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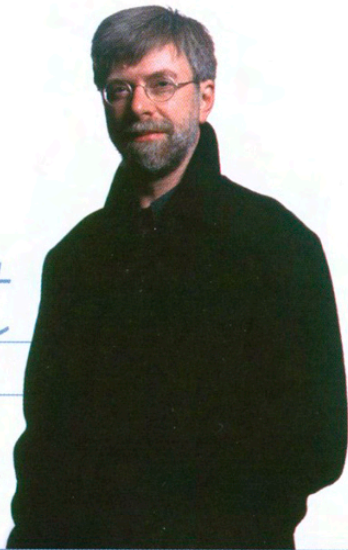
CCS SA 18102

Mozart

R E Q U I E M

J. CHR. BACH

INTROITUS UND KYRIE DER TOTENMESSE



The Netherlands Bach Society



Stereo

Choir of The Netherlands Bach Society

Soprano

Loes Bottemanne, Marjan van Giel, Annemieke Kok, Maria Skiba, Hilde Van Ruymbeke, Orlanda Velez Isidro

Alto

Marjolein Aartsen, Mirjam Feijer, Elsbeth Gerritsen, Guido Groenland, Saskia Kruyse, Bauwien van der Meer

Tenor

Geert-Jan Borgstein, Tom Huizinga, Huub van der Linden, Theo van Ooi, Diederik Rooker, Jeroen Spitteler

Bass

Matthew Baker, Coert van den Berg, Michaël van Ekeren, Lex de Haan, Frank Hermans, Paul-Peter Polak, Job Hubatka/Peter Dijkstra

Orchestra of The Netherlands Bach Society on period instruments

Violin 1

Johannes Leertouwer (leader), Pieter Affourtit, Pieter van Dommele, Antoinette Lohmann, Wanda Visser, John Wilson Meyer

Violin 2

Paulien Kostense, Anneke van Haaften, Mary de Lig, Marinette Troost, George Willms

Viola

Staas Swierstra, Simon Murphy, Jun Okada, Sayuri Yamagata

Cello

Lucia Swarts, Barbara Kernig, Richte van der Meer

Double-bass

Robert Franenberg, Peter Rikkers

Oboe (Bach)

Alfredo Bernardini, Peter Frankenberg

Basset-horn (Mozart)

Gili Rino, Tony Salar-Verdú

Bassoon

Jane Gower, Dymphna van Dooremaal (Mozart)

Horn (Bach)

Erwin Wiering, Bolko Kloosterman

Trumpet (Mozart))

Niklas Eklund, Paolo Bacchin

Trombone (Mozart)

Liron Rinot, Yuji Fujimoto, Raphael Vang

Timpani (Mozart)

Peppie Wiersma

Organ

Siebe Henstra



Choir and Orchestra of The Netherlands Bach Society

photo: Marco Borggreve

Jos van Veldhoven, *conductor*
Marie-Noëlle de Callatay, *soprano*
Annette Markert, *alto*
Robert Getchell, *tenor*
Peter Harvey, *bas*

Marius Flothuis (1914-2001) was the artistic director of the Concertgebouw Orchestra from 1955 to 1974. In 1969 he received his Ph.D., having written his dissertation on 'Mozarts Bearbeitungen eigener und fremder Werke' (Mozart's transcriptions of his own and others' works). He edited numerous compositions for the Neue Mozart-Ausgabe and was head of the Zentralinstitut für Mozartforschung in Salzburg from 1980 to 1994. Flothuis was professor of musicology at the University of Utrecht until 1982.

Jos van Veldhoven studied musicology at the Rijksuniversiteit Utrecht and choral and orchestral conducting at the Royal Conservatory in The Hague. Since 1983 he has been artistic director of The Netherlands Bach Society. In this capacity he gives regular performances of the music of Johann Sebastian Bach and his contemporaries both in the Netherlands and abroad. Since 1989 Jos van Veldhoven has also been the conductor of the soloist ensemble Cappella Figuralis, which concentrates particularly on the music of the 17th century. In addition Van Veldhoven conducts the Utrechts Barok Consort he founded in 1976. Together with all of his ensembles, he has made a large number of recordings for radio, television, and CD both at home and abroad, and has appeared at festivals in the Netherlands and many other countries in Europe. Regularly Jos van Veldhoven is invited as a guest-conductor, for instance with Das Orchester der Beethovenhalle Bonn, The Tokyo Philharmonic Orchestra and the Telemann Chamber Orchestra. In January 2000 he made his debut in the United States with the New York Collegium. In June 2001, Van Veldhoven conducted a staged production of Handel's 'Saul' for the Bonn opera. "Conductor Jos van Veldhoven united very good vocal results with impressive orchestral playing of a quality which should once again become the norm in Bonn", in the words of the Kölner Stadt-Anzeiger when reviewing this performance. Van Veldhoven has been invited to conduct a staged production of Bach's St. John Passion in the autumn of 2002, in Essen.

