

Simon MAYR
Requiem

Thornhill • Ruckgaber
Holzhauser • Schäfer
Sellier • Berner
Mittelhammer
Thoma • Mischok
Simon Mayr Chorus
and Ensemble
Franz Hauk



Simon
MAYR
(1763–1845)
Requiem in G minor

Siri Karoline Thornhill, Katharina Ruckgaber *Sopranos*
Theresa Holzhauser, Brigitte Thoma *Altos*
Markus Schäfer, Robert Sellier *Tenors*
Martin Berner, Ludwig Mittelhammer, Virgil Mischok *Basses*
Simon Mayr Chorus and Ensemble
Concertmaster: Theona Gubba-Chkheidze
Conducted by
Franz Hauk

CD 1 (70:09)

I. Introitus	11:31
1 Requiem (<i>ST, TH, MS, RS, MB, Chorus</i>)	2:44
2 Te decet (<i>ST, MS, Chorus</i>)	6:10
3 Requiem (<i>ST, KR, TH, MS, RS, MB, Chorus</i>)	2:36
II. Kyrie	10:58
4 Kyrie eleison (<i>ST, KR, TH, BT, MS, RS, MB, LM, Chorus</i>)	2:29
5 Christe eleison (<i>KR, TH, RS, LM, Chorus</i>)	3:47
6 Kyrie eleison (<i>ST, KR, TH, MS, RS, MB, LM, Chorus</i>)	4:41
III. Sequentia (Parts 1–7)	47:37
7 Dies irae (<i>KR, TH, BT, RS, LM, Chorus</i>)	7:19
8 Tuba mirum (<i>MB</i>)	7:12
9 Liber scriptus (<i>MS</i>)	8:27
10 Quid sum miser (<i>ST, Chorus</i>)	8:02
11 Recordare (<i>RS</i>)	3:10
12 Ingemisco (<i>ST</i>)	5:23
13 Preces meae (<i>MS, KR, TH, LM, Chorus</i>)	8:01

CD 2 (46:15)

III. Sequentia (Parts 8–11)	26:38
1 Inter oves (<i>ST, TH, MS, RS, VM, Chorus</i>)	3:23
2 Oro supplex (<i>MB</i>)	8:22
3 Lacrymosa (<i>KR, TH, RS, LM, Chorus</i>)	7:12
4 Huic ergo (<i>ST, TH, MS, MB, Chorus</i>)	7:41
IV. Sanctus	2:49
5 Sanctus (<i>KR, TH, MS, RS, MB, LM, Chorus</i>)	
V. Benedictus	4:27
6 Benedictus (<i>TH</i>)	2:49
7 Hosanna in excelsis (<i>TH, RS, Chorus</i>)	1:38
VI. Agnus Dei	5:18
8 Agnus Dei (<i>ST, TH, MS, MB, Chorus</i>) – Communio: Lux aeterna (<i>ST, TH, MS, MB, LM, VM, Chorus</i>)	
VII. Libera me	7:02
9 Libera me (<i>ST, KR, TH, RS, MB, Chorus</i>)	
Total	116:24

Simon Mayr (1763–1845)

Born in the Bavarian town of Mendorf, near Ingolstadt, in 1763, Simon Mayr was the son of a schoolteacher and showed some early ability as a musician. He was a pupil at the Jesuit College in Ingolstadt, before entering the university to study theology, while continuing to demonstrate great versatility as a musician. His musical training, however, only began in earnest in 1787, when a patron, noticing his talent, took him to Italy. There, from 1789, he studied with Carlo Lenzi, master of the music at Bergamo Cathedral. There followed, through the generosity of another patron, a period of study with Bertoni in Venice. His early commissioned compositions were largely in the form of sacred oratorios, but in 1794 his opera *Saffo* was staged in Venice. His turning to opera owed much to the encouragement he received from Piccinni and Peter von Winter, and other operas followed for

Venice and then for La Scala, Milan, and for other Italian theatres, with an increasingly large number of performances abroad. In 1802 he followed Lenzi as *maestro di cappella* at the cathedral of Sta Maria Maggiore in Bergamo, becoming director of the cathedral choir school three years later. Mayr held these positions until his death in 1845. As a teacher he won the particular respect of his pupil Gaetano Donizetti. He did much to promote the knowledge of the Viennese classical composers, Haydn, Mozart and Beethoven, in Italy. His own style reflects something of this, but essentially in an Italian context. He was, needless to say, immensely prolific as a composer, with nearly seventy operas to his credit between 1794 and 1824, and some six hundred sacred works.

Keith Anderson

Requiem

"The most potent, effective, and certain means of bringing consolation and refreshment to the souls suffering in purgatory is thus the sacrifice of the Mass [...]. But the Requiem Mass is of more benefit to the dead than any other holy Mass, because it bears the special fruit needed to succour them, which other Masses do not have. All the prayers, and the whole Rite, are so focused on effectual pleading for solace and relief for the poor souls, and that their torments may be curtailed, that no offertories for the living are incorporated." – A. Walter, "Das Requiem. Eine liturgisch ascetische Studie", in: *Musica sacra* 14 (1881), p.78

