

The NAXOS logo is located in the top left corner, featuring the word "NAXOS" in white capital letters on a blue rectangular background with a stylized architectural pattern above and below the text.

NAXOS

The background of the entire image is a detailed view of an ornate ceiling. It features a central circular skylight surrounded by a complex network of blue and white architectural moldings. The ceiling is decorated with several large frescoes depicting various scenes, including figures in classical or religious attire. The overall style is highly decorative and characteristic of Baroque or Rococo architecture.

JOHANN SIMON MAYR  
Messa di Gloria  
in E minor • in F minor

Szczepańska • Feith • Apffelstaedt • Insam  
Schäfer • Zhi • Stimmel • Merguet  
Simon Mayr Chorus • Concerto de Bassus  
Franz Hauk

WORLD PREMIERE RECORDINGS

Johann Simon  
**MAYR**  
(1763–1845)

**Messa di Gloria in E minor** (c. 1820–34) ..... **58:06**

1	Kyrie I – Christe – Kyrie II .....	12:42
2	Gloria in excelsis – Et in terra – Laudamus te .....	8:04
3	Gratias agimus .....	3:59
4	Domine Deus .....	8:51
5	Qui tollis .....	8:22
6	Qui sedes .....	10:06
7	Cum sancto .....	6:02

**Messa di Gloria in F minor** (c. 1820)..... **21:45**

8	Kyrie .....	7:00
9	Gloria .....	4:15
10	Gratias .....	1:50
11	Qui tollis .....	2:05
12	Suscipe .....	2:44
13	Quoniam .....	3:51

**WORLD PREMIERE RECORDINGS**

**Dorota Szczepańska** 1–3 5 7–11 13 • **Anna Feith** 2 12, **Soprano**  
**Freya Apffelstaedt**, Alto 1–2 7–10 13, **Soprano** 3 • **Maria Grazia Insam**, Alto 12  
**Markus Schäfer** 1–3 6–11 13, **Fang Zhi** 2 12, **Tenor**  
**Thomas Stimmel** 1–4 7–10 13, **Elia Merguet** 12, **Bass**

**Simon Mayr Chorus** 1–3 7–9 11 13

**Concerto de Bassus** (Theona Gubba-Chkheidze, Concertmaster)

**Franz Hauk**

**Johann Simon Mayr (1763–1845)**

**Messa di Gloria in E minor • Messa di Gloria in F minor**

Mayr's Mass compositions are generally assemblages of individual movements, and the Mass in C minor, the so-called 'Einsiedeln Mass', which has been the subject of several recordings and gained a degree of public recognition, adheres to this principle: sections of the *Credo* were composed by Mayr's longstanding pupil Donizetti, and we have both earlier and later variants of the *Kyrie*, *Gloria* and *Sanctus*.

Here, Mayr is continuing the Italian tradition of the *missa concertata*, which, though basically familiar, has hitherto been the subject of little detailed research. A common Italian form, in Mayr's hands the *missa di gloria* comprises a *Kyrie* and *Gloria*, the *Kyrie* sometimes being subdivided into three separate, more or less independent movements. The multi-sectional *Gloria* usually comprises only the opening 'Gloria in excelsis' and concluding 'Cum sancto spiritu', while the other verses are cast as individual arias which can be inserted depending on what is required and what forces are available. Responding to a request from Paris to send scores of several Masses on approval, Mayr points out that there is a special Italian performing tradition that differs fundamentally from the usual French one:

In Lombardy, solemn Masses are nothing but a form of academy, as aside from two ripienos in the *Kyrie* and two in the *Gloria*, all the rest is composed entirely of so-called *versetti*, i.e. lengthy arias (like the *Gratias* by Guglielmi so often sung by the famous Catalani), almost always with one or two instruments, with obbligatos resembling mini-concertos, with the result that it is not rare for these two pieces alone – that is the *Kyrie* and *Gloria* – to be more than an hour and a half in length. Then neither the *Sanctus* nor the *Benedictus*, *Agnus Dei* etc. are sung.<sup>1</sup>

[Nella Lombardia le messe solenni non sono altro che una specie di accademie; poiché in fuori di due ripieni nel *kyrie* e di due nel *Gloria* tutto il rimanente non è costituito che dai così detti *versetti*, vale a dire delle lunghe arie (come per esempio il *gratias* di Guglielmi tante volte cantata dalla famosa Catalani) e quasi tutte con qualche istromento o due, e con obbligazioni che

*somigliano pure a de' Piccioli concerti; dimodoché questi due pezzi soli, cioè kyrie e Gloria, oltrepassano non di rado la durata di un'ora e mezzo. Non si cantano poi né Sanctus, né Benedictus, Agnus Dei, ecc.]*