In recent years, Jos van Veldhoven has frequently attracted attention with performances of 'new' repertoire in the early music field. Particular interest has been drawn by performances including oratorios by Telemann and Graun, the Vespers of Gastoldi, Netherlands repertoire from the 'Golden Century', and numerous unknown 17th century dialogue pieces. Jos van Veldhoven also conducted many contemporary premiers of Baroque operas by composers including Mattheson, Keiser, Bononcini, Legrenzi, and Scarlatti. He also has made his own reconstructions of lost compositions by Johann Sebastian Bach such as the St. Mark Passion and the so-called 'Köthener Trauer-Music'.

Jos van Veldhoven also has a considerable reputation as a teacher. He is associated with the Amsterdam Conservatory and the Royal Conservatory in The Hague as a professor of choral conducting and ensemble technique. He is also the director of the yearly summer course for choral conductors, the 'Kurt Thomas Course' in Utrecht and he often works with the ensembles of the Conservatoire National Supérieur de Musique in Paris. Referring to the recording of Bach's St. Matthew Passion (1997) the Dutch Music Magazine *Luister* said: *"The most significant aspect about this performance is that Jos van Veldhoven has developed from being a fantastic choral conductor to becoming a Bach-conductor who can hold his own in the company of Herreweghe, Koopman and Leonhardt."*

Marie-Noëlle de Callatay studied singing at the Royal Music Conservatory of Brussels, where she took a degree in opera. She has given numerous recitals and appears as a soloist in oratorio in Europe, the United States, the former Soviet Union, and Japan. She has appeared with conductors including Frieder Bernius, Frans Brüggen, William Christie, Peter Neumann, Ton Koopman, and Marc Minkowski. She performs regular-

ly with the Vlaamse Opera and Theatre de la Monnaie in productions under Florian Heyerick, René Jacobs, Jos van Immerseel, Philippe Herreweghe and others. In addition to the operatic repertoire, Marie-Noëlle de Callatay sings in oratorio and chamber music.

Annette Markert studied singing at the Musikhochschule Felix-Mendelssohn-Bartholdy in Leipzig. She was then engaged by the opera companies of Halle and Leipzig, where she performed a number of major roles. She was twice awarded the Handel prize by the city of Halle for her interpretations of Handel operas. Markert has worked with prominent conductors such as Philippe Herreweghe, Peter Schreier, Ton Koopman, Reinhard Göbel, Uwe Gronostay, Michael Schneider, and Roger Norrington, and with orchestras including the New York Philharmonic, Orchestre Philharmonique de Radio France, La Chapelle Royale, Orchestre des Champs Elysées, the Israel Philharmonic, the Amsterdam Baroque Orchestra, Musica Antiqua Köln, and the Wiener Philharmoniker.

Tenor **Robert Getchell** began singing at the University of Massachusetts, where he studied Spanish and French literature. He studied in France at the Centre de Musique Baroque de Versailles, after which he continued his studies with Margreet Honig and Paula de Wit at the Sweelinck Conservatorium of Amsterdam. He participated in master classes with Rudolf Jansen, Ton Koopman, Charlotte Margiono, Udo Reineman and Noëlle Barker. He is regularly in demand as a concert soloist for works such as the Mozart Requiem, Handel's Messiah, and Bach's Passions, with ensembles including the Bachkoor Holland, Bach Collegium Breda, Tragicomedia, under Stephen Stubbs, and Cappella Figuralis and the The Netherlands Bach Society under Jos van Veldhoven. He has sung several roles in baroque operas and appeared at various festivals including those of Versailles, Ambronay, Fribourg and Utrecht.

