to his initial reasons for writing the Requiem. On more than one occasion Henze points to his interpretation of the Ave verum text as inspiration for the music. His summation of the Latin text is, “the greeting of beautiful male bodies.”\(^{49}\) In an interview with Mirjam Wiesemann, Henze elaborates on this summation and recalls the tenderness of a man’s final moments as he experienced them with the passing of Fausto’s father.\(^{50}\) As is tradition, the father was held in his bed by his sons until he died, greeting death communally. Since Henze’s


\(^{50}\) Henze, Bohemian Fifths, 408.
*Requiem* is dedicated to Michael Vyner, it is safe to assume that this concerto represents a “greeting” of Vyner’s beautiful body, one Henze helped care for in the final months before Vyner’s death. To this effect the composer writes, “I wonder if it was the image of a beautiful human body covered with Hölderlin’s freckles and with ultramodern sores that inspired me to write this music.”

Handbells ring out of the silences between phrases throughout Henze’s *Ave verum*, transporting the listener to a religious service where these sounds would be traditionally encountered. The ringing of bells during the Catholic Mass occurs during the consecration where the body and blood of Christ are presented. Henze may be trying to create another link to the body of another man: Christ. Figure 2.10 shows the first handbell entrance.

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51 Ibid., 469.

Their pitch content remains the same at every appearance. The handbell chords consist of the collection of every chromatic pitch from C₄ to F♯ struck simultaneously. Their dynamic markings, ranging from pianissimo to fortissimo, consistently match the texture they are placed in and are clearly meant to be heard every time they play.

Figure 2.11, a reprint of Table 22 of Peter Petersen’s analysis of Henze’s Ave verum, shows a veiled reference to Mozart’s motet Ave Verum Corpus in D major, K. 618 written in 1791 (the year of Mozart’s untimely death).

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Here Petersen aims to show how Henze references the bass part of Mozart’s *Ave Verum*, beginning in m. 35. He adds the musical line by Henze below the Mozart excerpt as it aligns with the reference. It is important to note that this reference is found exclusively in the orchestral reworking of this movement and not in the *Quintetto*, of which the second movement served as inspiration. Even Petersen considers the link between the two composers’ works a stretch on a purely notational level. However, Henze’s writings reveal his personal affinity for the music of Mozart, which bolsters the case for a connection.

When Henze writes about Mozart he inevitably returns to the element of beauty found in Mozart’s music:

Towards the end of his life, Mozart’s music became increasingly beautiful and warm, more earthly and inwardly lit by a generous, humanistic view of the world. Its naturalness has something of the mysterious perfection of plants and the musculature of beautiful animals, or else it reminds one of particularly perfect examples of Apollian beauty in humans.  

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Henze’s compositional style relies on the contrast between his own dissonances and Mozart’s tonal language. While reminiscing about the winter of 1945, he writes:

With my dissonance I stress the distance between the modern world and Mozartian reality. Dissonance is not an empirical fact of life but an expression of pain. It is, as it were, a gauge that registers the absence of the potential for beauty and of the living presence and impact that I find in Mozart’s restful, free and songlike composure and in his sense of human scale.56

By referencing Mozart’s Ave Verum then, Henze adds another element to this movement: an expression of pain.

2.3 Lux Aeterna

The fourth movement of the Requiem is also a piano concerto. It shares a close connection to the previously mentioned Quintetto, as much of its third movement is carried over to the Lux aeterna. The Latin and English translation of the liturgy are shown in Table 2.3.

Table 2.3. Lux aeterna sequence and translation

| Lux æterna luceat eis, Domine, cum sanctis tuis in æternum, quia pius es. Requiem æternam dona eis, Domine; et lux perpetua luceat eis; cum Sanctis tuis in æternum, quia pius es. | May everlasting light shine upon them, O Lord, with your Saints forever, for you are kind. Grant them eternal rest, O Lord, and may everlasting light shine upon them. with your Saints forever, for you are merciful. |

At a press conference in 1993, in an interview with Mirjam Wiesemann, and in his autobiography, Henze speaks of “the light of day in its constant and endless interplay of phenomena and colours and atmospheres, the sparkle and glitter of silent sheet

56 Ibid., 56.
lightning on a summer’s night and the redemptive, heart-warming sunlight of Marino.”

Henze’s reinterpretation of the liturgical text is influenced by his humanistic view of the world. In that respect he is not setting the light of God to music, but the light of nature.