Masses for the Dead were celebrated on the day of death, on the day of burial, on anniversaries and on All Souls' Day. The musical contribution varied depending on the status, importance and affluence of the deceased. Continuing an eighteenth-century tradition, some famous nineteenth-century Requiem settings were written for political rulers – for example, Joseph von Eybler's 1803 *Requiem in C minor*, with its Mozartian echoes, written for a memorial service for Emperor Leopold II, or Luigi Cherubini's *Requiem in C minor* (1816), which was first heard at a memorial service for King Louis XVI. Cherubini wrote a second *Requiem*, in D minor, for his own funeral. In the nineteenth century, Requiems were also written for commoners – for soldiers and national heroes, for example, but also for great intellectuals or artists, especially composers and writers. In 1833 Ignaz von Seyfried dedicated a Requiem "to Beethoven's *Manes*"; Gaetano Donizetti honoured Vincenzo Bellini in 1835 and Niccolò Zingarelli in 1837 with a *Messa da Requiem*; in 1868

Giuseppe Verdi launched a multi-composer collaborative project to commemorate the first anniversary of Gioachino Rossini's death, and in 1874 he created his famous work "*per l'anniversario della morte di Manzoni*" ("for the anniversary of Manzoni's death"). An impressive funeral with music is a way of creating a fitting monument to someone close who has died and of bidding them a personal farewell. Requiem settings often testify, beyond convention, to a composer's individual reaction. Sometimes they are their most individual works.

Attitudes to death underwent a fundamental change in the nineteenth century: thought came to revolve around the transcendental, death was no longer anonymous, but became personal. Grief at the passing of a friend was deep, but at the same time people knew that there was redemption and loving souls would be reunited in the world beyond. This change in the perception of death from a figure of terror to seeing an innate beauty is reflected not only in opera, but

also very much in the Requiem settings, particularly in the *Sequence*.

Pierangelo Pelucchi, a commendable Mayr pioneer, made a recording of a "*Grande Messa da Requiem*" (released by Agorà Musica) in 1995, on the occasion of the 150th anniversary of Simon Mayr's death, and attempted to clarify the obscure compositional history of the work. His recording is based on the printed edition of the piece, published in Milan by Calcografia Cogliati-Crivelli; the year of publication is still uncertain, perhaps c. 1820. Pietro Visoni, a pupil of Mayr, seems to have commissioned the edition. Amazingly, today the Biblioteca civica Angelo Mai in Bergamo holds neither the printed edition of this Requiem, nor any manuscript material for it. Pelucchi refers in this connection to Mayr's biographer Girolamo Calvi and his *Di Giovanni Simone Mayr*, which Pelucchi has, in the meantime, published in a carefully documented edition (Bergamo 2000). The page numbers which follow refer to this work. In it, Calvi repeatedly cites the performance of a "*gran messa da requiem*" by Mayr.

1815

"*Per le solenni esequie, che la congregazione di carità di Bergamo faceva celebrare in S. Maria Maggiore a pro de' benemeriti trapassati che testarono de' lasciti a favore de' stabilimenti di pubblica beneficenza, Mayr compose appositamente e fece eseguire il 25 agosto 1815 una gran messa da requiem che si riconobbe d'un genere nuovo e ammirabile anco da molti illustri forestieri che accorsero a Bergamo a bella posta per udirla.*" (p.161)

("For the solemn obsequies which Bergamo's Charity Congregation caused to be celebrated in Santa Maria Maggiore for the worthy departed who had made bequests to organisations working for the public good, Mayr composed especially and caused to be performed on 25th August 1815 a large-scale Requiem Mass which was recognised as being of a new type and admirable also for many strangers who came to Bergamo to hear it.")

1818

Requiem for Antonio Capuzzi, 28 March 1818: "*La grande messa da requie*" (p.171)

("The great Requiem Mass")

"*la maggior sua messa di requie*" (p.172)

("the larger of his Requiem Masses")

1821

Milan: "*musica di requie per solenni funebri a Salvatore Viganò*" (p.183)

("Requiem music for the funeral of Salvatore Viganò")

1837

Verona, Feast of Our Lady of the Rosary, 3. 10. 1837: "*ed i vespri eseguiti nella domenica, e la messa di requie nel lunedì seguente, diedero pienamente a conoscere quanto sia grande il rinomato compositore.*" (p.291)

("and the Vespers performed on Sunday and the Requiem Mass on the Monday following amply demonstrated how great the renowned composer was.")

Pelucchi connects all these quotations with the printed work that he performed; he also mentions a performance in Bergamo in 1963, the 200th anniversary of Mayr's death.

Research among the Biblioteca civica's Mayr holdings has now revealed that the composer apparently wrote a second "*Requiem grande*". This work, which has not hitherto been mentioned in the research literature, surpasses the printed work in scale and instrumentation. The individual movements are transmitted piecemeal in autograph scores in the library's holdings. In some instances, sheets of music that had been catalogued differently had first to be ordered and a meaningful connection between them established. Paper type, autograph annotations and numberings in the individual scores, plus the uniformly vast forces required – with two bass horn parts in addition to the clarinets, and a third trumpet – show that the movements preserved separately constitute a coherent whole and were performed together by Mayr.

