

DO 30 JAN



foto: K. Mitura

**BACH COLLEGIUM
JAPAN &
MASATO SUZUKI**

MOZARTS REQUIEM

SPOT/DE OOSTERPOORT

PROGRAMMA

W.A. Mozart (1756-1791)
Symfonie nr.40 in g, KV 550

pauze

W.A. Mozart
Requiem in d, KV 626 (completion by Masato Suzuki)

W.A. Mozart
Ave verum corpus, KV 618



Carolyn Sampson
foto: Marco Borggreve



Marianne Beate Kielland
foto: Liv Oevland

Het *Requiem* van Mozart, een van de beroemdste klassieke composities, werd lang (en is nog steeds) door een waas van mysterie omgeven. De ingrediënten: een anonieme, naar later bleek excentrieke opdrachtgever en een nog steeds behoorlijk jonge componist die werkte met de adem van de dood in zijn nek. Geïnspireerd door de oratoria van Händel, de werken van J.S. Bach en het *Stabat Mater* van Pergolesi werkte Mozart aan zijn zwanenzang. Maar ergens moet de ganzenveer uit zijn hand gevallen zijn. Twee van zijn assistenten poogden het stuk te voltooien, op basis van achtergelaten schetsen: Joseph Eybler en Franz Xaver Süssmayr. Het blijft tot op de dag van vandaag onduidelijk hoe het grote Weense genie het zelf gedaan zou hebben.

In 2015 maakte Bach Collegium Japan een internationaal bejubelde opname van de beroemde dodenmis,

waarbij het beste van Süssmayr werd gecombineerd met het beste van Eybler, met als resultaat een Requiem geheel in de geest van Mozart. Op de volgende bladzijden legt dirigent Masato Suzuki uit hoe hij te werk ging voor zijn bewerking van het stuk.

Het concert opent vanavond met een van Mozarts geliefdste symfonieën, de laatste die hij schreef. Nummer 40 is een van zijn bekendste en vaakst uitgevoerde werken, geschreven in 1788, toen het leven hem al bepaald niet toelachte. De rekeningen stapelden zich op, zijn dochtertje was net overleden en zijn populariteit was enigszins tanende. Het stuk ademt de angst van de componist, maar is tegelijk enorm ontroerend.

Na het Requiem wordt afgesloten met *Ave Verum Corpus*, een kort maar indringend werk dat Mozart eveneens in het laatste jaar van zijn leven componeerde.



Shimon Yoshida
foto: Oliver Look



Christian Immler
foto: Marco Borggreve

Wolfgang Amadeus Mozart

Requiem in d, KV 626

I. Introitus

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Requiem

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem:

Exaudi orationem meam,
ad te omnis caro veniet.

Requiem aeternam dona eis,
Domine,

et lux perpetua luceat eis.

II. Kyrie

Kyrie eleison

Christe eleison,

Kyrie eleison.

III. Sequenz

(1) Dies irae

Dies irae, dies illa
solvat saeculum in favilla,
Teste David cum Sibylla.

Quantus tremor est futurus,
quando Judex est venturus,
cuncta stricte discussurus!

(2) Tuba mirum

Tuba mirum spargens sonum
per sepulchra regionum,
coget omnes ante thronum.

Mors stupebit et natura,
cum resurget creatura,
Judicanti responsura.

Liber scriptus proferetur,
In quo totum continetur,
unde mundus judicetur.
Judex ergo cum sedebit,
quidquid latet apparebit,
nil inultum remanebit.

Quid sum miser tunc dicturus?
Quem patronum rogaturus?
Cum vix justus sit securus.

(3) Rex tremendae

Rex tremendae majestatis,
qui salvandos salvas gratis,
salva me, fons pietatis.

(4) Recordare

Recordare Jesu pie,
quod sum causa tuae viae:
ne me perdas illa die.

Quaerens me, sedisti lassus:
redemisti crucem passus:
tantus labor non sit cassus.

Juste judex ultionis,
donum fac remissionis
ante diem rationis.

Ingemisco tamquam reus:
culpa rubet vultus meus:
Supplici parce Deus.

Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.

Preces meae non sunt dignae:
Sed tu bonus fac benigne,
ne perenni cremer igne.

Inter oves locum praesta,
et ab haedis me sequestra,
statuens in parte dextra.

(5) Confutatis

Confutatis maledictis,
flammis acribus addictis,
Voca me cum benedictis.

Oro supplex et acclinis,
cor contritum quasi cinis:
Gere curam mei finis.

(6) Lacrimosa

Lacrimosa dies illa,
qua resurget ex favilla,
judicandus homo reus:

Huic ergo parce Deus.
Pie Jesu, Domine,
dona eis requiem.

(7) Amen

Amen.

IV. Offertorium

(1) Domine Jesu

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium
defunctorum de poenis inferni,
et de profundo lacu:
libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum,
sed signifer sanctus Michael
repraesentet eas in lucem sanctam:
Quam olim Abrahae promisisti,
et semini ejus.

(2) Hostias

Hostias et preces tibi Domine,
laudis offerimus:
tu suscipe pro animabus illis,
quarum hodie memoriam facimus:
fac eas, Domine, de morte transire ad
vitam.
Quam olim Abrahae promisisti
et semini ejus.

V. Sanctus

Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth!
Pleni sunt coeli et terra
gloria tua.
Osanna in excelsis.

VI. Benedictus

Benedictus qui venit in
nomine Domini,
Osanna in excelsis.

VII. Agnus Dei

Agnus Dei,
qui tollis peccata mundi,
dona eis requiem;
Agnus Dei,
qui tollis peccata mundi,
dona eis requiem sempiternam.