In keeping with his desire for the instrumentalist to think the words and feel the emotions, Henze guided the performers with visual references at a rehearsal of the *Requiem* in 1993. He advised the Ensemble Modern to imagine the warm light in October. He also asked them to envision the silent lightning storms visible from his residence in Marino, and urged the ensemble to think of this music as more impressionist and pointillist than expressionist. Other hints to this “program” are notations made in compositional sketches obtained and referenced by Peter Petersen. They include images of “summer light in childhood,” “cicadas,” and “moonlight.” A further analysis of the *Lux aeterna* can be found in some detail by Peter Petersen.

### 2.4 Rex Tremendae

The first trumpet concerto, *Rex tremendae*, premiered on November 26, 1992 in Tokyo performed by the NHK Symphony Orchestra with Hakan Hardenberger as the soloist. It was presented alongside the other trumpet concertos *Lacrimosa* and *Sanctus*. These concertos make up the *Three Sacred Concertos* for trumpet and piano or trumpet and orchestra, listed as a separate entry in Henze’s works catalogue of 1996. The *Requiem* had been originally conceived as a collection of concertos for piano and

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57 Ibid., 469-470.


59 Ibid.
chamber orchestra, but, when Hardenberger requested a trumpet concerto, Henze decided to score three *Requiem* movements for trumpet and orchestra. The Latin text and English translation are presented in the following table.

Table 2.4. Verse 8 of the *Dies irae* sequence and translation

<table>
<thead>
<tr>
<th>Latin Text</th>
<th>English Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rex tremendae maiestatis, Qui salvandos salvas gratis, Salva me, fons pietatis.</td>
<td>King of Majesty tremendous, who dost free salvation send us, Fount of pity, then befriend us!</td>
</tr>
</tbody>
</table>

In order to grasp the full intent of Henze’s use of quotation in this concerto, it is useful to follow the timeline of the conception of the *Rex tremendae*. Henze began his work on the concerto in March of 1991, completing it the following November. That same year the First Gulf War broke out. Henze is surprisingly candid about the programmatic content of this movement, not only referring to the atrocities of past wars, but also condemning the actions of the American General Norman Schwartzkopf.⁶⁰

Conceiving this movement as musical theater, Henze assigns the role of the dictator to the trumpet.⁶¹ When questioned in an interview at his villa in 2010 about the *Rex tremendae*, he once again centers the drama around the trumpet, calling it “Führer Reden – Dictatorial speeches; terrible.” The interviewer additionally confirms Henze’s association between the trumpet and the human voice.⁶² Henze’s notion about the interchangeability of voices and instrumental forces facilitates the dramatization of the soloist. It is not a stretch to assume that the “Führer” is Hitler. Another Nazi leader

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⁶⁰ Footnote, Ibid., 98.

⁶¹ Ibid., 99.

notorious for his speeches was the former Reich Minister of Propaganda Joseph Goebbels. Henze remembers one of Goebbels speeches vividly: “I can still recall Goebbels’ speech to mark the Führer’s birthday on 20 April, which we were forced to listen to on the radio together, effortlessly comparing the truth of his claims with the reality that we could see all around us.”

Henze allows the trumpet to “speak” by assigning it disconnected phrases of music. They each contain a great number of articulations and a heavy emphasis on the phrase endings. There are harsh and threatening gestures, soft and calming phrases, as well as lighthearted moments. Figure 2.12 shows the opening measures of the trumpet’s first entry.

Figure 2.12. First trumpet entrance; *Rex tremendae*, mm. 13-17

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Henze achieves the sound of the more aggressive speech fragments with the use of flutter tongue and rising glissandi as in the opening trumpet solo that begins in m. 13. The listener is presented with forty-two measures of these aggressive gestures, always briefly interrupted by rests or breaths.

The more playful gestures (or speech fragments), as seen in Figure 2.13, are found beginning in m. 69 following an orchestral response to the rousing initial entry.