So just a performance of a complete *Gloria* could last about an hour – certainly not too long for the music-hungry Italians, but far too long for the Regensburg canon Carl Proske (1794–1861), a proponent of the Cecilian reforms who made a research trip to Italy in 1834, visiting Mayr on 26 August in Bergamo and attending a Mass in the cathedral to celebrate the feast of St Alexander, the town's patron saint.<sup>2</sup>

Mayr concluded his operatic output circa 1824 with *Demetrio*; he was composing church music until shortly before he died. Even when an operation on his eyes in 1842 went wrong, leaving him with even more limited vision, he had large-format manuscript paper made for him, on which he would note down his musical ideas, often in barely legible form. Sometimes two folios were even laid one above the other, one with the voice and string parts, the other with the wind parts – which sometimes confused the Mayr scholar John Stewart Allitt, who suspected these represented two different orchestrations.

Mayr created a centre for the conservation of German music in Bergamo, not least thanks to the Lezioni caritatevoli di musica, a music school founded in 1805 where he served as director and taught theory and composition until the end of his life. Mayr's private library contains numerous sacred works from Southern Germany and Austria, with an emphasis on works by Joseph Haydn, Wolfgang Amadeus Mozart and Joseph Eybler. Haydn's late Masses were a particular inspiration for Mayr's own compositions, which, of course, are always infused with an Italian idiom.

Although Mayr only occasionally dated his early sacred works, the later works more often give a year, and comparing their notation, the type of paper used and the format of the scores also helps. Nevertheless, any attempt to reconstruct one of Mayr's late Masses in liturgical sequence must remain to some degree hypothetical, because the pasticcio practice prevailing at the time meant that, as a rule, there was no fixed, obligatory order for the individual movements

<sup>1</sup> Calvi, Girolamo, *Di Giovanni Simone Mayr*, ed. Pelucchi, Pierangelo (Bergamo, 2000), p. 242.

<sup>2</sup> Haberl, Franz Xaver (1840–1910), 'Zum hundertsten Geburtstage von Dr. Carl Proske' from *Kirchenmusikalisches Jahrbuch* (1894), p. 271.

and their sequence probably varied when the work was given on more than one occasion. What is not in doubt is that in the present case the *Kyrie* and the outer movements of the *Gloria* form a unit.

Simon Mayr's first biographer Girolamo Calvi (1791–1872), who was born in Milan, reports in his printed survey of Mayr's sacred works (No. 29): '*Kyrie in E minor*, written in 1834, very beautiful, devout and expressive, followed by the *Gloria*, where there is a gorgeous solo "In terra pax" and an admirable quintet.' [*'Kyrie in mi minore, scritto nel 1834, assai bello, religioso ed espressivo a cui segue il Gloria, ove trovasi una solo in terra pax molto caro, ed un quintetto di ammirabile fattura.'*] However, a manuscript copy of the *Gloria* from the music archives of the basilica of Santa Maria Maggiore in Bergamo (D 114 1005) has had the date 1833 added. The autograph score, in which the *Gloria* is incomplete, is held in the Biblioteca Civica Angelo Mai in Bergamo, together with parts, most of which are copies (I-BGc 108/14 a, b, c). Mayr treats the second *Kyrie* as a true fugue that is unexpectedly transformed into a sparkling finale after it has been developed contrapuntally.

In Calvi's biography *Di Giovanni Simone Mayr* the *Messa di Gloria in E minor* is singled out as a major work and an outstanding example of the composer's late style (though in his notes, the otherwise well-informed editor Pierangelo Pelucchi, an authority on Mayr, confuses the work with a Mass in E major by Joseph Ignaz Schnabel that is also part of the Biblioteca Civica's Mayr collection, albeit in an unattributed copy).<sup>3</sup>

The *Kyrie* of Mayr's *E minor Mass* is in three parts. The *Christe eleison* in the unusual key of B major with a tenor part with solo cello accompaniment is framed by *Kyrie I* and *Kyrie II*. They are based on a striking theme modelled on Wolfgang Amadeus Mozart's *Fugue for two pianos, K. 426* and numerous Baroque sketches. The motif is finally brought to a polyphonic climax in a fugue, and the piece concludes with a sparkling *stretta* in E major. What is probably an earlier version of this fugue, in the key of C minor, is found in Mayr's *Mass in C minor*, which was probably prepared for a performance in Bologna. The polyphonic sections of Mayr's sacred works in particular ('genere legato, imitativo e fugato') seem to have made an especially lasting impression on churchgoers at the time, as Calvi enthusiastically relates:

