

# MOZART REQUIEM



**Miriam Allan, Soprano · Anne Buter, Mezzo-Soprano**  
**Marcus Ullmann, Tenor · Martin Snell, Bass**  
**Gewandhaus Chamber Choir**  
**Leipzig Chamber Orchestra**  
**Morten Schuldt-Jensen**



# MOZART

## Requiem

**Allan • Buter • Ullmann • Snell**  
**GewandhausKammerchor**  
**Leipziger Kammerorchester**  
**Morten Schuldt-Jensen**



Wolfgang Amadeus  
**MOZART**  
(1756-1791)

<b>1</b>	<b>Inter natos mulierum, K.72</b>	<b>5:09</b>
<b>2</b>	<b>Misericordias Domini, K.222</b>	<b>6:02</b>
<b>Requiem in D minor, K.626 (completed by Franz Xaver Süssmayr)</b>		<b>40:54</b>
<b>3</b>	I Introitus: Requiem aeternam (Mozart)	4:05
<b>4</b>	II Kyrie eleison (Mozart)	2:15
III Sequentia		
<b>5</b>	Dies irae (Mozart, Süssmayr)	1:38
<b>6</b>	Tuba mirum (Mozart, Süssmayr)	2:46
<b>7</b>	Rex tremendae majestatis (Mozart, Süssmayr)	1:47
<b>8</b>	Recordare, Jesu pie (Mozart, Süssmayr)	4:27
<b>9</b>	Confutatis maledictis (Mozart, Süssmayr)	1:51
<b>10</b>	Lacrimosa dies illa (Bars 1-8 by Mozart, the rest by Süssmayr)	2:38
IV Offertorium:		
<b>11</b>	Domine Jesu Christe (Mozart, Süssmayr)	3:05
<b>12</b>	Hostias et preces (Mozart, Süssmayr)	3:18
V Sanctus (Süssmayr)		
<b>13</b>	V Sanctus (Süssmayr)	1:23
<b>14</b>	VI Benedictus (Süssmayr)	4:24
<b>15</b>	VII Agnus Dei (Süssmayr)	2:25
<b>16</b>	VIII Communio: Lux aeterna (Süssmayr, after Mozart's Introitus & Kyrie)	4:52

**Miriam Allan, Soprano • Anne Buter, Mezzo-Soprano**  
**Marcus Ullmann, Tenor • Martin Snell, Bass**  
**GewandhausKammerchor • Leipziger Kammerorchester**  
**Morten Schuldt-Jensen**

## Wolfgang Amadeus Mozart (1756–1791)

### Requiem in D minor, K. 626

Born in Salzburg in 1756, the son of a leading court musician, Wolfgang Amadeus Mozart, through the indulgence of his father Leopold's employer, the Archbishop of Salzburg, was able to amaze audiences throughout Europe as an infant prodigy. Adolescence and early manhood proved less satisfactory. Salzburg, under a new Archbishop from 1772, seemed to have little to offer, although it did provide an element of security for the family. Leopold Mozart, now Vice-Kapellmeister, had largely sacrificed his own career as a composer to that of his son, but prudence kept him in Salzburg. Mozart, however, first tried to seek his fortune elsewhere in 1777, when, having secured his dismissal from the court musical establishment, he travelled to Mannheim and to Paris, hoping to find a position that would provide scope for his genius. Unsuccessful in his quest, he returned reluctantly to Salzburg, where his father had arranged his reinstatement in the service of the Archbishop. It was largely through connections made at Mannheim that he received a request for an opera to be mounted in Munich, where the Elector now had his seat. *Idomeneo, re di Creta* was successful there early in 1781, but immediately afterwards Mozart was told to join the entourage of the Archbishop of Salzburg in Vienna. Here Mozart's impatience and feeling of frustration led to a break with his patron and a final period of precarious independence in Vienna, without the security of Salzburg or the immediate prudent advice of his father. At first things seemed to go well. Without seeking his father's approval, he married one of the dowryless daughters of a jobbing Mannheim musician, but made a name for himself as a composer and performer. Nevertheless his earnings never seemed commensurate with his expenses, so that by the end of the decade he found himself constantly obliged to borrow money.