![Second trumpet entrance; Rex tremendae, mm. 69-73](image)

Lending these melodic fragments an air of playfulness and variety is the constant change in dynamic trajectory. All rising lines are alternately marked with a crescendo or decrescendo.

Henze includes the word “march” in his score at m. 263. Here the meter, which until now has alternated between duple and triple, settles on a quadruple time signature of 4/4 for the remainder of the movement. This is where Henze quotes two military marches. One is taken from the first of Franz Schubert’s *Three Marches Militaires* op. 51, D. 733; the other is from the *Badenweiler March*, a well-known Bavarian military march by Georg Fürst (1870-1936), famously considered Hitler’s favorite.

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65 Ibid.
The snare drum fittingly enters one measure earlier with a crescendo drumroll marking the downbeat of the march. Figure 2.14 shows a reduced score of the opening measures of Schubert’s *March Militaire*. Below it in Figure 2.15 is Henze’s reworking of this quotation in the brass.

![Figure 2.14. Opening measures to Schubert’s First Military March](image)

Ibid.

66 Ibid.
The brass play the opening rhythmic figure of the Schubert march over the course of the next two measures. This rhythmic figure is carried through the rest of the movement in slightly altered form by violas and cellos. The opening gesture not only references Schubert’s military march, but the rising fanfare figure in m. 267 in the horns and trumpets follows the same interval leaps found throughout the Badenweiler March.

Henze continues to quote the Badenweiler March in the tenor trombone over the course of the next four measures, by simply placing the tune into the dissonant harmonic language of the Rex tremendae. The two figures below show the original melody and Henze’s placement in the concerto, now transposed to the key of G major.

![Figure 2.16. Opening melody of the Badenweiler March](image)

![Figure 2.17. Badenweiler March quotation in the tenor trombone of Rex tremendae, mm. 264-268](image)

Although the melody remains essentially unchanged, and the section is orchestrated with soft piano dynamics for all but piano and celesta, this quotation is not easily heard. Obscuring the march feel are accented dissonant forte chords of the piano and celesta.

67 Ibid.
interrupting the action on the second eighth-note of the triplet-figure of any given beat (see Figure 2.18).

Eventually they are joined by percussion, brass, and winds, effectively obliterating any march or beat previously perceived. These marches are perhaps reflective of military action as a whole for Henze (the Schubert march once again is more specifically op. 51, no. 1, a military march).

Henze’s comments on his opera Der junge Lord (1964), point to another reason for including a march by Schubert in the Rex tremendae. In the duet of scene four, Henze quotes Mozart and Schubert, “recalling the world of early German Romanticism, an ideal

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68 Ibid.
world, innocent and carefree.”  

The scene additionally includes a tempest, “bringing with it snow and pain and illusion, grim forebodings and blindness and truth, without the two of them being in the least aware of all this.”  

It is plausible that Henze is both warning and admonishing those persons who are content to stand by, and remain blissfully unaware of the atrocities taking place around them.

In chapter 2.1 Henze’s statement about “brass music of the worst kind” was discussed. His disposition to military marches and their “destructive nature” warrants a second visit. Henze clearly has an aversion to the singing of military marches when he describes: “[People] who link hands at carnival time, Bacchic postmen brought up to brawl out choruses and army songs by rote. The noise that they make is both brutal and threatening. From a distance it reminds one of the roars of the masses whenever Hitler spoke.”  

Henze expects his listeners to be disturbed by the reaction of the crowd as personified by the ensemble which seems to “enjoy” the rousing “speech” of the trumpet. One such moment appears in mm. 60-68 which Henze marks as a trio. All dynamics turn from fortissimo to subito piano, brass are assigned mutes, and the entire ensemble is instructed to play softly. The dissonant harmonies of the previous section are replaced with nineteen measures of C major-minor seventh chords played by trumpets, harp, celesta, and strings. The trumpets move back and forth between D and E♭ in trumpet 1 and C–D♭ in trumpet 2 (doubled by viola 1) lending the underlying harmony some lilting

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69 Henze, Bohemian Fifths, 191.
70 Ibid.
71 Ibid., 55.
back and forth directionality by adding the ninth of the chord. The “enjoyment” arrives with the entrance of the bass clarinet and bassoon two octaves apart beginning in m. 64 and shown in Figure 2.19.