I remember the ripienos, and the gorgeous *Kyrie* from the *Mass in E[lami]* which conveys the peace of someone kneeling in church praying fervently for mercy; and the composition concludes with a fugue that no composer has ever bettered – the way it unfolds, the way the parts are woven together and the artifice employed seem tailor-made to showcase the extremes and the perfection of the art.<sup>4</sup>

[*Ricorderò i pieni ed il bellissimo Kyrie della messa in elami, che presenta la quiete di chi si mette ginocchione in chiesa, e incomincia con tutte il fervor a pregare pietà; e il componimento finisce con un fuga, di cui non [fa] nai fatta la migliore da nessun maestro: e condotta e intreccio e artifici di questa fuga sembran disposti per mostrare gli stremi e la perfezione dell'arte*]

In the *Gloria* of the *E minor Mass*, Mayr casts the 'Laudamus te' as a reprise of the opening. Between the 'Gloria in excelsis' and 'Cum sancto spirito' groupings, we have tried to insert as *versetti volanti*, to use the composer's terminology, movements that fit in terms of their probable date of composition, their forces and the key sequence Mayr himself would have observed. The *Gratias agimus* in F major (I-BGc 125/20) with its four soloists was probably written earlier. The rest of the movements we used are all in two parts, with a calm opening followed by an *Allegro*. Dialoguing with concertante solo instruments is characteristic of the insertion movements: the *Domine Deus* in E flat major (I-BGc 89/13) is entrusted to the bass soloist and a concertante solo horn; in the *Qui tollis* in G minor (I-BGc 89/13) the solo group is made up of a soprano with flute and bassoon; the *Qui sedes in E minor* (I-BGc 85/17) is for tenor and solo violin. If we are to believe Calvi, it was written especially for this Mass ('che e della messa in *mi maggiore*'). Calvi was probably taking the end of the *Kyrie* as his starting point when identifying the key.<sup>5</sup>

The *Messa di Gloria in F minor* (Calvi No. 28) is held in Bergamo's Biblioteca Civica Angelo Mai under the call number I-BGc 114/21. Mayr headed the autograph score 'Messa'. It was probably written c. 1820 and contains a *Kyrie* (in F minor) and *Gloria* (in F major). It has not, so far, been

<sup>4</sup> Calvi, Girolamo, *Di Giovanni Simone Mayr*, ed. Pelucchi, Pierangelo (Bergamo, 2000), p. 273.

<sup>5</sup> Calvi, Girolamo (1791–1872), *Musica sacra di Gio. Simone Mayr: elenco tolto in un colle noterelle che vi sono apposte dalle Memorie su questo celebre compositore* (Milan, 1848), p. 6.

possible to assign the opening bars of a *Credo* in B flat major noted on the cover of the score to any composition by Mayr.

In his *Aesthetik der Tonkunst*, Ferdinand Gotthelf Hand (1786–1851) describes the contrasting keys of the two *Kyrie* sections: 'F major depicts all manner of varieties of peace and joy ... whereas F minor is a terrible key, to express melancholy feelings, mourning and deep suffering, but also apprehension, ... terror and agonising grief'.<sup>6</sup> In the *Christe* the vocal soloists are given variations on a catchy tune in A flat major. Mayr used the *Gloria* in B flat major for other Masses with small alterations, for example the Mass completed in 1826 for a 'Primiz' – the first Holy Mass celebrated by a newly ordained priest – in the monastery of Einsiedeln (the so-called 'Einsiedeln Mass'). The opening section contains references to the first movement of Ludwig van Beethoven's *Fourth Symphony, Op. 60*, which Mayr wrote out in full score from a set of parts.

**Franz Hauk**

*English translation: Susan Baxter*

#### Bibliography:

Hand, Ferdinand Gotthelf (1786–1851), *Aesthetik der Tonkunst* (Leipzig, 1837). (Book I was translated into English by Lawson, W.E. as *Aesthetics of Musical Art, or The Beautiful in Music*, 1880).

Calvi, Girolamo (1791–1872), *Musica sacra di Gio. Simone Mayr: elenco tolto in un colle noterelle che vi sono apposte dalle Memorie su questo celebre compositore* (Milan, 1848).

Calvi, Girolamo, *Di Giovanni Simone Mayr*, ed. Pelucchi, Pierangelo (Bergamo, 2000).

Haberl, Franz Xaver (1840–1910), 'Zum hundertsten Geburtstage von Dr. Carl Proske' from *Kirchenmusikalisches Jahrbuch* (1894).

<sup>3</sup> Calvi, Girolamo, *Di Giovanni Simone Mayr*, ed. Pelucchi, Pierangelo (Bergamo, 2000), p. 272.

<sup>6</sup> Hand, Ferdinand Gotthelf (1786–1851), *Aesthetik der Tonkunst* (Leipzig, 1837), p. 228.