In 1791 it seemed that Mozart's luck was turning. Although the succession of a new Emperor after the death of Joseph II lost him his minor court position as a composer of dance music, he was appointed, in May,

unpaid assistant to the Kapellmeister at St Stephen's Cathedral in Vienna, with right of succession to the aging incumbent. Together with the actor-manager Emanuel Schikaneder he was busy with a new German opera, *Die Zauberflöte* (The Magic Flute), to be mounted in the autumn, while Prague had commissioned from him a coronation opera, *La clemenza di Tito* (The Clemency of Titus), a work staged there in September, to the expressed contempt of the new Emperor's wife.

Mozart's wife Constanze was later to claim that her husband had a premonition that the *Requiem* was an omen of his own coming death. The work had been commissioned anonymously in July 1791 by Count Franz Walsegg zu Stuppach, acting through his steward Franz Anton Leutgeb or another intermediary, who sought to commemorate the recent death of his wife by the performance of a work of this kind that he might, at least by implication, claim as his own. While no intention of this kind was revealed to Mozart, an initial fee of sixty ducats was paid, with promise of a further sum when the *Requiem* was completed. In the event Mozart did not live to finish the work. In November he was taken ill and within a fortnight he was dead. On 4th December he felt well enough to sing, from his bed, parts of the unfinished work. Benedikt Schack, Tamino in *Die Zauberflöte*, sang the soprano part in falsetto, Mozart sang alto, the violinist Hofer, husband of Constanze's sister Josefa, the Queen of the Night, sang tenor, and Franz Gerl, whose wife played Papagena, while he took the part of Sarastro, sang bass. It is said that Mozart burst into tears and could go no further when it came to the *Lacrimosa*, of which, incidentally, he had written only the first eight bars. This was in the afternoon. In the evening his condition worsened and he died at five minutes to one on the morning of 5th December, to be buried a day or so later in an unmarked grave, following the simpler funeral customs established by Joseph II.

It might have been expected that Constanze, who needed the rest of the fee for the work, would entrust the

completion of the *Requiem* to her husband's pupil and her own frequent companion Franz Xaver Süssmayr. Instead, apparently out of pique, she asked Joseph Eybler, who had assisted Mozart in rehearsals for *Così fan tutte*, to finish the composition and the scoring. He later gave up the task and the unfinished score finally came into the hands of Süssmayr, so that the best known form of the *Requiem* is that started by Mozart, continued briefly by Eybler and completed by Süssmayr. Recent years have seen attempts to replace these additions and remodel the work from Mozart's surviving sketches.

Mozart had completed the composition and scoring of the *Introit* and *Kyrie*, used by Süssmayr for the final *Communion*, *Lux aeterna*. The great *Sequence*, the *Dies irae*, with its vivid musical depiction of the Last Judgement, was sketched fairly fully up to the *Lacrimosa*, a point at which Eybler too gave up. Süssmayr continued the *Lacrimosa* for a further 22 bars, completing it. Mozart had written the voice parts and the bass of the *Offertory*, as he had for much of the *Dies irae*, and this Süssmayr completed. The *Sanctus*, *Benedictus* and *Agnus Dei* are by Süssmayr. It should be added that Count Walsegg was not deterred from his original intention and on 14th December 1793 had the

*Requiem* performed as his own composition, an imposture that seemed to bring him great satisfaction.

*Inter natos mulierum*, K.72, is a setting of the offertory for the feast of St John the Baptist and was written in Salzburg in May or June 1771. In March Mozart and his father had returned from an extended Italian journey that had brought study of counterpoint with Padre Martini in Bologna and an opera commissioned for Milan, leading later in the year to a second commission in Milan and their return there from August to December. The work is scored for choir, organ, and an orchestra of strings and three trombones. *Misericordias Domini*, K.222, scored for choir, strings and organ, was written in 1775 in Munich, where a new opera had been commissioned. In a letter to Padre Martini Mozart enclosed his composition for his teacher's approval, explaining that it had been written in some haste for performance at High Mass the following Sunday. The offertory setting, with its deployment of counterpoint, won Padre Martini's unstinting praise, meeting, as he said, all the demands of modern music.

