



Johann Simon MAYR

MASS

in E flat major

Szczepańska • Krödel • Schäfer • Ochoa

Simon Mayr Chorus

Concerto de Bassus

Franz Hauk



Johann Simon

MAYR

(1763–1845)

Mass in E flat major (1843)

(reconstructed and arranged by Franz Hauk, b. 1955, and Manfred Höfl, b. 1955)

1	Kyrie I.....	3:42
2	Christe	3:51
3	Kyrie II	5:41
4	Gloria	4:47
5	Et in terra	7:39
6	Gratias agimus	6:33
7	Domine Deus	10:41
8	Qui tollis	8:57
9	Qui sedes	7:27
10	Cum sancto	7:21
11	Credo	3:14
12	Et incarnatus	4:06
13	Et resurrexit	3:42
14	Et vitam venture	1:13
15	Sanctus	1:34
16	Benedictus	2:47
17	Agnus Dei	3:19

WORLD PREMIERE RECORDING

Dorota Szczepańska, Soprano **1 3 4 9 10–17** • **Johanna Krödel**, Alto **1 3 4 10–15 17**

Markus Schäfer, Tenor **1–5 7 10–17** • **Daniel Ochoa**, Bass **1–4 6 8 10–17**

Simon Mayr Chorus **1 3 4 10–15 17**

Concerto de Bassus (Theona Gubba-Chkheidze, Concertmaster)

Franz Hauk

Johann Simon Mayr (1763–1845)

Mass in E flat major

Johann Simon Mayr's late, great *Mass in E flat major* – reconstructed by Franz Hauk – dates in large part from 1843 (*Kyrie*, the basic structure of the *Gloria*, and the *Credo*). The supplementary material needed to make up the 'ordinarium missae' in its entirety consists of single movements composed at approximately the same time, which in the case of the *Sanctus* and *Agnus Dei* ensure the tonal unity of the movement cycle. This approach to completing Mass scores, in the manner of a compilation, had been commonplace in Italy since the 18th century. This can be explained in particular by the fact that generally only the *Kyrie* and the *Gloria* would appear in settings together, while for the rest of the *Ordinary* individual movements of the most diverse sort could be added to the mix, with the result that more often than not congregations would tend to end up hearing a kind of pastiche (cf. Hochradner, p. 133). Whereas north of the Alps in the 19th century the symphonic form of the Mass, with its heavily orchestral emphasis, had long been established among serious musicians – a structure conceived from the outset as a single, complete cycle, which tended to interlink individual sections within the greater parts; this had been the case since the late works of Haydn and in any event in the Masses of Beethoven, Schubert and Cherubini – in Italy the older model of the '*missa concertata*' was still being used, with its clear divisions into distinct vocal numbers sung by chorus and soloists (cf. Lodes, pp. 272 and 276). Mayr's E flat major *Mass* largely follows this model.

The origins of the '*missa concertata*' date back to the 17th century, with an early exponent being Francesco Cavalli, and his work of the same name from 1656 (cf. Hochradner, pp. 189–90 and also on the following works, pp. 191–93). In the case of Giovanni Battista Bassani's *Messe concertate*, Op. 18, published in Bologna in 1698, we can see a classic example of the relationship between the formal framework and the various approaches to shaping a work of this type, which gradually earned and maintained a regular place in the panoply of liturgical music on religious high days. It should be noted in relation to the genre's standard designation as a cantata or 'number'-style Mass that, unlike the secular vocal works written in the tradition of Italian opera, no recitatives are contained in these scores. Moreover, even in a work as early as Bassani's the primacy

of the musical development of the *Gloria* is striking in the fully composed version, particularly when compared with the textually dense *Credo*.

