

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)

- |             |   |              |
|-------------|---|--------------|
| <b>1</b>    | <b>Inter natos mulierum – Offertory, K. 72</b>                | <b>5:09</b>  |
| <b>2</b>    | <b>Misericordias Domini – Offertory, K. 222</b>               | <b>6:09</b>  |
| <b>3-16</b> | <b>Requiem, K. 626</b><br>(completed by Franz Xaver Süssmayr) | <b>41:03</b> |

**Miriam Allan, Soprano • Anne Buter, Mezzo-Soprano**  
**Marcus Ullmann, Tenor • Martin Snell, Bass**  
**Gewandhaus Chamber Choir**  
**Leipzig Chamber Orchestra**  
**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)