Photo: Swieczkowska

### Dorota Szczepańska

The soprano Dorota Szczepańska studied at the Fryderyk Chopin University of Music in Warsaw and the Hochschule für Musik, Theater und Medien Hannover. In 2008 she sang the title role in Handel's *Semele* under Howard Arman and in 2016 appeared in world premieres of two Baroque operas – Vinci's *Semiramide riconosciuta* with the Royal Baroque Ensemble in Warsaw and Hasse's *Arminio* in Prague with Orkiestra Historyczna. She also sang Krzysztof A. Janczak's *Ave Maria* with the London Symphony Orchestra under Lee Reynolds. She has participated in various international festivals, and her repertoire also spans jazz, musicals and folk. [www.dorotaszczepanska.com](http://www.dorotaszczepanska.com)



Photo: Monika Cavalius-Feith

### Anna Feith

The soprano Anna Feith studied at the Hochschule für Musik Würzburg. She regularly appears in concerts in Würzburg and its environs, participating in Tage der Alten Musik, the Bach-Kantaten-Club Würzburg and concerts with the Monteverdichor Würzburg under Matthias Beckert. She has a specific interest in music of the 16th and 17th centuries, and has appeared with the vocal ensembles of the Bayerischen Orchesterakademie Barock, Vokalwerk Nürnberg and Vocalconsort Berlin. She has appeared on various recordings for Naxos, including works by Donizetti (8.573910) and Mayr (8.660422-23, 8.573909). [www.annafeith.de](http://www.annafeith.de)



Photo: Davis Sheelins

### Freya Apffelstaedt

Freya Apffelstaedt, mezzo-soprano, was born in South Africa and studied musicology at the Technische Universität Dresden. She completed her vocal studies at the Hochschule für Musik und Theater München with Lars Woldt, and participated in masterclasses with Dorothee Miels, Sibylla Rubens and Jonas Kaufmann. She has appeared in cantatas and oratorios by Bach and Handel in venues around Munich. She was supported in her training by the Deutschlandstipendium, the Manfred and Monika Wölfel Foundation and the Franz and Christel Kuhlmann Foundation. In 2008 she received a scholarship from the Bach Festival Tübingen. [www.freyaapffelstaedt.com](http://www.freyaapffelstaedt.com)



Photo: Matthias Eimer

### Maria Grazia Insam

The Italian mezzo-soprano Maria Grazia Insam studied at the Hochschule für Musik Franz Liszt in Weimar. She made her operatic debut in Monteverdi's *L'incoronazione di Poppea*, followed by Puccini's *Gianni Schicchi*. In January 2019 she was a guest soloist with the NDR Radiophilharmonie Hannover in the *Freistil* series. From October 2018 to August 2019 she undertook a Master's course at the Hochschule für Musik und Theater München with Andreas Schmidt, and from October 2019 studied at the Opera Academy of the Hochschule für Musik und Theater Hamburg with Carolyn James.



Photo: Werner Kmenttisch

### Markus Schäfer

The prizewinning tenor Markus Schäfer studied in Karlsruhe and Düsseldorf. Guest performances and concert tours have taken him to many leading concert halls, opera houses and festivals. The lyric tenor has won an outstanding reputation for Mozart roles, J.S. Bach's *Passions* and 19th-century oratorios. He has collaborated with conductors including Nikolaus Harnoncourt, Michael Gielen and Jun Märkl. His discography includes the GRAMMY Award-winning *St Matthew Passion* conducted by Nikolaus Harnoncourt (Warner Classics). He has been professor of singing at the Hochschule für Musik, Theater und Medien Hannover since 2008. [www.tenor-markus-schaefer.de](http://www.tenor-markus-schaefer.de)



Photo: Wang Jiachen

### Fang Zhi

The multi-award-winning tenor Fang Zhi studied at the Hochschule für Musik, Theater und Medien Hannover. In 2015 he was invited to a singing festival at the Colburn School where he participated in masterclasses and studies with John Aler, Ann Murray and Susanne Mentzer, and performed with Graham Johnson and John Musto. He joined the Shanghai Conservatory Middle School where he studied with Bian Jing Zu, graduating in 2013. From 2013 to 2017 he studied at the Yong Siew Toh Conservatory of Music in Singapore, where he participated in masterclasses with William Sharp, Michael Halliwell, Maree Ryan and Margaret Schindler.



### Thomas Stimmel

Thomas Stimmel is a frequent guest performer at the Munich Residenz Herkulessaal, Cologne Philharmonie, the Berlin Philharmonie and the Konzerthaus Berlin. At the heart of his artistic activity is Lieder, and it was with Schubert's *Winterreise* that he made his debut in 2010 at the Gasteig in Munich. Stimmel was born in Munich, and had his first musical experience as a member of the Tolz Boys' Choir. He studied at the Hochschule für Musik und Theater München, and the Hochschule für Musik Hanns Eisler Berlin. Stimmel is the recipient of a Bad Tölz-Wolfratshausen culture award.