Figure 2.19. Bass clarinet and bassoon melody; *Rex tremendae*, mm. 64-68

The lower octave is occupied by the smooth sound of the bass clarinet, while the upper octave is sounded by a high sweet bassoon. With their syncopated melody, expressive dynamic markings, and many grace note figures, Henze evokes the jazz-like feel of popular music, which he sees as symbolic of ignorant enjoyment. Again, Henze openly reveals his programmatic intent: “When the speaker stops to clear his throat or to allow the effect of his words to sink in, we hear sounds of pleasure and approbation on the part of the downtrodden populace sounds murmured with smoochy enjoyment.”

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2.5 **AGNUS DEI**

The aggressive nature of the *Rex tremendae* is briefly interrupted before it finds itself restarted in the *Tuba mirum*. This interruption comes in the form of the lightly orchestrated *Agnus Dei*. Written for solo piano and strings, it is the second movement Henze composed in the series of nine concertos. This, the fifth piano concerto, premiered on January 14, 1991 in London with the Parnassus Ensemble led by Henze with Paul Crossley at the piano.

Table 2.5. *Agnus Dei* sequence and translation

<table>
<thead>
<tr>
<th>Latin</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Agnus Dei, qui tollis peccata mundi, dona eis requiem,</em></td>
<td>Lamb of God, who take away the sins of the world, grant them rest,</td>
</tr>
<tr>
<td><em>Agnus Dei, qui tollis peccata mundi, dona eis requiem,</em></td>
<td>Lamb of God, who take away the sins of the world, grant them rest,</td>
</tr>
<tr>
<td><em>Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.</em></td>
<td>Lamb of God, who take away the sins of the world, grant them eternal rest</td>
</tr>
</tbody>
</table>

For the *Agnus Dei* Henze envisions a shepherd on the old Appian Way “as if taken from another time and world.” 74 He claims to also have thought of the principal violinist of the Sinfonietta whose last name was Sheppard. Despite the tenderness of the movement, Henze reveals that there is a much darker force at play: “that of the ways in which living creatures are ritualistically or mechanically killed on hallowed ground and in the abattoirs and torture chambers of this world.” 75

It is this hallowed ground that Henze evokes by taking over the pastoral rhythm from the *Agnus Dei* in Ludwig van Beethoven’s *Missa Solemnis* op. 123 (1819-23). He

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75 Henze, Bohemian Fifths, 470.
informs his audience of this reference while discussing the movement in his autobiography. When comparing the opening of these two works, one realizes that this rhythmic similarity is more in spirit than literal. Perhaps it is the harmonic rhythm that Henze is speaking of when he attempts to evoke Beethoven’s *Agnus Dei*. The figures below show both openings (the Beethoven excerpt in a condensed piano score).

![Figure 2.20. Opening accompaniment to Beethoven’s *Agnus Dei* from *Missa Solemnis*](image)

Figure 2.20. Opening accompaniment to Beethoven’s *Agnus Dei* from *Missa Solemnis*

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76 Ibid.
This reference to Beethoven requires further examination to understand its place and purpose within the movement. Missing from the Requiem text of the Agnus Dei is the declamation: miserere nobis. Beethoven’s Agnus Dei places this phrase at the forefront, which translated means “have mercy on us.” Beyond the connections to the pastoral character and its placement in the Mass, it is this unsung lyrical link that is of greatest importance. Henze’s concern for the innocent shines through by way of the “borrowing” of this Latin phrase for his own Requiem’s Agnus Dei. The image of a shepherd and his

flock represent the innocent, and in light of the neighboring movements’ programmatic character, the casualties of the many wars past and present.

2.6 TUBA MIRUM

The premiere of the *Tuba mirum*, the last of the nine concertos to be composed (and sixth piano concerto) took place on February 24, 1993 in Cologne with the Ensemble Modern and Ueli Wiget at the piano. This concert also marked the premiere of the *Requiem* as a whole. For *Tuba mirum* Henze returns to the expanded percussion section and sound world of the *Rex tremendae*.