Peter Harvey studied singing at Magdalen College, Oxford and the Guildhall School of Music and Drama, where he received many prizes and scholarships for national and international competitions. Harvey has appeared with ensembles including the Gabrieli Consort, The Purcell Quartet, The Academy of Ancient Music and Christopher Hogwood, The Orchestra of the Age of Enlightenment, La Chapelle Royale, Collegium Vocale Gent and with Harry Christophers and The Sixteen. He made his debut with Sir John Eliot Gardener in a Purcell program in the Queen Elizabeth Hall. His repertoire includes the major bass roles in Bach's St. Matthew Passion and St. John Passions, Beethoven's Missa Solemnis and Handel's Messiah. Harvey has participated in many radio, CD and television recordings.

Since 1983 **The Netherlands Bach Society** is working with its own **Choir and Orchestra**. Both are made up of about twenty musicians, all of them specialised in performing 17th and 18th century repertoire. The direction of the choir lies with Jos van Veldhoven, who is also artistic director of The Netherlands Bach Society. About half of the yearly projects are performed under his direction. Additionally, the Choir and Orchestra regularly work with guest conductors including Gustav Leonhardt, Ton Koopman, Paul McCreesh, Jos van Immerseel, Philippe Herreweghe, Hermann Max, René Jacobs, Frans Brüggen, Andrew Parrott, Monica Hugget, Roger Norrington, Iván Fisher and Paul van Nevel.

The Choir and Orchestra of The Netherlands Bach Society have frequently appeared at festivals in the Netherlands and abroad. Concert tours have brought the choir to France, Italy, Spain, Portugal, Germany, Poland, Norway and Japan. The Choir and Orchestra have made many recordings for radio- and television-broadcast and for CD-productions.

MOZART REQUIEM

by Marius Flothuis

History

The history of Mozart's Requiem is so universally familiar that only a few general remarks are necessary. As Christoph Wolff rightly says, on page 10 of his study of the Requiem¹ : "by circa 1800, the history of the Requiem was already essentially familiar in its major outlines, and since that time - once we have added a few details which have been subsequently established - it can be summarized in an largely objective account."

This is the essence of that account: Franz Graf Walsegg zu Stuppach commissioned Mozart to compose a Requiem for his wife, who had died young. He paid the composer a fee of 50 ducats.

Mozart began work, but because of illness and his early death (5 December 1791), he could not complete the composition. In fact, not a single movement of the Requiem has come down to us as Mozart intended. The composer, as he always did in his vocal compositions, began by writing out the vocal parts and instrumental bass line, with scanty indications for string and woodwind parts. He laid out an orchestration consisting of two basset horns, two bassoons, two trumpets, three trombones, timpani, strings, and organ. That does not necessarily mean that Mozart might not have added other instruments to some of the movements, for example by substituting clarinets for the basset horns, or adding parts for flutes or oboes in some movements. (The wide-ranging differences in orchestration throughout *Die Zauberflöte*, completed in September 1791, support this assumption).

Survival

Understandably, it was of the greatest importance to Mozart's widow Constanze that the work be completed, or that at least that a 'performing version', as it would now be called, be produced. Initially, Franz Jakob Freystädtler (1761-1841) and Joseph Leopold Eybler (1765-1841) took charge of the instrumentation. Both abandoned the project fairly quickly. Finally, Franz Xaver Süssmayr (1766-1803), who, like Freystädtler, was one of Mozart's students, took on the challenge of 'completing' the whole composition. His job included (a) the instrumentation of the movements left by Mozart; (b) the completion of the *Lacrimosa*, of which Mozart had only written down eight measures; (c) the completely new composition of the *Sanctus*, *Benedictus*, *Agnus Dei*, and *Communio*.

Süssmayr did this by producing a score consisting of:

- (1) Mozart's score of the *Introitus* (the only movement completely scored by the composer) and *Kyrie* (to which parts for violins, violas, and woodwinds had been added by Freystädtler);
- (2) a copy of Mozart's score of the *Sequence* and *Offertorium*;
- (3) a completely new score of the *Sanctus*, *Benedictus*, *Agnus Dei*, and *Communio*.

For the music of the last portion, Süssmayr returned to Mozart's *Introitus* and *Kyrie*, so that he was able to end the work with Mozart's own music. Moreover, Mozart himself had returned, at the end of some of his Masses (KV 220/196b and 317), to the music of the *Kyrie*.

The score is currently in the possession of the Nationalbibliothek in Vienna, together with a second score, which includes Mozart's manuscript of the *Sequence* and *Offertorium*, and Eybler's additions in the *Sequence*.