**Keith Anderson**

## Miriam Allan

Miriam Allan graduated with a Bachelor of Music degree from the University of Newcastle (Australia), with first class honours and the University Medal. Awarded an Australian Postgraduate Award by the Federal Government, she recently completed a Master of Creative Arts (Music). She has appeared as a soloist with many leading orchestras and choirs including the Australian Chamber Orchestra, Concerto Copenhagen, Sydney Philharmonia Choirs and the London Handel Orchestra. Her repertoire includes Bach's *Magnificat*, *St John Passion* and *Christmas Oratorio*, Handel's *Messiah*, *Gloria* and *Dixit Dominus*, the Fauré *Requiem* and the title rôle in Purcell's *Dido and Aeneas*. She enjoys an active career as a recitalist and in 2004 made her début at the Leipzig Gewandhaus as the soprano soloist in Bach's *Mass in B minor* with the GewandhausKammerchor. She has given private concerts at the Handel House in London with acclaimed harpsichordist Laurence Cummings and made her début at the Halle Handel Festival with the Estonian Philharmonic Chamber Choir and Concerto Copenhagen under the direction of Lars Ulrik Mortensen. She is now based in London.

## Anne Buter

Anne Buter grew up near Cologne, and received her Master's Degree in Voice from the Munich Hochschule für Musik, where she studied voice with Daphne Evangelatos and art-song interpretation with Wolfram Rieger, Helmut Deutsch and Siegfried Mauser. She continued her studies in a two-year postgraduate programme in Munich, including first performances in the opera school. In 1994 she was a prize-winner in the Munich Hans Pfitzner Lied Competition, and in 1996 at the International Bach Competition in Leipzig. Her concert career has brought appearances with famous orchestras, including the Staatskapelle Dresden, the Munich Symphony and the Stuttgart Bach Orchestras, under the most distinguished conductors, with appearances in major venues in Munich, Düsseldorf, Leipzig, Pisa, Hamburg, Lyon, Amsterdam, Dresden and London, in recitals throughout Europe and the United States, and in broadcasts and recordings. Anne Buter is an adjunct faculty member of the Richard Strauss Conservatory in Munich.

## Marcus Ullmann

The tenor Marcus Ullmann was born in 1967 in Olbernhau near Dresden, and started singing as a member of the Dresden Kreuzchor at the age of ten, thereafter studying with Hartmut Zabel and Margaret Trappe-Wiel at the Hochschule für Musik in Dresden. He also worked with Dietrich Fischer-Dieskau in Berlin. Graduating with distinction, he began singing with various opera houses in Germany and abroad, including the State Operas in Dresden and Mainz, Teatro La Fenice, the Rome Opera, Teatro Comunale Florence and Los Angeles Opera. On stage he has appeared successfully in most of the major Mozart rôles, in addition to staged versions of the Bach's *St John's Passion* and *B Minor Mass* and Haydn's *The Creation* and *The Seasons*. He has appeared in concert as a soloist in North and South America and throughout Europe, and has worked together with Karl Friedrich Beringer, Frieder Bernius, Ivor Bolton, Sylvain Cambreling, Pierre Cao, Jesus Lopez Cobos, Michel Corboz, Marcus Creed, Enoch zu Guttenberg, Leopold Hager, Sir Neville Marriner, Kent Nagano, John Nelson, Christoph Poppen, Hans-Christoph Rademann, and Jörg Peter Weigle. He made a début recital at the Wigmore Hall in London with the pianist Alexander Schmalcz, and as a recitalist has also been a guest at such festivals as the Schubertiade Schwarzenberg, European Music Festival Stuttgart, Kuhmo in Finland and many others both in Germany and internationally. He has participated in recordings of major works by Bach, Mozart, Telemann, and Schubert, as well as in the première recording of Rautavaara's *The Lovers*.