Photo: Michael Gottschalk

### Elia Merguet

The German-Dutch baritone Elia Merguet studied in Saarbrücken with Ruth Ziesak and Yaron Windmüller while studying in Hanover with Marina Sandel. He has also participated in masterclasses with Achim Freyer, Rubén Dubrovsky, Peter Kooij and Georg Grün. He has received support from various foundations, including from the Studienstiftung des Deutschen Volkes.



Photo: Anna Götz

## 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 19th 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 Hochschule für Musik und Theater, Munich. He founded the Simon Mayr Chorus in 2003.



Photo: Lorenz Ziegelmeyer

## Simon Mayr Chorus

The Simon Mayr Chorus was established by Franz Hauk in 2003. The repertoire of the choir includes works from the 16th to the 21st centuries, and special emphasis is laid on authentic historical performance, and on the promotion of music by Simon Mayr and his contemporaries at the highest cultural level. Members of the choir are vocal students from the Hochschule für Musik und Theater München, and singers selected from Ingolstadt and the region, alongside chorus members of the Bayerische Staatsoper. The choir made its debut in June 2003 with an acclaimed performance of J.S. Bach's *Mass in B minor* with the distinguished Wasa Baroque Orchestra in Norway. In 2009 the choir sang in the first performance of Enjott Schneider's oratorio *Augustinus*, and in 2017 gave the premiere performance of Robert Maximilian Helmschrott's oratorio *Lumen*. The choir's discography includes numerous recordings for Naxos of works by Simon Mayr, Gaetano Donizetti, Ferdinando Paer and Robert Maximilian Helmschrott. [www.simon-mayr-chor.de](http://www.simon-mayr-chor.de)



Photo: Lorenz Ziegelmeyer

## Concerto de Bassus

Concerto de Bassus is an international ensemble engaging young musicians keen to play music from the 17th, 18th and 19th centuries according to period performance practice in various orchestrations. The ensemble recruits both professors and outstanding graduates of the Hochschule für Musik und Theater München, and also realises large symphonic orchestrations. The group takes its name from the bass, the fundamental element of Baroque music.

## Johann Simon Mayr (1763–1845)

### Messa di gloria e-Moll • Messa di gloria f-Moll

Mayr's Mess-Kompositionen sind in der Regel aus Einzelsätzen zusammengefügt, auch die mittlerweile zu einiger Bekanntheit gelangte, bereits mehrfach eingespielte *Missa c-Moll*, die sogenannte *Einsiedeln-Messe* folgt diesem Prinzip: Abschnitte im Credo hat Gaetano Donizetti, Mayr's langjähriger Schüler, beige-steuert, Kyrie, Gloria und Sanctus sind auch in früheren und späteren Varianten überliefert.

Mayr greift hier die italienische Tradition der *Messa concertata* auf, die zwar grundsätzlich bekannt, im Detail jedoch noch wenig erforscht ist. Die in Italien weit verbreitete *Messa di gloria* besteht bei Mayr zunächst aus Kyrie und Gloria, wobei das Kyrie mitunter in drei mehr oder weniger unabhängige Einzelsätze geteilt wird. Das formal vielgliedrige Gloria enthält meist nur die Ecksätze *Gloria in excelsis* und *Cum sancto spiritu*, während die übrigen Verse als einzelne Arien komponiert sind, die nach Bedarf und nach der zur Verfügung stehenden Besetzung eingelegt werden. Auf eine Anfrage aus Paris, Partituren einiger Messen zur Ansicht zu übersenden, verweist Mayr auf eine spezielle italienische Aufführungspraxis, die sich von der in Frankreich üblichen grundlegend unterscheidet:

In der Lombardei sind feierliche Messen nichts anderes als eine Art Akademie; da abgesehen von zwei Ripieno-Abschnitten im *Kyrie* und zwei im *Gloria* der Rest nur aus den sogenannten *Versetten* besteht, d.h. aus langen Arien (wie Guglielmis *Gratias*, das so oft von der berühmten Catalani gesungen wird) und fast alle mit einem Instrument oder zwei Dialoge bilden, die kleinen Konzerten ähneln, so überschreiten diese beiden Stücke allein, nämlich *Kyrie* und *Gloria*, oft die Dauer von anderthalb Stunden. Dann werden weder *Sanctus* noch *Benedictus*, *Agnus Dei* usw. gesungen.