The *Introitus* and *Kyrie* and the *Agnus* and *Communio* constitute a more lavishly scored variation on the published Requiem described by Pelucchi. The more lavish version will certainly have preceded the printed one, as is indicated by pencil entries in the autograph score noting cuts which have been made in the printed version. Mayr may well have employed a "pasticcio practice" that was customary in Italy in the field of operatic composition in his large-scale Requiems as well. Individual numbers, especially solo arias,

were swapped out depending on requirements and circumstances. With its nine solo singers, the “*Requiem summum*” that has come down to us in autograph manuscript form and been freshly discovered as a complete work by Mayr is more likely to been performed on the occasions mentioned by Calvi than the (smaller) printed work, which demands four vocal soloists. This is indicated, for example, by the numerous variant scorings in the manuscript performance material, most of which survives, and by a copyist’s annotation referring to a performance in Verona and corroborating Calvi’s note.

Below is an outline of the version of the Requiem that we have discovered and assembled:

Requiem aeternam	I-BGc Mayr 429	[No.1]
Kyrie	I-BGc Mayr 429	
Dies irae	I-BGc Mayr 428	[No.2]
Liber scriptus	I-BGc Mayr 41/13	No.3 doppio
Quid sum miser	I-BGc Mayr 41/14	No.4
Recordare Jesu pie	I-BGc Mayr 41/16	No.5
Preces meae (Donizetti)	I-BGc Mayr 44/23	
Oro supplex (Donizetti)	I-BGc Mayr 44/22	
Huic ergo	I-BGc Mayr 39/11	[No.6]
Sanctus	I-BGc Mayr 425a	[No.7]
Benedictus	I-BGc Mayr 425a	[No.8]
Agnus Dei	I-BGc Mayr 425b	[No.9]
Libera	Print, c.1819	[No.10]

Calvi mentions the work in his *Elenco* (table of works), albeit rather in passing, under No. 528. Perhaps he was not aware of the detail of the connection: “*Messa, che il Mayr facea eseguire nelle più solenni occasioni; come lo fu ultimamente nei funerali del Donizetti e nelle esequie dello stesso Mayr.*” (“A Mass that Mayr had performed on the most solemn occasions; most recently for Donizetti’s funeral and that of Mayr himself.”)

The “*Requiem summum*” was probably also performed at the obsequies of the Marchese Giuseppe Terzi (1790–1819). Terzi was active in Bergamo as a painter and man of letters and died in Milan on 9th April. He was a member of the *Ateneo di Scienze, Lettere ed Arti di Bergamo*, and had also served as its President. It is currently still unclear when the funeral ceremonies actually took place – perhaps there were several. At the session on 15th April 1819 Mayr suggests a solemn Mass followed by a ceremony in the

Athenaeum with a mourning symphony. On 10th May, four weeks after Terzi’s death, the members of the *Ateneo* organised this memorial service. For it Mayr himself states that he composed a Requiem [in C minor] for lower strings and winds – i.e. a work for considerably smaller forces. Donizetti, too, contributed compositions, including his *String Quartet in F minor*.

A sketch for an “*Oro supplex*” by Mayr survives in the holdings of the Biblioteca civica in Bergamo. This composition may be connected with Terzi’s death. But Mayr may then have left the setting of two sections of the Sequence – “*Preces meae*” and “*Oro supplex*” – to his former pupil Gaetano Donizetti. On the title page of the “*Oro supplex*” there is a note in another hand: “*Pezzo stato scritto da G. Donizetti appositivamente pei Funerali del Marchese Giuseppe Terzi di Bergamo*” (“Piece written by G. Donizetti especially for the funeral of the Marchese Giuseppe Terzi of Bergamo”). Already in these early works Donizetti has his own style of writing; he creates textures using modest means to achieve grandiose effects. Mayr revised and “corrected” some of the parts in Donizetti’s score – a problem for proponents of a so-called “Urtext”. Here we perform Donizetti’s music in Mayr’s version.

Mayr begins the Introitus of his “*Requiem summum*” with a stylised funeral march in dactylic rhythm. (Franz Schubert’s song “*Der Tod und das Mädchen*” [“Death and the Maiden”], for example, uses the same rhythm.) Brass fanfares and drum rolls are evidence of French influence – a few decades later Hector Berlioz developed these musical insignia in his own characteristic and individual fashion in his famous *Requiem*. At the end of his work, in the *Communio* and the *Libera*, Mayr recalls the opening. Pelucchi points to analogies in Donizetti’s *Miserere in D minor* (1820) and *Messa di Gloria e Credo* in C minor (1837), as well as to a *Kyrie* theme in the *Missa dolorum B. M. Virginis* and to the *Benedictus* in Joseph Haydn’s “*Nelson*” *Mass*. The *Kyrie* from this Haydn *Mass*, with its bold octave leaps and sequences creating a denser texture, can also be at least sensed in the *Introitus*. Of course, Mayr always genially incorporates supposed borrowings or quotations into his own musical language, changing step and building bridges between differentiated, “German” instrumentation and a songfulness derived from Italian opera, between fugued church style and “Romantic” outbursts.

No *Offertorium* that can be unequivocally assigned to the work has come down to us. Possibly one by another composer such as Luigi Cherubini or Wolfgang Amadeus Mozart was “inserted”. This section is also incomplete in the published Requiem. A further note on the problem of textual omissions: In both of Mayr’s large-scale Requiems a few sections of text are not set. As a rule, this was not a fundamental problem in the eighteenth and early nineteenth centuries, given that the priest had to recite the complete text silently in any case when he was celebrating the liturgical Rite. There are similar instances of missing text in the liturgical compositions of many other composers. In so-called *Landmessen* (country Masses) up to two thirds of the liturgical text was omitted in the *Credo*.