VIII. Communio

Lux aeterna

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam dona eis, Domine
et lux perpetua luceat eis.
cum sanctis tuis in aeternum,
quia pius es.

Completion and textual collation of Mozart's Requiem KV626

Masato Suzuki

“I have been commissioned by Bach Collegium Japan to make the new completed version of Mozart's *Requiem*, KV626 in connection with a performance of the work by Bach Collegium Japan. Adding to this work involves a partial or wholesale revision of the version produced by Franz Xaver Süssmayr (1766-1803), which exists in perfect form. It's never going to be possible to approach the form which Mozart himself might have hoped that his *Requiem* would assume, and the attempt to do so, as pointed out by Christoph Wolff, will remain an eternal challenge. The present attempt is by no means the final goal and is in no way intended to present a 'definitive' version that compensates for deficiencies in earlier attempts to complete the work.

1. Methodology underlying this attempt to supplement and textually collate the work

(1) No changes have been made to Mozart's original manuscript

Although this goes without saying, it is difficult to identify the precise scope of Mozart's own autograph and the extent to which his intentions are reflected in which movements. I have referred primarily to Wolff's research in connection with the range of Mozart's own autograph.

(2) Respecting the additions made by Süssmayr

The edition is based on the additions made by Süssmayr, who had access to a large quantity of information no longer available to us today, and changes have been made only in cases where improvements need to be made on the grounds of compositional technique and for other justifiable reasons.

*(3) Adoption of Eybler's *Sequentia**

In the present edition I have adopted the additions made by Joseph Eybler (1765-1846) from the *Dies irae* to the *Confutatis* in the *Sequentia*. Eybler was a composer highly trusted by Mozart and it was he who was initially requested by Constanze, Mozart's wife, to complete the *Requiem* before she subsequently directed the same request to Süssmayr. Eybler did not complete the task, but there are passages in which Eybler's efforts are clearly superior to those of Süssmayr, and we have given precedence to them wherever feasible.

*(4) Addition of the *Amen fugue**

There is no absolute proof that the single-page sketch in Mozart's own hand discovered in the Berlin National Library in 1960 was composed for the *Amen fugue* of the *Requiem*, but there is a strong possibility that it was

conceived as the fugue to follow the Lachrimosa, due to the fact that the sketch also contains a part of the Rex Tremendae and a section from the overture to The Magic Flute, which was composed at around the same time. We have completed a short fugue with reference to Mozart's compositional style as evident in the manner in which a homophonic development follows on immediately from the exposition as in the Cum Sanctis of KV65 and the Sanctus of KV275.

(5) Sanctus, Benedictus, Agnus dei, Lux aeterna

Süssmayr's additions have been fully adopted for use in these movements although slight amendments and changes in instrumentation have been employed in a few places.

2. Tuba mirum

Eybler's additions have mainly been used in this piece, but it is worth nothing that in the first edition of the work published by Breitkopf & Härtel in 1800 the trombone at the opening plays only the first fanfare figure, after which the solo part is entrusted to the first bassoon. It has always been assumed that the inexplicable indication that the solo part should be played by the first bassoon is actually an error, but it should be borne in mind that this is how the work was presented in 1796 at a performance attended by Constanze. The fanfare figure, which is eminently suited to the trombone, appears only at the start of the piece. The music that follows

this is not necessarily characteristic of the trombone, and there is a clear emphasis on the musical contrast between the fanfare figures of tuba mirum spargens sonum and the melody carrying the phrase coeget omnes ante thronum. For these reasons we concluded that the indication of instrumentation in the original edition is musically coherent and incorporated the additions based on this first edition into the appendix."



Masato Suzuki
foto: Marco Borggreve

BEZETTING

dirigent

Masato Suzuki

sopraan

Carolyn Sampson

alt

Marianne Beate Kielland

tenor

Shimon Yoshida

bas

Christian Immler

sopranen

Keiko Enomoto, Minae
Fujisaki, Aki Matsui, Aiko
Sakurai & Miku Yasukawa

alten

Hiroya Aoki, Iris Bouman,
Mae Hayashi, Noriyuki Kubo
& Eimi Witmer

tenoren

Hiroto Ishikawa, Satoshi
Mizukoshi, Katsuhiko
Nakashima, Shinya Numata
& Yosuke Taniguchi

bassen

Hiroataka Kato, Yusuke Koike,
Chiyuki Urano, Yusuke
Watanabe & Yukihiko Yamamoto

fluit

Raquel Martorell Dorta

hobo

Masamitsu San'nomiya
& Go Arai

bassethoorn

Eric Hoeprich &
Nahoko Mitsue

fagot

Yukiko Murakami & Tomasz
Wesołowski

hoorn

Nobuaki Fukukawa & Lionel
Pointet

klarinet

Hidenori Saito & Toshiyuki
Onishi

trombone

Mayumi Shimizu, Catherine
Motuz & Rudi Hermann

timpani

Thomas Holzinger

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Wakamatsu, Azumi Takada,
Evan Few, Yoko Kawakubo &
Tuomo Suni

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Hazama, Rie Kimura, Isabelle
Seula Lee, Nao Takahashi &
Alyssa Wright

viola

Emilio Moreno, Mika Akiha,
Sonoko Asabuki & Hiroshi
Narita

cello

Emmanuel Balssa,
Maguelonne Carnus
& Toru Yamamoto

contrabas

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Supported by Japan Foundation, Arts Council Tokyo (Tokyo Metropolitan Foundation for History and Culture), MUFG Bank (Europe) and Embassy of Japan in the Netherlands.