[Nella Lombardia le messe solenni non sono altro che una specie di accademie; i poichè in fuori di due ripieni nel *kyrie* e di due nel *Gloria* tutto il rimanente non è costituito che dai così detti *versetti*, vale a dire delle lunghe arie (come per e sempio il *gratias* di Guglielmi tante volte cantata dalla famosa Catalani) e quasi tutte con qualche istromento o due, e con obbligazioni che somigliano pure a de' *Piccioli concerti*; dimodochè questi due pezzi soli, cioè *kyrie* e *Gloria*, oltrepassano non di rado la durata di un'ora e mezzo. Non si cantano

*poi né Sanctus, né Benedictus, Agnus Dei, ecc.]* (Calvi 2000, 242).

Alein die Aufführung eines gesamten Gloria konnte so etwa eine Stunde dauern – gewiss nicht zu lang für die musikhungrigen Italiener, viel zu lang jedoch für Carl Proke (1794–1861), den cäcilianisch eingestellten Regensburger Kanonikus, der 1834 eine Forschungsreise nach Italien unternahm, Mayr am 26. August in Bergamo aufsuchte und einer Festmesse zum Hauptfest des Stadtpatrons St. Alessandro im Dom beiwohnte (Kirchenmusikalisches Jahrbuch 1894, 27f.).

Die Produktion von Opern schloss Mayr um 1824 mit dem „Demetrio“ ab, die kirchenmusikalische Komposition reicht bis kurz vor seinen Tod. Selbst als 1842 eine unglücklich verlaufene Augenoperation Mayr's Sehvermögen weiter einschränkte, ließ sich der Meister überdimensionales Notenpapier anfertigen, auf dem er seine musikalischen Gedanken, oft kaum lesbar, festhielt. Bisweilen wurden sogar zwei Folianten übereinandergelegt, einer enthielt die Vokal- und Streicherstimmen, der andere die Bläserstimmen – was den Mayr-Forscher John Stewart Allitt mitunter verwirrte, er vermutete zwei verschiedene Orchestrierungen.

Mayr schuf in Bergamo nicht zuletzt mit dem *Lezioni caritatevoli di musica*, eine 1805 gegründete Musikschule, an der Mayr bis zu seinem Lebensende als Direktor und Lehrer für Theorie und Komposition wirkte, ein Zentrum für die Pflege deutscher Musik. In Mayr's Privatbibliothek finden sich zahlreiche geistliche Werke aus dem süddeutschen und österreichischen Raum, darunter vor allem Werke von Joseph Eybler, Wolfgang Amadeus Mozart und Joseph Haydn dienten Mayr als Anregung für das eigene Schaffen, das er freilich stets mit einem italienischen „Idiom“ verband.

Während Mayr seine Kirchenwerke in den frühen Jahren gelegentlich datierte, finden sich im Spätwerk häufiger Jahresangaben, auch helfen Schriftvergleiche sowie die verwendeten Papiersorten und Notenformate. Das Unterfangen, eine späte Messe Mayr's im liturgischen Ablauf zu rekonstruieren, muß allerdings bis zu einem gewissen Grad hypothetisch bleiben, weil durch die Pasticcio-Praxis der damaligen Zeit eine verbindliche Folge der einzelnen Sätze in der Regel nicht festgelegt war und bei Wiederholter

Aufführung wohl variierte. Unstrittig ist, dass im vorliegenden Fall das Kyrie und die rahmenden Sätze des Gloria eine Einheit bilden.

Der in Mailand geborene Girolamo Calvi (1791–1872), erster Biograph von Simon Mayr, berichtet in seiner gedruckten Übersicht der geistlichen Werke von Mayr (Nr. 29): „Kyrie in *mi minore*, scritto nel 1834, assai bello, religioso ed espressivo a cui segue il *Gloria*, ove trovasi una solo in terra pax molto caro, ed un quintetto di ammirabile fattura.“ Auf einer Partiturabschrift des Gloria, die aus dem Musikarchiv der Basilika Santa Maria Maggiore in Bergamo stammt (D 114 1005), ist allerdings die Jahreszahl 1833 hinzugesetzt. Die im Gloria nicht komplette autographe Partitur und ein überwiegend abschriftliches Stimmenmaterial werden in der Biblioteca civica Angelo Mai in Bergamo aufbewahrt (I-BGc 108/14 a, b, c). Das Kyrie II komponiert Mayr als veritable Fuge, die nach einer kontrapunktischen Verdichtung unversehens in ein brillantes Finale übergeführt wird.