In the *Hosanna* fugue Mayr uses a counterpoint that ascends and descends through an octave. In the seventeenth and eighteenth centuries such stylistic tricks were considered a sign of particular learning. In a figurative sense, Mayr may have wanted to depict a kind of heavenly scale. The *Benedictus* and *Agnus Dei* are pastoral and songlike in character. A double bass solo symbolises the passing into eternity, reminiscences of motifs from the Introitus are heard. The opening of the *Libera* – again in the dactylic rhythm of the *Introitus* – is all the more passionate, with strident fanfares which also have the last word in a surprising and terror-laden ending.

Franz Hauk

Translation: Susan Baxter

Kathrin Eberhardt



Franz Hauk

Born in Neuburg an der Donau in 1955, Franz Hauk studied church and school music, with piano and organ, at the Munich Musikhochschule and in Salzburg. In 1988 he took his doctorate with a thesis on church music in Munich at the beginning of the nineteenth century. Since 1982 he has served as organist at Ingolstadt Minster, and since 1995 also as choirmaster. He has given concerts in Europe and the United States and made a number of recordings. Since October 2002 he has taught in the historical performance and church music department of the Munich Music and Theatre Hochschule, while winning a reputation for his research and the performances he has directed. He founded the Simon Mayr Choir in 2003, and in 2013 was awarded the German Order of Merit.

Private Photo



Simon Mayr Chorus and Ensemble

The Simon Mayr Chorus was established by Franz Hauk in 2003. The repertoire of the chorus includes works from the sixteenth to the twentieth century. A special stress is laid on authentic historical performance and on the promotion of music by Simon Mayr at the highest cultural level. Members of the chorus are vocal students from the Munich Hochschule für Musik und Theater and singers selected from Ingolstadt and the region. The chorus and ensemble, its players drawn from leading German orchestras, have recorded for Naxos a number of works by Simon Mayr.

Marco Borggreve



Siri Karoline Thornhill

The lyric soprano Siri Karoline Thornhill studied first in her native Norwegian hometown, Stavanger, continuing at the Royal Conservatory in The Hague, drawing inspiration from Anna Reynolds, Beate Heuer-Christen and Elly Ameling. She has worked with a number of leading conductors, developing her understanding of early performance practice and collaborating with leading early music ensembles. Her recordings include Bach *Cantatas* with La Petite Bande under Sigiswald Kuijken and the Cologne Chamber Orchestra under Helmut Müller-Brühl. Her distinguished career has brought appearances in leading concert halls and festivals throughout Europe and in America. www.siri-thornhill.com

M.Noormann



Katharina Ruckgaber

The soprano Katharina Ruckgaber was born in Munich, completing her studies in 2014 at the Music and Theatre Hochschule there and at the Bavarian August Everding Theatre Academy. She studied singing with Andreas Schmidt and Helmut Deutsch and in 2014 made her Frankfurt Opera debut as Euridice in Telemann's *Orpheus* and at the Munich Gärtnerplatz in the leading female rôle in the première of Wilfried Hiller's *Der Flaschengeist*. In 2015 she made her debut at the Berlin Konzerthaus Berlin as Fennimore in Weill's *Der Silbersee*. She has been awarded a number of scholarships, and since 2014 has been a member of the Frankfurt Opera Studio. www.katharinaruckgaber.com

Christine Schneider



Theresa Holzhauser

Theresa Holzhauser was born in Bobingen in 1996 and began vocal studies in 2006 with Gabriele Fuchs at the Munich Music and Theatre Hochschule. In 2006 she was a prize-winner in the Jugend Musiziert competition and won the Berlin Regional Contest Prize in 2008, with further awards and prizes at Schloss Laubach and in Frankfurt (Mendelssohn Prize). In 2013/14 she sang the rôle of a Flower Maiden in *Parsifal* at the Beijing Festival, making her Salzburg Easter Festival debut in 2013 in the same rôle under Christian Thielemann. Since 2014 she has been a member of the St Gallen Theatre.

Private Photo



Brigitte Thoma

Born in Augsburg, Brigitte Thoma began her studies at the Conservatory, followed by courses in flute and then oboe at the Munich Musikhochschule. She began vocal study at the Munich Richard Strauss Conservatory, continuing with Josef Metternich, and at the Munich Musikhochschule. After success in various competitions, she undertook engagements in Passau, Coburg, Osnabrück and Kiel, performing a series of rôles that ranged from Leonore (*Fidelio*) to Saffi (*Zigeunerbaron*). Her career has also brought appearances in oratorio and major choral works.

Werner Kmentitsch



Markus Schäfer

The tenor Markus Schäfer studied singing and church music in Karlsruhe and Düsseldorf with Armand McLane. He was a prize-winner in Berlin and Milan and made his début at the Zurich Opera Studio, followed by engagements at the Hamburg State Opera and the Düsseldorf Oper am Rhein. His subsequent career has brought appearances in major theatres and concert halls in Europe and America. He has collaborated with distinguished conductors and made a number of award-winning recordings. He teaches singing at the Hanover Music and Theatre Hochschule. www.tenor-markus-schaefer.de