## Martin Snell

Martin Snell was born and educated in Dunedin, New Zealand, and entered the Royal Northern College of Music, Manchester, England for postgraduate vocal studies with Patrick McGuigan in September 1991, graduating with distinction in 1994. A recipient of many singing awards Martin Snell's successes include the 1993 MOBIL Song Quest, New Zealand's foremost singing competition, and the inaugural RNCM Leslie & Dorothy Blond Award for young dramatic singers in 1994, and a Scholarship from the Peter Moores Foundation of London. In July 1995 he completed his full time vocal studies as a member of the International Opera Studio at the Opernhaus Zurich, and continued his vocal studies privately with Kammersängerin Maria Sandulescu in Freiburg i./Brg., again with assistance from the Peter Moores Foundation. From 1995 to 1997 he was a member of the Solo Ensemble of the Stadttheater St. Gallen, and from 1997 to 2001 was engaged as a soloist at the Theater Basel. From 2001 to 2004 he was again engaged as a soloist at the Stadttheater St. Gallen. From autumn 2004 he has served as a soloist at the Luzerner Theater, Lucerne. During his career he has undertaken leading bass rôles and as a concert singer has appeared widely throughout Europe, Asia, and in New Zealand.

## **GewandhausKammerchor**

The GewandhausKammerchor (Gewandhaus Chamber Choir) was formed in 2001 to provide an artistic level equal to that of the world famous Gewandhaus Orchestra. The choir is a professional group, whose members are recruited from among the best choral singers in Germany, the Netherlands and Southern Scandinavia. The choir's projects are organised as highly concentrated rehearsal sessions and concert activity, and the number and type of singers are adjusted in accordance with the current project. Allied with the high technical vocal quality and flexibility of the individual singers, this concept allows the GewandhausKammerchor to sing very different programmes, ranging from Renaissance madrigals through the baroque, romantic and contemporary repertoire with or without orchestra, including world premières of Central European and Scandinavian music. Not least composers related to Leipzig and Saxony such as Schütz, Bach, Mendelssohn, Brahms and Reger are given special attention. The GewandhausKammerchor has sung at highly profiled venues in Germany, including the Rheingau Festival, the MDR-Musiksommer, the Schleswig-Holstein Musik Festival, the Bach-Fest and Mendelssohn-Festtage Leipzig. The choir also performs under the name of „Immortal-Bach-Ensemble“ and the responsibility for the artistic profile and quality lies with Gewandhauschordirektor Morten Schuldt-Jensen.

## **Leipziger Kammerorchester**

The Leipziger Kammerorchester (Leipzig Chamber Orchestra) was founded in 1971 by members of the Gewandhausorchester who were – besides playing large-scale symphonic and operatic repertoire – eager to work with performance practice on a more individual level. Morten Schuldt-Jensen, principal conductor and artistic director since 2000, has developed the orchestra into being a flexible ensemble with a very personal style. With him the Leipziger Kammerorchester has toured in Denmark, Spain, Korea and Japan, appeared at the Rheingau and Schleswig-Holstein Music Festivals and made a number of recordings. Orchestra and conductor aim to perform compositions on modern instruments with extra attention to articulation, phrasing and the changing colours of sound. The technical possibilities of modern instruments are combined with the newest insights into performance practice from baroque to contemporary music, thus allowing every stylistic period and every piece to be experienced according to its inner musical structure.



