

I first came across the Mozart Requiem while I was conductor of the Oxford Chamber Choir in the early 1980s. In doing some research for our performance, while I obviously knew it was somewhat incomplete at the time of Mozart's death, I was shocked to find the edition by Franz Beyer which actually made changes to the traditional text! I was used to editors correcting obvious slips of the pen, reconciling autograph and first edition, checking articulations etc. from early performing materials, or adding missing or misplaced dynamics, as the *Neue Mozart Ausgabe* edition by Leopold Nowak had already done. Having conducted Mediaeval and Renaissance works whose modern performing versions had been reconstructed by modern editors in spite of missing part books, I also knew that we still think of those pieces as documents authentic to the time of composition. But to think that one could actually alter the architecture of an artefact was a brand new idea to me. By the time I had finished reading Beyer's introduction I was hooked. Not only did we perform his edition, I decided to take his conclusions one step further and attempt my own extension of the *Osanna* fugue, rewriting the end of the *Benedictus* to accommodate reprising it in the same key. It was only much later, after many performances of my 'work in progress' versions, that I read Christoph Wolff's statement "I am convinced that the attempt to approach Mozart on the basis [critical evaluation and] analytical understanding is well worth making, so long as it is fully understood that it is only an attempt and that it will not be the last." The analysis, evaluation and—where necessary—correction of Süssmayr's work is of value because, while acknowledging its shortcomings, it respects its historical value. It is, after all, "the only source that offers the opportunity to discover the ideas that originated with Mozart: basic musical elements, motives, fragments, forms and techniques."

The goal of my edition is to preserve as much of the traditional version as possible. Wherever it can be shown that it contains infelicities inconsistent with Mozart's own practice, I have corrected and adapted in the least obtrusive way I could find. I have used Eybler's instrumentation wherever it was practical, and adapted it where I think greater internal correspondences can be made.

Sometimes a complete re-working of instrumental passages has been necessary, such as in the *Domine Jesu* and the *Recordare*. Wherever possible, I have maintained the proportions of the traditional version, most notably in the *Lacrymosa* - there is no Amen fugue, but the counterpoint and orchestration have been extensively re-worked. Of course, it is with the *Sanctus* and *Benedictus*—especially the infamous *Osanna* fugues—that my hand is most in evidence.

Surely Ernst Hess was right when he said "it seems to me that the time is ripe to bring Mozart's last relic into a worthy form—insofar as this is at all possible for any human being who is not Mozart." As to *my* reasons for undertaking this task, I can only say, with Franz Beyer, that "this new score came into being as a result of the search for such a worthy form, and on the basis of a life-long pre-occupation with Mozart