Süssmayr's work

Süssmayr was a competent professional, even if he lacked Mozart's genius—but then, who had that? Joseph Haydn, of course, but he was in England at the time. And Ludwig van Beethoven, but he was virtually unknown. Süssmayr's completion presents two aspects:

1) the composition of those movements which Mozart had not composed;

2) the instrumentation of the entire composition.

1) according to Süssmayr's letter to Breitkopf & Härtel of 8 February 1800(!) he had already played and sung through the 'completed' movements while Mozart was still alive, and also discussed extensively with the Mozart how the composer imagined the remaining composition and instrumentation of the work ². Of course, no notes of these discussions have survived, so that we have no idea of their substantive content. But there is one notable fact: some of the Requiem's basic motives can be found both in the movements unambiguously 'completed' by Mozart and in those composed by Süssmayr. The following motives are involved:



A weak spot is the repetition of the Osanna of the Benedictus. Süssmayr elected to use the tonality of the Benedictus, B flat major (the Sanctus is in D major), shortening the movement from 28 to 23 measures. Only in the Coronation Mass, KV 317, does Mozart permit himself a non-literal repetition of the Osanna, but there the same tonality is used as in the first statement.

2) Süssmayr not only adhered to the tradition of doubling the alto, tenor, and bass

choral lines with the three trombones, but also used them, as well as introducing trumpets, in the *Benedictus*, which is sung entirely by soloists. This procedure is completely un-Mozartian.

My version of the score

When Eduard van Beinum, conductor of the Concertgebouw Orchestra, wanted to perform the Requiem during the Mozart commemorative year, 1941, he confronted the same problem as many of his colleagues: he was grateful that Süßmayr's work had given him a 'completed' Requiem, but he was dissatisfied with several aspects resulting from Süßmayr's completion.

Since 1937 I had been employed as assistant artistic director of the Concertgebouw Orchestra, and I had already produced several publications in the field of Mozart research. Van Beinum discussed the problems of Süßmayr's score with me; as a result, we agreed that I would attempt to 'purify' and 'Mozartize' the score. My task was fourfold:

- 1) minor corrections, particularly in the voice-leading of the woodwinds, of the type nowadays called 'cosmetic corrections';
- 2) restoration of Mozart's text in the (very few) places where it had been altered by Süßmayr;
- 3) rewriting of the trombone parts;
- 4) finding a solution for the repetition of the Osanna.

The procedures outlined under 3) and 4) were, of course, the most important. In the matter of the trombones, I studied the (unfinished) Mass in c minor, KV 427/417a and the opera *Die Zauberflöte*. I dropped the 'automatic' doubling of the vocal lines, particularly in places where they were already doubled by winds; in addition, the unnecessary continuation of the solo in the Tuba mirum; and finally, the trombones (and trumpets) in the *Benedictus*. I was fairly radical in my alterations; the conductor

of the Netherlands Bach Foundation, Jos van Veldhoven, preferred to remain closer to the 18th-century traditions, allowing the trombones to continue their doubling in certain movements. This is easier nowadays in the rapidly moving passages because 18th-century instruments (or reconstructions) are now available. (In 1941 this aspect was not even a consideration!).

I made no changes to Süßmayr's *composition*, with one exception: in order to produce a satisfactory transition from the *Benedictus*, in B flat major, to a repetition of the *Osanna*, in D major, I had to insert two additional measures. Here I made use of a harmonic procedure which can be found, among other places, in the Sextet, no. 20, in the second act of *Don Giovanni*, measures 27-30.³

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1 Christoph Wolff - *Mozarts Requiem*. dtv/Bärenreiter, München Kassel 1991.

2 Christoph Wolff, op. cit., pag.145

3 Those interested in a detailed summary of my 'transcription' can consult the *Mitteilungen der Internationalen Stiftung Mozarteum*, 49. Jahrgang, Heft 1-2, Salzburg, January 2001.