Herrmann Posch



Robert Sellier

The tenor Robert Sellier was born in Munich in 1979 and studied at the Augsburg Musikhochschule with Jan Hammar. He has appeared with a number of original instrument ensembles, including the Munich Neue Hofkapelle and the Orchestra of the Age of Enlightenment, with which he sang Emilio in Mozart's *Il sogno di Scipione* in Klagenfurt and Salzburg. At the Gärtnerplatz in Munich his rôles have included Tamino (*Die Zauberflöte*), Count Almaviva (*Il barbiere di Siviglia*), Fenton (*Falstaff*), and Alfred (*Die Fledermaus*). Since September 2013 he has been a member of Oper Halle. www.robertsellier.de

Hagen Brockhaus



Martin Berner

The baritone Martin Berner studied at the Musikhochschule in Hamburg and Mannheim with Wolfgang Löser and Rudolf Piernay. He held the Richard Wagner Association Scholarship and was a prize-winner in the Berlin Regional Singing Competition. In 2002 he undertook guest engagements at the Hamburg State Opera, Kassel State Theatre and Cologne Opera, and from 2005 to 2010 was a member of the Aachen Theatre Ensemble. In 2010 he sang the title-rôle in the première of Philipp Maintz's *Maldoror* at the Munich Biennale and during the 2012/2013 season he was a guest at the Staatstheater Hannover as Ford (*Falstaff*). He is a recipient of the Schubert Prize of the German Schubert Society. www.martin-berner.de

Daniel Fuchs



Ludwig Mittelhammer

Ludwig Mittelhammer studied singing with Frieder Lang at the Munich Music and Theatre Hochschule. He has appeared with a number of orchestras and conductors in Germany, with engagements at the Heidelberg Spring Festival, the Aix-en-Provence Festival and at Bayreuth. In 2014 he won a Special Prize at the Felix Mendelssohn-Bartholdy Competition for his interpretation of Wolfgang Rihm's *Goethe Songs* and first prize, with the pianist Jonathan Ware, at the Stuttgart Hugo Wolf Academy Lieder Competition. Since autumn 2015 he has been a member of the Frankfurt Opera Studio. www.ludwig-mittelhammer.de

Michael Holzinger



Virgil Mischok

Virgil Mischok started his vocal studies in Munich in 2010, continuing under Christian Elsner in Würzburg in 2014, encouraged by Michael Volle and Hartmut Elbert. He has taken part in various opera productions of the Munich August Everding Theatre Academy and in 2013 sang Mozart's Don Giovanni with the Schloss Weikersheim Youth Opera. His repertoire includes Bach *Passions* and *Cantatas*, as well as Carl Orff's *Carmina Burana* and newly rediscovered works.
www.virgil-mischok.de

Andy Frank



Theona Gubba-Chkheidze

Theona Gubba-Chkheidze, the daughter of a violinist and an internationally distinguished theatre director, was born in Georgia and as a child enjoyed performing at home and abroad. A pupil of Konstantin Vardeli and Lina Isakadze, from 1995 she studied at the Munich Music and Theatre Hochschule. Since 2006 she has been a member of the Georgian Chamber Orchestra in Ingolstadt and leader of the Simon Mayr Ensemble.

Simon Mayr (1763–1845)

Simon Mayr wurde am 14. Juni 1763 als Sohn eines Schulmeisters im niederbayerischen Mendorf bei Kelheim geboren. Schon früh zeigte er musikalisches Talent. Mayr war Schüler am Jesuitenkolleg in Ingolstadt, bevor er an der Universität Theologie studierte. Dabei zeigte er weiterhin beachtliche Vielseitigkeit als Musiker. Seine ernsthafte musikalische Ausbildung begann gleichwohl erst 1787, als ein Gönner, der sein Talent erkannt hatte, ihn mit nach Italien nahm. Dort studierte er von 1789 an bei Carlo Lenzi, dem musikalischen Leiter der Kathedrale zu Bergamo. Ein anderer Gönner ermöglichte ihm eine Zeit bei F. Bertoni in Venedig. Mayrs frühe Kompositionsaufträge waren hauptsächlich geistliche Oratorien, doch 1794 wurde in Venedig seine Oper *Saffo* aufgeführt. Seine Hinwendung zur Oper hatte viel mit der Ermutigung zu tun, die ihm Niccolò Piccinni (1728–1800) und Peter von Winter (1754–1825) zuteil werden ließen. Weitere Opern folgten: für

Venedig und dann die Mailänder Scala wie auch für andere italienische Theater. Auch die Zahl der Aufführungen im Ausland nahm zu. 1802 trat Mayr die Nachfolge Lenzis als maestro di capella an der Kathedrale S. Maria Maggiore in Bergamo an. Drei Jahre später wurde er Direktor der Chorschule an der Kathedrale; diese Position behielt er bis zu seinem Tod 1845. Als Lehrer gewann er großes Ansehen, besonders bei seinem in Bergamo geborenen Schüler Gaetano Donizetti (1797–1848). Mayr tat viel, um die Komponisten der Wiener Klassik in Italien bekannt zu machen. Sein eigener Stil spiegelt das ganz im italienischen Kontext wider. Er war als Komponist von fast 70 Opern zwischen 1794 und 1824 und über 600 geistlichen Werken außerordentlich fruchtbar.