## Morten Schuldt-Jensen



Born in 1958, Morten Schuldt-Jensen graduated from the Royal Danish Academy of Music with conducting, singing and vocal training as his main subjects. He holds an MA in musicology from the University of Copenhagen, and undertook post-graduate courses with, among others, Sergiu Celibidache and Eric Ericson. He has won several prizes and awards. For a number of years he taught as an Associate Professor at the Royal Danish Academy of Music and at the University of Copenhagen, and is now employed at the Gewandhaus in Leipzig, and teaches at the Felix Mendelssohn-Bartholdy Hochschule für Musik und Theater. Morten Schuldt-Jensen has appeared with a number of professional orchestras, among others the Gewandhausorchester, Akademie für Alte Musik Berlin, Batzdorfer Hofkapelle, Neues Bachisches Collegium Musicum (Germany), the Copenhagen Philharmonic Orchestra, the Danish Radio Sinfonietta, the Aalborg and Odense (Denmark), Lodz Radio (Poland) and Helsingborg (Sweden) Symphony orchestras, and several special Scandinavian baroque orchestras. In 2000 he was appointed principal conductor and artistic director of the Leipziger Kammerorchester. An extraordinarily broad repertoire, combined with an acute sense of style, characterises this successful partnership, which has already been documented in several recordings and broadcasts. Morten Schuldt-Jensen has conducted at some of the best known European music venues and festivals, including the Gewandhaus and Thomaskirche in Leipzig, Philharmonie Berlin, the music festivals in Rheingau, Schleswig-Holstein and Mecklenburg-Vorpommern, MDR-Musiksommer, Bachfest and Mendelssohn-Festtage in Leipzig, and also at the Seoul International Music Festival, Korea, at the Kioi Hall in Tokyo, combined with extensive touring throughout Germany, in Scandinavia, Italy, Spain and Japan, with a number of concerts televised and broadcast nation-wide. Owing to his experience as a trained singer, a former member of The Danish National Radio Choir, Morten Schuldt-Jensen has also successfully worked within the choral field. He is the leader and founder of the internationally acclaimed chamber choir Sokkelund Sangkor and the symphonic Tivoli Concert Choir (Denmark), with which he has won several international contests and numerous prizes. In 1995 and 1997 he was appointed Representative Conductor for Denmark (Nordic-Baltic Choral Festival). Since 1996 he has regularly guest conducted and recorded with the RIAS Kammerchor, Berlin, the NDR-Chor, Hamburg, the MDR Rundfunk-Chor, Leipzig, and the Danish National Radio Choir. He is also the founder and director of the internationally highly acclaimed professional Leipzig GewandhausKammerchor. As a chorus-master he has worked with such distinguished conductors as Sir Simon Rattle, Sir John Elliot Gardiner, Herbert Blomstedt, Riccardo Chailly, Philippe Herreweghe, René Jacobs, Marcello Viotti, Jíří Bělohlávek, Vladimir Ashkenazy, Serge Baudo, Hartmut Haenchen, Peter Schreier, Walter Weller, Lothar Zagrosek and many others.

- 1 **Inter natos mulierum, K.72** (Chorus)  
*Inter natos mulierum non surrexit major  
Joanne Baptista qui viam Domino  
praeparavit in eremo.  
Ecce agnus Dei, qui tollit peccata mundi.  
Alleluja.*

- 2 **Misericordias Domini, K.222** (Chorus)  
*Misericordias Domini cantabo in aeternum.*

### **Requiem, K.626**

- 3 **I. Introitus** (Chorus & Soprano Solo)  
*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.*

- 4 **II. Kyrie eleison** (Chorus)  
*Kyrie eleison, Christe eleison,  
Kyrie eleison.*

### **III. Sequentia**

- 5 **Dies irae** (Chorus)  
*Dies irae, dies illa,  
solvet saeculum in favilla,  
teste David cum Sybilla.*

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

- 6 **Tuba mirum** (Soloists)  
*Tuba mirum spargens sonum,  
per sepulchra regionum,  
coaget omnes ante thronum.*

- 1 **Among those born of woman, K.72** (Chorus)  
Among those born of woman none greater than  
John the Baptist has risen.  
Behold the lamb of God, who takes away  
the sins of the world.  
Alleluia

- 2 **The mercy of the Lord, K.222** (Chorus)  
I will sing of the mercy of the Lord for ever.