Table 2.6. *Tuba mirum* sequence and translation

<table>
<thead>
<tr>
<th>Latin</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Tuba, mirum spargens sonum</em></td>
<td>Wondrous sound the trumpet flingeth;</td>
</tr>
<tr>
<td>Per sepulchra regionum,</td>
<td>through earth’s sepulchers it ringeth;</td>
</tr>
<tr>
<td>Coget omnes ante thronum.</td>
<td>all before the throne it bringeth.</td>
</tr>
</tbody>
</table>

Henze provides the listener with some clues to his intentions and the music woven into the highly dissonant, polyphonic, and militaristic *Tuba Mirum*. Henze portrays his visions of the “Waffen SS”\(^{78}\) by dropping out the strings and including the bass drum with mounted crash cymbal, the high E♭ clarinet (also known in German as a military clarinet), and the snare drum.\(^{79}\) Because of these changes in the instrumentation, it is easy to make the association with a military band, even though outside of three brief moments (mm. 102-106, mm.111-113, mm. 222-225) the work does not have the feel of a military march. Rarely is the listener treated to a duple or quadruple meter that lasts beyond one to

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\(^{79}\) Petersen points out that Berg was of the conviction that even a *pp* roll on the snare evoked the sound of a military march. See notes to Petersen, *Hans Werner Henze*, 117.
two measures, and the many overlapping rhythmic layers never allow for a steady
downbeat or subdivision to be felt. The measures following the opening bass drum roll
illustrate this rhythmic texture, and are shown in Figure 2.22.

Figure 2.22. Rhythmic layering in *Tuba mirum*, mm.18-20

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Henze describes the result as:

...a concentrate of vulgar music, in which the sounds of childhood terrors are juxtaposed and superimposed on memories of marching songs and hymns, together with popular hits and moments of meanness and drunkenness. The sounds of Leni Riefenstahl’s Nazi Nuremberg assault our ear with the speed of flashlight photographs, the trumpeters exude crass stupidity in the moronic major tonality of conformists and fellow-travelers.”

He is referring to the controversial filmmaker, who famously documented the rise of the Third Reich for the Nazis. Henze seems to have two very specific films in mind:

“Triumpf des Willen” and “Tag der Freiheit – Unsere Wehrmacht.” These documentary films from 1935 were meant to chronicle the Reich Party Congress and promote the strength and virtues of the German army, “Die Wehrmacht.” They include evocative opening drumrolls, just as in the Tuba mirum, and the tunes of military marches. The most notable moments in the Tuba mirum of such music are shown and discussed below.

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81 Henze, Bohemian Fifths, 470.
Figure 2.23. First march appearance; *Tuba mirum*, mm.100-106\(^82\)

Figure 2.23 shows the first march appearance. In m. 103 the time signature of 4/4 appears for the first time and remains unchanged for the following three measures. Additionally Henze adds the tempo marking of *marcia militare* to indicate the coming change. Not only is there a change in time signature, but the irregular meter and rhythms of the preceding measures help set the reference apart. The sudden major tonality breaking through at m. 103 and the marking of strong beats of the new time signature stands in stark contrast to the surrounding material. Trumpets 1 and 2 outline C major by playing alternating descending thirds G-E and E-C. They are supported by flute 1, oboe, and English horn, all doubling at the higher octave. While these instruments sound C

major, the remaining parts add the same descending third figures a second lower at pitch classes F-D and D-B respectively. Each weak beat is also punctuated by a low A♭ in the bass, timpani, and bass trombone, creating an unstable stacking of thirds starting on A♭ all the way up to F (A♭, C, E, G, B, D, F). The fact that the instrumentation and dynamic markings allow the major tonality of the march to shine through is remarkable. In addition to the harmonic shift, the rhythmic changes also help identify the reference. Bass drum and cymbal mark the initial downbeats, and each accented downbeat in the brass and woodwinds is preceded by one beat of a triplet sixteenth-note pickup reminiscent of a marching snare. Steady eighth- and quarter-note beats follow all the way through to m. 105 when the meter changes and the march disappears.