In Calvis Biographie „Di Giovanni Simone Mayr“ wird die Messa di gloria e-Moll als ein Hauptwerk und ein herausragendes Beispiel für den Spätstil des Komponisten hervorgehoben (der sonst so kundige Herausgeber und Mayr-Kenner PierAngelo Pelucchi verwechselt in seinen Anmerkungen allerdings das Werk mit einer E-Dur-Messe, die von Joseph Ignaz Schnabel stammt und ebenfalls im Mayr-Bestand der Biblioteca civica vorhanden ist, allerdings ohne Angabe des Autors). (Calvi 2000, 272).

Das Kyrie der e-Moll-Messe von Mayr ist dreiteilig angelegt. Das Christe eleison in der seltenen H-Dur-Tonart mit einer vom solistischen Violoncello begleiteten Tenorpartie wird gerahmt von Kyrie I und II. Zugrunde liegt ein markantes Thema, das Vorbilder in einer Fuge für zwei Klaviere von Wolfgang Amadeus Mozart KV 426 und in zahlreichen barocken Entwürfen besitzt. Das Motiv wird schließlich in einer Fuge polyphon gesteigert. Den Abschluss bildet eine brillante Stretta in E-Dur. Eine wohl frühere Version dieser Fuge, in c-Moll, existiert in Mayrs *Messa c-Moll*, die vermutlich für eine Aufführung in Bologna bestimmt war. Gerade die polyphonen Abschnitte der geistlichen Werke („genere legato, imitativo e fugato“) scheinen seinerzeit bei den Kirchenbesuchern einen besonders nachhaltigen Eindruck geweckt zu haben, wie Calvi begeistert berichtet:

Ich erinnere mich an das vollständige und wunderschöne Kyrie der Messe in Elami, das die Ruhe eines Menschen beschreibt, der in der Kirche kniet und mit aller Inbrunst

um Vergebung bittet. Dieses Werk endet mit einer Fuge, kein anderer Meister hat Besseres geschaffen: Anlage, Verflechtung und Kunstfertigkeit dieser Fuge scheinen so angeordnet, dass sie das Extrem und die Perfektion der Kunst zeigen.

[*Ricorderò i pieni ed il bellissimo Kyrie della messa in elami, che presenta la quiete di chi si mette ginocchione in chiesa, e incomincia con tutte il fervor a pregare pietà; e il componimento finisce con un fuga, di cui non fa nai fatta la migliore da nessun maestro; e condotta e intreccio e artifici di questa fuga sembran disposti per mostrare gli stremi e la perfezione dell'arte.*] (Calvi 2000, 273).

Im Gloria der e-Moll-Messe gestaltet Mayr den Abschnitt *Laudamus te* als Reprise des Beginns. Als *versetti volanti* – so die Terminologie Mayrs – versuchten wir Sätze einzulegen, die sich, was die vermutliche Entstehungszeit, die Besetzungen und die von Mayr selbst beachtete Folge der Tonarten anbelangt, in den Komplex des *Gloria in excelsis* und des *Cum Sancto Spiritu* integrieren. Das eher früher entstandene *Gratias agimus* F-Dur (I-BGc 125/20) wird von vier konzertierenden Stimmen gestaltet. Die weiteren, von uns verwendeten Sätze sind jeweils zweiteilig gebaut, einem ruhigen Beginn folgt ein Allegro-Satz. Charakteristisch für die Einlage-Sätze ist der Dialog mit konzertierenden Instrumenten: *Domine Deus* Es-Dur (I-BGc 89/13) ist dem Vokal-Bass zusammen mit einem konzertierenden Solohorn anvertraut, im *Qui tollis* g-Moll (I-BGc 99/1) konzertieren Sopran zusammen mit Flöte und Fagott, das *Qui sedes* e-Moll (I-BGc 85/17) für Tenor und einer Solovioline ist, wenn wir Calvi Glauben schenken, eigens für diese Messe bestimmt „che e della messa in *mi maggiore*“, wobei Calvi, was die Bezeichnung der Tonart betrifft, wohl vom Schluss des Kyrie ausgeht (Calvi 1848, 6).

Die Messa di gloria f-Moll (Calvi Nr. 28) wird in Bergamos Biblioteca civica Angelo Mai unter der Signatur I-BGc 114/21 aufbewahrt. Mayr titelte die autographe Partitur mit „Messa“. Sie dürfte um 1820 entstanden sein und enthält allein die Sätze Kyrie (f-Moll) und Gloria (F-Dur), ein auf dem Umschlag der Partitur verzeichnetes Inzipit eines Credo in B konnte bislang keiner Komposition Mayrs zugeordnet werden.