Keith Anderson

Deutsche Fassung: Thomas Theise

Ein neuentdecktes „Requiem summum“

„Also das kräftigste, wirksamste und sicherste Mittel, den leidenden Seelen des Fegfeuers Trost und Erquickung zu verschaffen, ist das Meßopfer [...]. Mehr aber als jede hl. Messe nützt den Verstorbenen die Requiems-Messe, denn sie hat die spezielle Frucht, ihnen zu Hilfe zu kommen, welche die übrigen Messen nicht haben. Alle Gebete und der ganze Ritus haben so sehr die Absicht, den armen Seelen Trost und Linderung, Abkürzung ihrer Qualen zu erlehen und zu erwirken, daß gar keine Kollekten für Lebende aufgenommen werden.“ – A. Walter, „Das Requiem. Eine liturgisch ascetische Studie“, in: *Musica sacra* 14 (1881), S.78

Totenmessen wurden zelebriert am Tag des Todes, des Begräbnisses, an Gedenktagen und an Allerseelen. Ihre musikalische Ausgestaltung differierte je nach Stand, Bedeutung und materiellen Möglichkeiten des Verstorbenen. Einige bekannte Requiemversionen im 19. Jahrhundert waren, eine Tradition aus dem 18. Jahrhundert weiterführend, politischen Herrschern zugeordnet, so Joseph von Eyblers 1803 für einen Gedächtnisgottesdienst für Kaiser Leopold II. geschriebenes *Requiem c-Moll*, das einige Mozartanklänge enthält, oder Luigi Cherubinis *Requiem c-Moll* (1816), das erstmals bei einer Trauerfeier zum Gedächtnis an König Ludwig XVI. erklang. Ein zweites *Requiem d-Moll* schrieb Cherubini für seine eigene Trauerfeier. Im 19. Jahrhundert wurden Requiens auch Bürgerlichen zugeordnet – Soldaten, den Helden der Nation beispielsweise, aber auch geistigen und künstlerischen Größen, besonders Komponisten und Dichtern. Ignaz von Seyfried widmete 1833 ein Requiem „den Manen Beethovens“, Gaetano Donizetti ehrte 1835 Vincenzo Bellini und 1837 Niccolò Zingarelli mit einer *Messa da Requiem*, Giuseppe Verdi initiierte 1868 eine Gemeinschaftsarbeit mehrerer Komponisten zum einjährigen Todestag von Gioachino Rossini, 1874 schuf er sein berühmtes Opus „*per l'anniversario della morte di Manzoni*“. Mit einer eindrucksvollen, musikalisch geprägten Totenfeier wird einem nahestehenden Verstorbenen ein würdiges Denkmal gesetzt, ein persönlich gestalteter Abschied gegeben. Requiemsversionen künden, über die Konvention hinaus, häufig von einer individuellen Betroffenheit des Komponisten, manchmal zählen sie zu dessen eigenständigsten Werken.

Die Einstellung zum Tod wandelte sich im 19. Jahrhundert grundlegend: Gedanken an das Über-Irdische wurden zentral, der Tod war nicht mehr anonym, er wurde persönlich. Der Schmerz über den dahingegangenen Freund war tief, doch gleichzeitig wußte man um die Erlösung, im Jenseits würden sich Liebende wieder vereinigen. Diese veränderte Sicht vom

Tod als Schreckensmann hin zu einer Schönheit des Todes spiegelt sich nicht nur in der Oper, sondern gerade auch in den Requiemsversionen, besonders in der Sequenz.

Pierangelo Pelucchi, ein verdienstvoller Mayr-Pionier, hat 1995 anlässlich des 150. Todestags von Simon Mayr eine „*Grande Messa da Requiem*“ auf CD eingespielt (Agorà Musica) und die dunkle Kompositionsgeschichte dieses Werkes zu erhellen versucht. Seine Einspielung basiert auf der Druckausgabe des Werkes, die in Mailand bei Calcografia Cogliati-Crivelli herausgegeben wurde; das Erscheinungsjahr ist noch unsicher, vielleicht um 1820. Pietro Visoni, ein Mayr-Schüler, scheint den Druck veranlasst zu haben. Erstaunlicherweise sind heute weder die Druckausgabe noch handschriftliche Notenmaterialien dieses Requiems in der Biblioteca civica Angelo Mai, Bergamo vorhanden. Pelucchi verweist in diesem Zusammenhang auf Mayrs Biographen Girolamo Calvi und dessen Schrift „*Di Giovanni Simone Mayr*“, die er selbst in einer sorgfältigen Edition mittlerweile im Druck vorgelegt hat (Bergamo 2000). Die folgenden Seitenzahlen beziehen sich auf diese Arbeit. Calvi berichtet darin wiederholt über die Aufführung einer „*gran messa da requiem*“ von Mayr.

1815

„*Per le solenni esequie, che la congregazione di carità di Bergamo faceva celebrare in S. Maria Maggiore a pro de' benemeriti trapassati che testarono de' lasciti a favore de' stabilimenti di pubblica beneficenza, Mayr compose appositamente e fece eseguire il 25 agosto 1815 una gran messa da requiem che si riconobbe d'un genere nuovo e ammirabile anco da molti illustri forestieri che accorsero a Bergamo a bella posta per udirla.*“ (S. 161)

1818

Requiem für Antonio Capuzzi am 28. März 1818: „*La grande messa da requiem*“ (S.171)

“la maggior sua messa di requie” (S. 172)

1821

Mailand: “*musica di requie per solenni funebri a Salvatore Viganò*” (S.183)

1837

Verona, Rosenkranzfest, 3.10.1837: “*ed i vespri eseguiti nella domenica, e la messa di requie nel lunedì seguente, diedero pienamente a conoscere quanto sia grande il rinomato compositore.*” (S. 291)

Pelucchi setzt all diese Zitate in den Zusammenhang des gedruckten und von ihm aufgeführten Werkes, er nennt auch eine Aufführung in Bergamo 1963, im 200. Geburtsjahr.