The next entrance of march music (shown in Figure 2.24) arrives in m. 112 and is a continuation of the previous march, as the trombone and winds pick up the eighth-note marching tune.
Figure 2.24. Second march appearance; *Tuba mirum*, mm.111-113

This time around the major tonality of the march is even more obscured as bass trumpets and tenor trombone move mostly in parallel thirds from triad to triad (G minor, C major in second inversion, B diminished, C minor, B diminished, A minor, G minor, F Major

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83 Ibid.
etc.). The woodwinds add to the dissonant buildup that takes over at m. 114 as this segment comes to an abrupt end. With each entrance of the “march” the added dissonances further obscure the harmonic language, resulting in clusters that outline the first melodic fragments of the initial march motive.

Figure 2.25 shows the third march appearance where in m. 223 the meter no longer switches to 4/4 as before, but instead changes from 3/8, to 3/4, and finally 7/8 for the third measure of the march melody.
Figure 2.25. Third march appearance; *Tuba Mirum*, mm. 222-225\(^{84}\)

By re-barring this section (as in Figure 2.26), the rhythmic feel of the march becomes more easily identifiable.

\(^{84}\) Ibid.
As the piano and celesta play the eighth-note melodic figure, their clusters still clearly outline the contour of the march melody.

This reference to military marches serves a similar purpose to previous movements. Henze is intent on “chilling the listener to the bone” with this “brass music of the worst kind.” He is not referring to the dissonant clusters that naturally arise from his polyphonic writing. Rather, it is the crass major tonality of the marches that have this effect.

Henze’s ironic treatment of marches is similar to how he treats overly Romantic gestures when working them into his musical language. When the Salzburg Festival organizers commissioned a work from Henze in 1963, they had concerns with his perceived dislike of Richard Wagner’s music, and required him to attend several opera productions of Wagner’s before the commission could begin. Henze acknowledges a wider significance to Wagner’s music, but continues to state that “There is a sense of imperialist threat, of something militantly nationalistic, something disagreeably heterosexual and Aryan in all these rampant horn calls, these pseudo-Germanic Stabreim, these incessant chords of a seventh and all the insecure heroes and villains that people
Wagner’s librettos.” Just as Henze uses “romantic exuberance” to turn existing values upside-down and call them into question, he employs “marching songs and hymns, together with popular hits and moments of meanness and drunkenness” to chill the listener and warn of the dangers of compliance with authoritarian regimes.  

2.7 LACRIMOSA

Like theLux aeterna, Henze paints a picture with his Lacrimosa of suffering in its various manifestations.

Table 2.7. Verse 18 of theDies irae sequence and translation

|Lacrimosa dies illa, Qua resurget ex favilla Judicandus homo reus. Huic ergo parce, Deus:| Ah! that day of tears and mourning! From the dust of earth returning man for judgment must prepare him; Spare, O God, in mercy spare him! |

Consistent with his humanistic interpretations of the liturgy, Henze states, “the listener should be thinking of a man in bodily pain, crying out.” On a very personal level, this seems heavily colored by Henze’s memories of the last time he saw Michael Vyner. Although only the first movement was composed specifically for Vyner’s memorial concert, Henze continuously thought of his dear friend while working on the Requiem. The composer describes the music of this movement as “swelling, abating, welling up once again and finally breaking off forever with an expression of utter despair.”

85 Henze, Bohemian Fifths, 207.
86 Ibid., 208.
87 Petersen, Hans Werner Henze, 124.
88 Henze, Bohemian Fifths, 469.
89 Ibid., 469.
similarly describes Vyner’s suffering at Marino: “He [Vyner] had no reserve of energy left to withstand the attacks of shock-like anxiety that overcame him, the sudden outbursts of crying or the exaggerated reactions of every kind . . . . He would suffer from sudden attacks of pain of such violent intensity that he would run screaming to his room.”

In a 2010 interview Henze mentions the weeping of his own mother and its inclusion in the movement. Perhaps one other childhood impression of weeping found its way into the music of the *Lacrimosa*, namely that of his aunts. Henze recalls how “they dared not raise their voices in his presence [his grandfather], and when they did so in his absence, it was to speak in tearful tones that reminded me of keening, the despondency of which is so deeply ingrained in my memory that it may almost certainly be heard here and there in my scores.”