### **Requiem, K.626**

- 3 **I. Introit** (Chorus and Soprano Solo)  
Eternal rest grant to them, O Lord:  
and let perpetual light shine upon them.  
A hymn, O God, becomes you in Sion,  
and a vow shall be paid to you in Jerusalem.  
Hear my prayer: to you all flesh shall come.  
Eternal rest grant to them, O Lord,  
and let perpetual light shine upon them.

- 4 **II. Lord have mercy** (Chorus)  
Lord have mercy. Christ have mercy.  
Lord have mercy.

### **III. Sequence**

- 5 **Day of wrath** (Chorus)  
Day of wrath, that dreadful day,  
the world will melt in ashes,  
as David and the Sibyl foretold.

What trembling there will be,  
when the judge shall come,  
dealing strictly with everything.

- 6 **The trumpet** (Soloists)  
The trumpet scattering wonderful sound  
through earth's sepulchres  
shall bring all before the throne.

*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?*

**7** *Rex tremendae* (Chorus)  
*Rex tremendae majestatis,  
qui salvandos salvas gratis,  
salva me, fons pietatis.*

**8** *Recordare* (Soloists)  
*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 tanquam reus,  
culpa rubet vultus meus;  
supplicanti parce, Deus.*

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

Death shall stand stupefied and nature,  
when the creature shall rise  
to answer to the one that judges.

The written book shall be brought forward  
in which everything is contained  
by which the world shall be judged.

So the judge shall sit,  
whatever is hidden shall be seen:  
nothing shall remain unavenged.

What am I, a wretch, to say?  
Whom seek to intercede,  
when the just man is barely safe?

**7** *King of fearful majesty* (Chorus)  
King of fearful majesty,  
who grants salvation to those to be saved,  
save me, fount of mercy.

**8** *Remember, merciful Jesus* (Soloists)  
Remember, merciful Jesus,  
that I am the reason for your life:  
do not destroy me on that day.

Seeking me, you lived in weariness,  
suffered the cross and redeemed me:  
let such labour not be in vain.

O just judge of vengeance,  
grant me remission  
before the day of reckoning.

I groan as an offender:  
my face blushes with guilt:  
spare the suppliant, O God.

You who absolved Mary  
and heard the thief,  
you gave hope too to me.

*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.*

- 9 **Confutatis** (Chorus)  
*Confutatis maledictis,  
flammis acribus addictis,  
voca me cum benedictis.*

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

- 10 **Lacrimosa** (Chorus)  
*Lacrimosa dies illa,  
qua resurget ex favilla  
judicandus homo reus.*

*Huic ergo parce Deus,  
pie Jesu Domine,  
dona eis requiem! Amen!*

#### **IV. Offertorium**

- 11 **Domine Jesu Christe** (Soloists & Chorus)  
*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 Abraham promisisti  
et semini ejus.*

- 12 **Hostias** (Chorus)  
*Hostias et preces tibi, Domine,  
laudis offerimus.*

My prayers are unworthy,  
but you, in goodness, act kindly,  
so that I do not burn in eternal fire.

Among the sheep grant me a place  
and separate me from the goats,  
putting me on your right hand.

- 9 **Let the cursed ones be confounded** (Chorus)  
Let the cursed ones be confounded,  
committed to harsh flames:  
summon me among the blessed.

I beg you, suppliant, bowing down,  
my contrite heart like ashes,  
care for me at my ending.

- 10 **Tearful, that day** (Chorus)  
Tearful, that day  
on which shall rise from the ashes  
guilty man, to be judged.

Therefore, O God, spare this man.  
O merciful Lord Jesus,  
grant them rest. Amen.

#### **IV. Offertory**

- 11 **Lord, Jesus Christ** (Soloists and Chorus)  
Lord, Jesus Christ, King of glory,  
free the souls of all the faithful departed  
from the pains of hell and the deep lake:  
free them from the mouth of the lion,  
lest Tartarus take them,  
lest they fall into darkness:  
but the standard-bearer St Michael  
shall lead them into holy light:  
as once you promised to Abraham  
and his seed.