Recherchen im Mayr-Bestand der Biblioteca civica ergeben nun, daß Mayr offenbar ein weiteres „Requiem grande“ geschrieben hat. Dieses bislang in der Forschung nicht erwähnte Werk übertrifft das gedruckte im Umfang und in der Instrumentierung. Die einzelnen Sätze sind im Bibliotheksbestand quasi verstreut in autographen Partituren überliefert. Teilweise mußten unterschiedlich katalogisierte Notenblätter erst geordnet und in einen sinnvollen Zusammenhang gebracht werden. Papierbeschaffenheit, autographe Vermerke und Nummerierungen in den einzelnen Partituren, auch die einheitlich riesige Besetzung mit zwei Bassethörnern zusätzlich zu den Klarinetten und einer dritten Trompete zeigen, dass die einzeln aufbewahrten Sätze ein Ganzes bilden und von Mayr zusammenhängend aufgeführt wurden.

Introitus und *Kyrie* sowie *Agnus* und *Communio* bilden eine üppiger instrumentierte Variante des von Pelucchi beschriebenen, gedruckten Requiems. Freilich wird die reichere Version der gedruckten vorausgegangen sein, das zeigen Bleistifteinträge in der autographen Partitur, die in der gedruckten Fassung realisierte Kürzungen anmerken. Auch bei seinen großen Requiemskompositionen dürfte Mayr eine in Italien auch im Opernbereich übliche „Pasticciopraxis“ gepflegt haben. Je nach Bedarf und Umständen wurden einzelne Nummern, besonders die Solo-Arien ausgewechselt. Das autograph überlieferte, als zusammenhängendes Mayr-Werk nun neu entdeckte „*Requiem summum*“ mit neun Sänger-Solisten dürfte wohl bei den von Calvi genannten Anlässen eher aufgeführt

worden sein als das (kleinere) gedruckte Opus, das vier Vokalsolisten fordert. Indizien dafür sind beispielsweise die zahlreichen Besetzungs-Varianten im weitgehend erhaltenen handschriftlichen Aufführungsmaterial oder ein Kopisten-Vermerk, der auf eine Aufführung in Verona verweist und Calvis Notiz verifiziert.

Hier eine Übersicht der von uns ermittelten und zusammengestellten Requiem-Version:

Requiem aeternam	I-BGc Mayr 429	[Nr. 1]
Kyrie	I-BGc Mayr 429	
Dies irae	I-BGc Mayr 428	[Nr. 2]
Liber scriptus	I-BGc Mayr 41/13	Nr. 3 doppio
Quid sum miser	I-BGc Mayr 41/14	Nr. 4
Recordare Jesu pie	I-BGc Mayr 41/16	Nr. 5
Preces meae (Donizetti)	I-BGc Mayr 44/23	
Oro supplex (Donizetti)	I-BGc Mayr 44/22	
Huic ergo	I-BGc Mayr 39/11	[Nr. 6]
Sanctus	I-BGc Mayr 425a	[Nr. 7]
Benedictus	I-BGc Mayr 425a	[Nr. 8]
Agnus Dei	I-BGc Mayr 425b	[Nr. 9]
Libera	Druck, um 1819	[Nr. 10]

Calvi erwähnt das Werk in seinem *Elenco*, allerdings eher am Rande, unter Nr. 528, vielleicht blieb ihm der Zusammenhang im Detail verborgen: „*Messa, che il Mayr facea eseguire nelle più solenni occasioni; come lo fu ultimamente nei funerali del Donizetti e nelle esequie dello stesso Mayr.*“

Wahrscheinlich wurde das „*Requiem summum*“ auch anlässlich der Trauerfeierlichkeiten für Marchese Giuseppe Terzi (1790–1819) aufgeführt. Terzi wirkte als Maler und Literat in Bergamo, er starb am 9. April in Mailand. Er war Mitglied im *Ateneo di Scienze, Lettere ed Arti di Bergamo*, zeitweise auch Präsident dieser Vereinigung. Allerdings bleibt derzeit unklar, wann diese Feierlichkeiten tatsächlich stattfanden, möglicherweise gab es mehrere. Mayr schlägt bei der Sitzung am 15. April 1819 eine feierliche Messe, danach einen Festakt mit Trauersinfonie im *Ateneum* vor. Am 10. Mai, also etwa vier Wochen nach Terzis Tod, organisierten die Mitglieder des *Ateneo* diese Gedenkveranstaltung. Dafür komponierte Mayr nach eigenen Angaben ein Requiem [c-Moll] für tiefe Streicher und Bläser, also ein wesentlich kleiner besetztes Werk. Auch Donizetti steuerte Kompositionen bei, darunter das *Streichquartett f-Moll*.