In the *Lacrimosa*, the instruments of the orchestra are thus treated as protagonists who weep, cry, scream, and chatter their teeth. Henze marks the many glissandi in the score with the German word “aufschluchzend” which can be translated as “sobbing.” Just as Henze utilizes musical gestures and instrumentation to convey the weeping and grieving of many men and women, the included quotations are meant to express more

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90 Ibid., 461.
91 Ibid., 7.
92 Ibid., 471.
93 See mm. 57, 83, 84, 99, 130.
of the same. The first one is taken from Berg’s *Wozzeck*. The corresponding measures of the quotation and its placement are shown in Figure 2.27.

![Figure 2.27. Berg’s *Wozzeck*, mm. 363-365 and Henze’s *Lacrimosa*, mm. 56-59](image)

In his sketches for the *Lacrimosa*—once again collected and referenced in Peter Petersen’s analysis of this concerto—Henze makes a note to orchestrate an “Ach Marie” motive referring to Berg’s music. Not only does the trumpet carry over the opening *Wozzeck* motive in the *Requiem*, but the accompanying violas and cellos mirror the second inversion minor triads found in Berg’s original. This three note motive $A^b – F – E$ is repeated a second time in *Wozzeck*, and comes with the addition of a fourth note $F^b$.

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The second appearance of the “Ach Marie” motive in Wozzeck corresponds to the words “Wir arme Leut” (translated “woe to us folk”), an expression of “klagen” or lamenting. Henze’s quotation includes the added fourth note of the second “Ach Marie” motive in Berg’s Wozzeck, and thus references the text accompanying the second “Ach Marie” motive: “Wir arme Leut.”

In his analysis of the Requiem, Petersen references a compositional sketch of the Lacrimosa in which Henze notes the inclusion of a chorale at m. 72. This is precisely where the chorale melody appears in the finished score (m.72), weaving its way through the solo trumpet and two orchestral trumpet parts. Henze embeds this choral melody seamlessly into the surrounding music, making it nearly impossible to pick out without a careful study of the score. He treats it in canonic fashion with entrances following each other closely. The quoted chorale is Bach’s “Wenn ich einmal soll scheiden” whose opening phrase is shown in Figure 2.28.

![Figure 2.28. First phrase of Bach’s chorale “Wenn ich einmal soll scheiden”](image)

The chorale is traditionally sung at Protestant funeral services and therefore suits the mood of the Lacrimosa. The text set by Bach and thus carried into the Lacrimosa

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96 Petersen, Hans Werner Henze, 130.
The words that accompany the quotation translate to: “If I should leave this earth, do not leave me.” Henze hereby memorializes not only Michael Vyner, but also mourns the loss of many friends and family: “It [The Requiem] speaks of the longing to be with the people who have abandoned us and whom we would like to have followed into the unknown other world.”

As shown in Figure 2.29, Henze initially stays close to the contour of the chorale melody. The latter half remains relatively close as well and carries with it the somewhat unusual figurations that Bach uses to “decorate” his melody.

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97 Henze, Bohemian Fifths, 471.
2.8 Sanctus

“Holy is mankind, holy is life, holy are the living things of this earth, and holy is Nature.” The preceding statement made by Henze about the Sanctus is again a decisively humanistic take on the liturgy. This, the third of the three trumpet concertos, takes the following text as its inspiration.

Table 2.8. Sanctus sequence and translation

| Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth; pleni sunt caeli et terra gloria tua.  | Holy, Holy, Holy, Lord God of Hosts; Heaven and earth are full of your glory. |
| Hosanna in excelsis.  | Hosanna in the highest. |
| Benedictus qui venit in nomine Domini.  | Blessed is he who comes in the name of the Lord. |
| Hosanna in excelsis.  | Hosanna in the highest. |

In his Sanctus, Henze includes two additional trumpets positioned in the hall, similar to antiphonal staging borrowed from the Venetian School. These echoing trumpets appear five separate times, although not all are imitative in nature. The first appearance is at m. 25. The two trumpets positioned in the hall present a held interval of a fifth (F♯–C) and are then joined by the solo trumpet an additional fifth apart (G♯). The section ends just a few measures later with another stacking of held fifths (G-D-A). The second echoing trumpets appear in m. 47. Now they are treated in close canon as they slowly ascend stepwise from D to A♭ and then continue descending, creating three-note clusters in the process (much like the chorale treatment of the Lacrimose).