- 12 **Sacrifice and prayers** (Chorus)  
Sacrifice and prayers of praise  
we offer you, O Lord:

*Tu suscipe pro animabus illis,  
quarum hodie memoriam facimus  
fac eas, Domine, de morte transire ad vitam,  
quam olim Abrahae promisisti  
et semini ejus.*

- 13 **V. Sanctus** (Chorus)  
*Sanctus, sanctus, sanctus Dominus Deus Sabaoth,  
pleni sunt coeli et terra gloria tua.  
Osanna in excelsis.*
- 14 **VI. Benedictus** (Soloists & Chorus)  
*Benedictus, qui venit in nomine Domini.  
Osanna in excelsis.*
- 15 **VII. Agnus Dei** (Chorus)  
*Agnus Dei, qui tollis peccata mundi,  
dona eis requiem.  
Agnus Dei, qui tollis peccata mundi,  
dona eis requiem sempiternam.*
- VIII. Communio**
- 16 **Lux Aeterna** (Soprano and Chorus)  
*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.*

accept these for those souls  
whose memory we recall today:  
make them, Lord, cross from death to life.  
as you once promised to Abraham  
and his seed.

- 13 **V. Holy, holy, holy** (Chorus)  
Holy, holy, holy Lord God of Sabaoth.  
Heaven and earth are full of your glory.  
Hosanna in the highest.
- 14 **VI. Blessed is he** (Soloists and Chorus)  
Blessed is he who comes in the name of the Lord.  
Hosanna in the highest.
- 15 **VII. Lamb of God** (Chorus)  
Lamb of God, that takes away the sins of the  
world, grant them rest.  
Lamb of God, that takes away the sins of the  
world, grant them eternal rest.
- VIII. Communion**
- 16 **Let eternal light** (Soprano and Chorus)  
Let eternal light shine upon them, O Lord,  
with your saints for ever,  
for you are merciful.  
Eternal rest grant to them, O Lord,  
and let perpetual light shine upon them,  
with all your saints for ever.



8.557728

DDD

Playing Time  
52:05

WWW.NAXOS.COM

© & © 2005 Naxos Rights International Ltd.  
Booklet notes in English  
Sung texts included  
Made in USA

At his premature death in the early hours of 5th December, 1791, Mozart left his final masterpiece unfinished and shrouded in mystery. It had been commissioned by a 'grey messenger' whose ghostly apparition convinced the sick and impoverished composer that he was being told to write his own musical epitaph. This and the myth of his being poisoned by the jealous Salieri became the stuff of legend in the 19th century, and inspired an opera, a play and a film in the twentieth century. The *Requiem* remains one of the most personal, impassioned and profound of Mozart's works.

Wolfgang Amadeus  
**MOZART**  
(1756–1791)

- |      |   |       |
|------|---|-------|
| 1    | <b>Inter natos mulierum – Offertory, K. 72</b>                | 5:09  |
| 2    | <b>Misericordias Domini – Offertory, K. 222</b>               | 6:02  |
| 3-16 | <b>Requiem, K. 626</b><br>(completed by Franz Xaver Süssmayr) | 40:54 |

**Miriam Allan, Soprano • Anne Buter, Mezzo-Soprano**  
**Marcus Ullmann, Tenor • Martin Snell, Bass**

**GewandhausKammerchor**  
**Leipziger Kammerorchester**  
**Morten Schuldt-Jensen**

Recorded in the Grosser Saal des Gewandhauses, Leipzig, Germany, from 10th to 12th November, 2004

Producer and Engineer: Tim Handley • Booklet Notes: Keith Anderson

Please see the booklet for a complete track list

Cover Design based on *17th Century Crucifix* by Giovanni Filippo Bezzi (fl.1690)  
(Chiesa di S. Maria di Fonte Nuova, Monsummano Terme, Italy / Bridgeman Art Library)