Von Mayr ist der Entwurf eines „*Oro supplex*“ im Bestand der Biblioteca civica, Bergamo überliefert. Möglicherweise steht diese Komposition in Zusammenhang mit dem Ableben Terzis. Mayr dürfte dann allerdings die Vertonung von zwei Abschnitten der Sequenz seinem ehemaligen Schüler Gaetano Donizetti überlassen haben: „*Preces meae*“ und „*Oro supplex*“. Auf dem Titelblatt des „*Oro supplex*“ findet sich eine Notiz von fremder Hand: „*Pezzo stato scritto da G. Donizetti appositivamente pei Funerali del Marchese Giuseppe Terzi di Bergamo.*“ Donizetti zeigt bereits in diesen frühen Werken eine eigenständige Handschrift, er kreiert Klangflächen, mit einfachen Mitteln erreicht Mayrs Schüler grandiose Klangwirkungen. Mayr hat Donizettis Partiturvorlage in einigen Stimmen umgeschrieben und „korrigiert“ — ein Problem für Verfechter eines sogenannten „Urtextes“. Wir musizieren Donizettis Musik in der Mayr-Version.

Mayr beginnt den Introitus seines „*Requiem summum*“ mit einem stilisierten Trauermarsch, getragen vom daktylischen Versfuß. Auch Franz Schuberts Lied „*Der Tod und das Mädchen*“ ist beispielsweise auf diesen Rhythmus gestimmt. Blechbläserfanfaren und Paukenwirbel zeugen von französischem Einfluß, Hector Berlioz hat diese musikalischen Insignien in seinem berühmten *Requiem* einige Jahrzehnte später individuell und charakteristisch ausgebaut. Am Ende seines Werkes, in der *Communio* und im *Libera*, greift Mayr auf den Eingang zurück. Pelucchi verweist auf Analogien in Donizettis *Miserere d-Moll* (1820) und dessen *Messa di Gloria e Credo c-Moll* (1837), ebenso auf ein Kyrie-Thema der *Missa dolorum B. M. Virginis* und auf das Benedictus in der *Nelson-Messe* von Joseph Haydn. Auch das Kyrie dieser Haydnmesse mit den kühnen Oktavsprüngen und den verdichtenden Sequenzen ist im

Introitus zumindest spürbar. Freilich schmilzt Mayr vermeintliche Anlehnungen oder Zitate jeweils kongenial in die eigene Musiksprache ein, er changiert und vermittelt zwischen differenzierter „deutscher“ Instrumentierung und italienischer, aus der Oper geborgter Kantabilität, zwischen fugiertem Kirchenstil und „romantischen“ Ausbrüchen.

Ein eindeutig zuzuordnendes *Offertorium* ist nicht überliefert, möglicherweise wurde es von anderen Komponisten „eingelegt“, von Luigi Cherubini oder Wolfgang Amadeus Mozart beispielsweise. Auch im gedruckten Requiem ist dieser Abschnitt nicht komplett. Dann noch zum Problem von Textauslassungen: In den beiden „grossen“ Requien von Mayr sind einige wenige Textteile nicht vertont. In der Regel war dies im 18. und im frühen 19. Jahrhundert kein grundsätzliches Problem, da ohnehin der Priester bei der liturgischen Feier den kompletten Text still zu rezitieren hatte. Auch bei vielen anderen Komponisten finden sich derlei fehlende Texte in liturgischen Kompositionen. In sogenannten Rural- oder Landmessen entfielen im *Credo* bisweilen zwei Drittel des liturgischen Textes.

In der Hosanna-Fuge bringt Mayr einen durch eine Oktave auf- und absteigenden Kontrapunkt. Im 17. und 18. Jahrhundert galten solche Stilmittel als Zeichen besonderer Gelehrsamkeit. Übertragen mag Mayr damit gleichsam eine Himmels-Tonleiter malen. *Benedictus* und *Agnus Dei* zeigen pastoralen, liedhaften Charakter. Ein Solo des Kontrabasses symbolisiert gleichsam das Hinüberschreiten in die Ewigkeit, Motive aus dem Introitus klingen an. Umso heftiger tritt das *Libera* ein, wiederum im daktylischen Rhythmus des Introitus, mit grellen Fanfarenklängen, die auch das letzte Wort haben. Ein überraschendes Ende mit Schrecken.

Franz Hauk

Admired for his fusion of German and Italianate musical elements, Johann Simon Mayr is increasingly recognised as one of the most intriguing and influential composers of his time. His *Requiem in G minor* is shrouded in compositional obscurity but it is clear that the published version is surpassed both in scale and instrumentation by the elaborate edition performed here, which has been assembled from the autograph manuscripts. Small sections were composed by Donizetti and then corrected by his teacher, Mayr. Church style and more Romanticised elements are finely balanced in this important example of Mayr's compositional language.



**Simon
MAYR**
(1763–1845)

Bayerisches Staatsministerium für
Bildung und Kultus, Wissenschaft und Kunst



bezirk oberbayern



simon-mayr-chor
ensemble e.V.

Requiem in G minor

CD 1 (70:09)

1–13 Introitus – Kyrie – Sequentia (Parts 1–7)

CD 2 (46:15)

1–9 Sequentia (Parts 8–11) – Sanctus – Benedictus – Agnus Dei – Libera me

A detailed track list will be found in the booklet

Siri Karoline Thornhill, Katharina Ruckgaber *Sopranos*

Theresa Holzhauser, Brigitte Thoma *Altos*

Markus Schäfer, Robert Sellier *Tenors*

Martin Berner, Ludwig Mittelhammer, Virgil Mischok *Basses*

Simon Mayr Chorus and Ensemble

Concert-master: Theona Gubba-Chkheidze

Franz Hauk

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