Ferdinand Gotthelf Hand (1786–1851) beschreibt in seiner „Ästhetik der Tonkunst“ die kontrastierenden Tonarten der beiden Kyrieabschnitte: „F dur malt Frieden und Freude in vielfacher Form [...] F moll ist dagegen eine schauerliche Tonart zum Ausdruck schwermuthsvoller Gefühle, der Trauer

und des tiefen Leidens, aber auch der Bangigkeit[...], des Schauderns und der qualvollen Trauer“. (Hand, 228). Im Christe wird eine eingängige Melodie in As-Dur von den Vokalsolisten variiert. Der Gloria-Satz in B-Dur wurde von Mayr mit kleineren Veränderungen auch in weitere Messen übernommen, beispielsweise in die 1826 fertiggestellte Messe für eine Primizfeier im Kloster Einsiedeln, die sogenannte *Einsiedeln-Messe*. Der Eingangsteil enthält motivische Anspielungen auf den Kopfsatz der Vierten Symphonie op. 60 von Ludwig van Beethoven, deren Partitur Mayr komplett spartierte.

Franz Hauk

#### Kyrie

Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

#### Gloria

Gloria in excelsis Deo  
Et in terra pax hominibus bonae voluntatis.  
Laudamus te, benedicimus te,  
adoramus te, glorificamus te.

Gratias agimus tibi  
propter magnam gloriam tuam.

Domine Deus, Rex coelestis,  
Deus Pater omnipotens.  
Domine Fili unigenite, Jesu Christe, Domine Deus,  
Agnus Dei, Filius Patris.

Qui tollis peccata mundi, miserere nobis.  
Qui tollis peccata mundi,  
suscipe deprecationem nostram.

Qui sedes ad dexteram Patris,  
miserere nobis.  
Quoniam tu solus sanctus,  
tu solus Dominus,  
tu solus Altissimus, Jesu Christe.

Cum Sancto Spiritu  
in gloria Dei Patris.  
Amen.

Literatur:  
Ferdinand Gotthelf Hand, *Aesthetik der Tonkunst*, Leipzig 1837.

Girolamo Calvi, *Musica sacra di Gio. Simone Mayr: elenco tolto in un colle noterelle che vi sono apposte dalle Memorie su questo celebre compositore*, Milano 1848.

Girolamo Calvi, *Di Giovanni Simone Mayr*, hrsg. von PierAngelo Pelucchi, Bergamo 2000.  
Zum hundertsten Geburtstag von Dr. Carl Proske, in: *Kirchenmusikalisches Jahrbuch* 1894, 22ff.

#### Kyrie

Lord, have mercy upon us  
Christ have mercy upon us  
Lord, have mercy upon us

#### Gloria

Glorify be to God on high  
And peace on earth to men of good will.  
We praise Thee, we bless Thee,  
we adore Thee, we glorify Thee.

We give Thee thanks for  
Thy great glory.

Lord God, heavenly King,  
God, the Father Almighty,  
Lord Jesus Christ, the only-begotten Son,  
Lord God, Lamb of God, Son of the Father.

Thou, who takest away the sins of the world,  
have mercy upon us;  
receive our prayer.

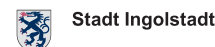
O Thou, who sittest at the right hand of the Father,  
have mercy on us.  
For Thou alone art holy,  
Thou alone art Lord,  
Thou alone art most high, Jesus Christ.

Together with the Holy Ghost,  
in the glory of God the Father.  
Amen.

Mayr's Masses were in demand across Europe, and their composition is rooted in the Italian tradition of the *messa concertata* which demands division into separate vocal numbers. The *Mass in E minor* has long been recognised as an outstanding example of Mayr's late style, with its polyphonic mastery and dialogues between singers and concertante solo instruments being exceptionally convincing. The *Mass in F minor* evokes both joy and deep melancholy, though accompanied, as always, by Mayr's notable gift for melodic beauty.



Johann Simon  
**MAYR**  
(1763–1845)



**1–7** **Messa di Gloria in E minor** (c. 1820–34) **58:06**

**8–13** **Messa di Gloria in F minor** (c. 1820) **21:45**

**WORLD PREMIERE RECORDINGS**

**Dorota Szczepańska** **1–3 5 7–11 13** • **Anna Feith** **2 12**, Soprano  
**Freya Appfelstaedt**, Alto **1–2 7–10 13**, Soprano **3** • **Maria Grazia Insam**, Alto **12**  
**Markus Schäfer** **1–3 6–11 13**, **Fang Zhi** **2 12**, Tenor  
**Thomas Stimmel** **1–4 7–10 13**, **Elia Merguet** **12**, Bass  
**Simon Mayr Chorus** **1–3 7–9 11 13**  
**Concerto de Bassus** (Theona Gubba-Chkheidze, Concertmaster)  
**Franz Hauk**

A detailed track list can be found inside the booklet.

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The Latin sung texts and English translations are included in the booklet and may also be accessed  
at [www.naxos.com/libretti/574203.htm](http://www.naxos.com/libretti/574203.htm)