JOHANN CHRISTIAN BACH: INTROITUS & KYRIE

by Pieter Dirksen

Johann Christian Bach was born in Leipzig on 5 September 1735. He was the youngest son of Johann Sebastian Bach and his second wife, Anna Magdalena. Although nothing is known of his early years in Leipzig, one might imagine that the existence of this greatly gifted child, who undoubtedly received his first lessons in composition from his father, gave a special glow to the older man's last years. Christian himself

was actually involved in helping to prepare the publication of the *Kunst der Fuge* from 1747-49. After Johann Sebastian's death, Christian became part of the household of his half brother Carl Philipp Emanuel, who was 21 years older and, at that time, held a post as harpsichordist at the court of Frederick the Great at Potsdam (Berlin). Under Carl Philipp's supervision, Christian continued his intensive studies in keyboard playing and composition, as witnessed particularly by a series of remarkable harpsichord concerti which were apparently written by Johann Christian when he was still in his teens.

But in 1755, Johann Christian stepped for good outside the wide ranging Bach family circle when he traveled to Italy - something which no other member of the 'clan' had ever done. Here he was able to attract the interest of a wealthy patron, the Milanese Count Agostino Litta; this also enabled him to continue his studies with the foremost Italian teacher of composition, Padre Giovanni Battista Martini of Bologna. Padre Martini was a proponent of a solid grounding in contrapuntal and fugal technique; for that reason, he was also an admirer of the music of Christian's father - undoubtedly he was one of the few Italians who even knew of this music. The result of this meeting was an extensive correspondence between Christian and Padre Martini, which lasted until 1778, as well as a series of compositions on traditional Latin texts.

What made Latin church music around 1750 into such a touchstone for every composer was its 'obligatory' combination of *stile antico* and *stile moderno*: the mastery of both traditional counterpoint and the most modern aria style. This contrast also plays a central role in Johann Sebastian Bach's great mass, which was finished in 1748-49 under Christian's eyes; but there it is smoothed out by the encompassing richness of the elder Bach's polyphony and harmony. In much of (later) Italian church music, however, the same contrast has become almost too extreme.

Every appearance would suggest that Johann Christian Bach was at work in 1757 on a large-scale setting of the Requiem Mass, which, however, was never completed. What has survived, in any case, is an extensive concertante setting of the *Dies Irae* for 4 soloists, double chorus, and orchestra (including oboes and horns). In the autograph of the *Dies Irae*, which Johann Christian took with him in 1762 to England, where it ultimately found its way to the library of Tenbury, this work, written in *stile moderno*, is preceded by an *Introit* (Ingresso) and an eight-voiced Kyrie in F Major, both composed in the *stile antico*, for the same instrumental forces as the *Dies Irae*. In the autumn of 1757, Johann Christian sent the Introit and Kyrie to Padre Martini for his approval. In the seven-voiced Introit, the cantus firmus, in the Italian tradition, is quoted in the bass, 'scartato e mutato' (displaced and varied), as he describes it to Martini. This is exactly the type of composition which was required of students aspiring to join the prestigious Accademia Filarmonica of Bologna; a famous example is the test piece completed by the young Mozart in 1770. Strangely enough, however, nothing is known of any possible connection between this academy and Johann Christian Bach. The Kyrie consists of separate 8-voiced double fugues for the 'Kyrie eleison' and 'Christe eleison'; in the concluding second 'Kyrie', the double theme of the 'Christe eleison' is quoted (with this text) near the end: an ingenious idea, which, however, is in direct contradiction to the order of the liturgy.

© Pieter Dirksen

Translation David Shapero

Introitus

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.

Kyrie

Kyrie eleison
Christe eleison
Kyrie eleison.

Sequenz

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

Quantus tremor est futurus
quando iudex est venturus
cuncta stricte discussurus.

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 iudicetur.

Introitus

Eternal rest give unto them, O Lord;
And let perpetual light shine upon them.
A hymn, O God,
becometh Thee in Sion;
And a vow shall be paid to Thee in Jerusalem;
Hear my prayer.

Kyrie

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Sequentia

Day of wrath! O day of mourning,
See fulfilled the prophets' warning;
Heaven and earth in ashes burning.

O what fear man's bosom rendeth
When from heaven the Judge descendeth,
On whose sentence all dependeth!

Wondrous sound the trumpet flingeth,
Through earth's sepulchres it ringeth:
All before the throne it bringeth.

Death is struck, and nature quaking,
All creation is awaking,
to its Judge an answer making.

Lo! the book exactly worded,
Wherein all hath been recorded;
Thence shall judgment be awarded.

Judex ergo cum sedebit
Quidquid latet apparebit,
nil inultum remanebit.

Quid sum miser tunc dicturus,
quem patronum rogaturus,
cum vix justus sit securus?

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

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.