Another 'number Mass' with obligatory sectional subdivisions into choral and solo movements is Johann Sebastian Bach's remarkable *Mass in B minor*, which in typical fashion for the time was initially conceived as a *Kyrie–Gloria* cycle for the Catholic court of the Dresden Prince Regnant and only subsequently completed. The *Mass* was finally finished in 1749 and so sits chronologically almost exactly halfway between Cavalli and the work by Mayr presented here. In the second half of the 18th century Mozart's extraordinary *Mass in C minor*, K. 427 also represents – in purely musical terms alone – the high-water mark of the '*missa concertata*'. In this '*Missa solemnis*', apparently composed for personal reasons, Mozart was under no obligation to follow the customary time limits that had generally been placed on Masses of the time. Even so, the work is, as is well known, fragmentary, given that the *Credo* concludes with the '*Et incarnatus*' section and also remains incomplete in the subsequent sections. Alternatively, the first performance of the *Mass* on 26 October 1783 in St Peter's Abbey in Salzburg could be seen as an example of the commonplace Italian pastiche practice, if one assumes that the missing movements would have been completed using existing musical material (cf. Hochradner, pp. 242–3). Following the noteworthy restrictions on liturgical music resulting from the reforms of Holy Roman Emperor Joseph II, it was Joseph Haydn who went on between 1796 and 1802 to elevate the art of Mass composition to its new, 'symphonic' level with his six late works in the genre (*Hob. XII: 9–14*).

Among Johann Simon Mayr's Italian predecessors and contemporaries, it was generally opera composers such as the Neapolitan Niccolò Zingarelli (who became Kapellmeister of the Duomo in Milan in 1792 and Kapellmeister to the Pope in Rome in 1804) and Saverio Mercadante (who became Kapellmeister at the cathedral of Novara in 1833), as well as, in the early phase of his career, the Sicilian native Vincenzo Bellini, who continued to follow the beaten path of the '*missa concertata*' in their church music, or at least in general terms stayed faithful to the model of the 'number Mass', albeit with a certain number

of notable differences in the orchestral writing (cf. Lodes, p. 277). One famous work particularly worthy of mention in this context is Rossini's *Messa di Gloria* (another Kyrie–Gloria cycle), composed in 1820 and first performed in Naples. Mayr himself of course wrote a number of Masses prior to the 1840s, albeit often only surviving as individual movement fragments, in his capacity as Kapellmeister of the church of Santa Maria Maggiore in Bergamo.

The E flat major *Mass* in the present collection divides the *Gloria* into seven sections: the textual sequence from *Et in terra* through to *Qui sedes*, while framed as usual by blocks of choral music (*Gloria, Cum Sancto Spiritu*), is converted into solo arias for tenor, bass and soprano. Within this section the central section, assigned to the solo tenor, is itself laid out in three parts from the *Domine Deus* (*Allegro, Adagio, Allegretto*), and the bass solo that follows from the *Qui tollis* is divided into two parts (*Andante, Moderato*). The soprano is left with just the *Qui sedes* as solo section. Set against the characteristic vocal bel canto line in the solo numbers are some striking wind passages. Whether as a group, individually or in specific instrumental combinations, these wind instruments play an important role, as so often in Mayr's music, in shaping the musical expression of the work. The instrumental introductions of the movements allow considerable scope for this '*stile molto concertante*', as for instance with the clarinet at *Et in terra*, the bassoon at *Qui tollis*, the flute at *Qui sedes*, and also the (first) horn as early as the *Gratias*, which goes on in the *Domine Deus* section to form a repeated duet with the clarinet. In his superlative shaping of woodwind textures Mayr has elevated the already characteristic emphasis on individual songlike roles for the instrumental parts in the '*messa concertata*' to a remarkable level.

The *Kyrie* of the E flat major *Mass* combines vocal soloists and chorus within the traditional tripartite structure, with the vocal line of the tonally elevated *Christe*, starting out from the basic key of G major, given over exclusively to the two male voices. This central section is itself introduced by a modulating transition passage, and thanks to that modulation into the B flat major sphere remains within the basic tonality, before a harmonic shift backwards reconnects the tonality back towards E flat major. In this setting, with its interrelated sections, Mayr's *Kyrie* is clearly closer to the symphonic style of Mass than the *Gloria*, although the orchestral score does not double the woodwind parts; instead, the brass chorus, with trumpets,

drums and trombones, ensures a resplendent, solemn liturgical sound.