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The third section is also treated canonically. This time each entrance is separated by one measure in 3/4 time, and Henze’s use of A minor is easily heard (at least for the first few measures). Henze takes great care to change the rhythmic content of each measure in such a way as to have each trumpet moving at a differing pace, preserving an ever-present sixteenth-note pulse (see the rhythmic map of Figure 2.30).

![Rhythmic map of canon in the trumpets; Sanctus, mm. 66-76](image)

At the fourth echo, Henze treats the material similarly to the exposition of a fugue, presenting the second entrance a fifth above, and the third entrance at the same pitch class as the first. These initial entrances shown in Figure 2.31 elide after two, and then just one note, and lead directly to the final section of echoing trumpets.
For the fifth echo Henze chooses to treat the trumpets homophonically. They move slowly in alternating quartal and triadic harmony beginning in m. 143 to the end, where they conclude the movement with successive D minor, B major, and C major chords.

As discussed, Henze treats the trumpets in canonic fashion, “a musical gesture borrowed–of course–from the church music of the Baroque and intended as a way of raising the roof and revealing a Tiepolesque sky in order that a little of its sempiternal light may descend upon this benighted world.”

Taking this thought a step further and linking the Baroque church music with that of J.S. Bach’s, another statement by Henze comes to mind: “It was Bach’s music above all that was like a light that filled the gloom of my life…with a feeling of great solemnity, but, at the same time, a very real optimism: it was an expression of righteousness and truth, of rightness and consolation; it was the voice, in short, of salvation.”

However, unlike the liturgical interpretation of the text,

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99 Henze, Bohemian Fifths, 471.

100 Ibid., 16.
Henze is not looking to any God for salvation, but appeals to the sanctity of man to uphold the sanctity of nature.\footnote{See once again his interview with Mirjam Wiesemann. Henze, \textit{Requiem: Neun Geistliche Konzerte, 1990-92}, Bochumer Symphoniker, conducted by Steven Sloane, Cybele Records 3SACD KiG 003, CD, 2010.}
CHAPTER III

3.0 CONCLUSION

Henze’s approach to composition is by his own admission multilayered. He sees the use of quotation and stylistic reference as a way to connect with the knowledgeable listener, and to communicate via shared experiences. This element in Henze’s compositional style is an essential tool in writing the Requiem, without which he surely would be unable to deliver his personal take on an old form and text.

Henze approaches the Requiem as a humanist, preaching a message of peace. He forgoes the inclusion of a sung text, therefore making it even more important to guide listeners away from their traditional understanding of the liturgy by way of reference.102 As pointed out in the discussion of the Sanctus, Henze’s final message is one of hope and longing: hope for a more peaceful world, and longing to be rejoined with those lost.103 Additionally, the Requiem serves as a warning to mankind waging wars, taking life, and destroying nature in their wake—a message found in many other works by Henze.104

Henze’s increased preoccupation with death is well chronicled, most extensively by the composer himself. Perhaps there is some instinctive urge at work here, aimed at

103 Henze, Bohemian Fifths, 471.
104 Most notably La Cubana (1973) and Das Floss der Medusa (1971).
drawing a contrast between failure in life and success at work, thus bringing the one into line with the other, “somewhat in the manner of such hard-working artists as Michelangelo, Jacopo da Pontormo and Caravaggio, all of whom sensibly and admirably achieved forgiveness for their private sins in the here and now on earth.”

Speculations as to these “sins” have been made by Malte Herwig, among others, whose research attempts to link prominent figures with their Nazi past. Could Henze be speaking of the regret he has about his political involvements with Cuba and East Germany? These questions are better left to other researchers to answer, if they require an answer at all. Unquestionably, Henze’s music would be robbed of its communicative powers if one were to remove even a single layer, especially the use of quotation and stylistic reference.

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105 Henze, Bohemian Fifths, 4-5.

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November 19, 2012

Mr. Daniel Pappas

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