When the Judge His seat attaineth,
And each hidden deed arraigneth,
Nothing unavenged remaineth.

What shall I, frail man, be pleading,
Who for me be interceding,
When the just are mercy needing?

King of majesty tremendous,
Who dost free salvation send us,
Found of pity, then befriend us.

Think, good Jesus, my salvation,
Caused Thy wondrous Incarnation,
Leave me not to reprobation.

Faint and weary Thou hast sought me,
On the cross of suffering bought me:
Shall such grace be vainly brought me?

Righteous Judge for sin's pollution
Grant Thy gift of absolution,
Ere that day of retribution.

Guilty, now I pour my moaning,
All my shame with anguish owning;
Spare, O God, Thy suppliant groaning.

Thou the sinful woman savedst;
Thou the dying thief forgavest;
And to me a hope vouchsafest.

Worthless are my prayers and sighing;
Yet, good Lord, in grace complying,
Rescue me from fires undying.

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

Confutatis maledictis
flammis acerbis addictis
voca me cum benedictis.

Oro supplex et acclinis,
Cor contritum quasi cinis,
gere curam mei finis.

Lacrimosa dies illa
qua resurget ex favilla
judicandus homo reus.

Huic ergo parce Deus.
Pie Jesu Domine,
dona eis Requiem.
Amen.

Offertorium

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 eius.

With Thy favoured sheep, O place me,
Nor among the goats abase me.
But to Thy right hand upraise me.

While the wicked are confounded,
Doomed to flames of woe unbounded,
Call me with Thy saints surrounded.

Low I kneel, with heart-submission;
See, like ashes, my contrition;
Help me in my last condition.

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!
Lord all pitying, Jesus blest,
Grant them Thine eternal rest.
Amen.

Offertorium

O Lord Jesus, King of glory,
deliver the souls of all the faithful
departed from the pains of hell and from the
deep pit:
Deliver them from the lion's mouth, that hell
may not swallow them up, and may they not fall
into darkness; but may the holy standard-bearer
Michael lead them into the holy Light;
Which you promised to Abraham and to his
seed of old.

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 eius.

Sanctus

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

Benedictus

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Agnus Dei

Agnus Dei qui tollis peccata mundi.
Dona eis requiem.
Agnus Dei qui tollis peccata mundi.
Dona eis requiem sempiternam.

Communio

Lux eterna 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.

We offer to You, O Lord, sacrifices and prayers;
Do you, receive them in behalf of those souls
whom we commemorate this day.
Grant them, O Lord, to pass from death to that
life.
Which You promised to Abraham and to his
seed of old.

Sanctus

Holy, Holy, Holy,
Holy Lord God of hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest!

Benedictus

Blessed is He that cometh in the name of the
Lord. Hosanna in the highest!

Agnus Dei

Lam of God, who takes away the sins of the
world, Grant them eternal rest.
Lamb of God, who takest away the sins of the
world, Grant them eternal rest.

Communio

May light eternal shine upon them, O Lord,
With Thy saints for ever,
for Thou art merciful.

Eternal rest grant unto them, O Lord;
And let perpetual light shine upon them, wuth
Thy saints for ever,
for Thou art merciful.



Jos van Veldhoven
conductor

Marie-Noëlle de Callatay
soprano

Annette Markert
alto

Robert Getchell
tenor

Peter Harvey
bass

W.A. MOZART (1756-1791)

REQUiem in D minor KV 626 (version Süßmayr/Flothuis).

Soloists, choir and orchestra of The Netherlands Bach Society.

1 I. INTROITUS 4.44

2 II. KYRIE 2.32

III. SEQUENZ

3 No 1 Dies irae 1.57

4 No 2 Tuba mirum 3.32

5 No 3 Rex tremendae 1.56

6 No 4 Recordare 5.21

7 No 5 Confutatis 2.18

8 No 6 Lacrimosa 2.53

IV. OFFERTORIUM

9 No 1 Domine Jesu 3.31

10 No 2 Hostias 3.24

11 V. SANCTUS 1.20

12 VI. BENEDICTUS 4.43

13 VII. AGNUS DEI 3.13

VIII. COMMUNIO

14 *Lux eterna* 5.14

J. CHR. BACH (1735-1782)

INTROITUS UND KYRIE DER TOTENMESSE.

Double choir and orchestra of
The Netherlands Bach Society.

15 INTROITUS 3.50

16 KYRIE 3.33

Total time 54.21



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