The solo vocal parts in the *Credo* are once again largely integrated into the overall structure of the score, which is mainly focused on the chorus. So for instance the tenor *Et incarnatus* – with obbligato violin solo, unusually – in A minor flows directly into the choral *Crucifixus*, which opens in a bright C major before swerving above a C minor bass pedal point (like a 'Neapolitan' chord progression) into D flat major – a striking, dissonant shift – and via a G major dominant seventh returning to the pure sound of C major. The repeated falling tremolo figures on the strings depict Christ's suffering on the cross in a traditional, time-honoured piece of tonal painting. Also in the tradition of pictorial musical settings of the Mass are the ascending groups of scales in the *Et resurrexit* chorus, which replace the sombre minor key mood in a radiant C major. The *Et in Spiritum Sanctum* follows as the final movement of the third part of the *Ordinary*, which not only brings the tonality of the score full circle in F major, but takes up the music of the first *Credo* movement in adjusted form, with the triple vocal shout of 'Credo', sounding almost archaic, now coming at the very beginning. There now follows the conclusion 'Et vitam venturi saeculi – Amen', opening with the traditional fugue and thus offering us a rare instance in this *Mass* of the old liturgical style. The *Credo* is a typical example of the '*messa concertata*' genre in being markedly shorter, with its four clearly distinct sections, than the considerably more extended *Gloria*, while on the other hand the greater integration of the solo parts suggests a closer affinity with the symphonic concept of the *Mass* as was fashionable outside Italy.

After the *Sanctus* chorus in E flat, itself with a full orchestral complement, the *Benedictus* in A flat major puts the trio of soloists – soprano, tenor and bass – in the foreground for the first time. The vocal trio coincides with an instrumental trio consisting of flute, clarinet and horn, with accompanying strings: a true highlight of the genre. There is no 'Hosanna' at the end of the *Sanctus* movement in a textual sense, but its choral arrangement recalls the music of the *Pleni sunt coeli* (*Allegro*, in 6/4 time), which now immediately shifts the music from A flat back to E flat major. This helps to achieve the customary musical interlocking of movements, despite the textual divergences. The *Agnus Dei*, with its chorus and soloists and retaining the full orchestral complement, brings this imposing *Mass* cycle

to a suitably momentous conclusion in a moderate, flowing *Andante* tempo. The work's range of tonalities, as far as the individual movements are concerned and in the version presented here, starts out from E flat major and on the one hand moves towards A flat major while on the other hand reaching the D major of the *Et resurrexit* in the *Credo* – this in turn (no coincidence!) preceded by a G major, in the *Qui sedes*. The successive stages of the circle of fifths are thus fully represented here, with A major, E flat major, B major, F major, A minor, G major and D major as partial tonal centres.

The reconstruction and musical revival of this noteworthy *Mass* by Johann Simon Mayr has made a late pinnacle in the long history of the '*messa concertata*' genre accessible to music lovers and musicologists. It is equally

deserving both of further performances in its current form and of further research into the structure of its composition.

Claus Bockmaier
English translation: Saul Lipetz

Bibliography: *Messe und Motette* ('Mass and Motets'), ed. Horst Leuchtmann/Siegfried Mauser (*Handbuch der musikalischen Gattungen* (Handbook of musical genres), vol. 9), Laaber 1998 – *Kapitel V: Das 18. Jahrhundert* ('Chapter Five: the 18th Century'), by Thomas Hochradner, pp. 189 ff./*Kapitel VI: Das 19. Jahrhundert* ('Chapter Six: the 19th Century'), by Birgit Lodes, pp. 270 ff.



Photo: Świczowska

Dorota Szczepańska

Soprano Dorota Szczepańska began her musical training as a guitarist at a specialist music school in Warsaw, winning a place at The Fryderyk Chopin University of Music in 2005. She currently studies at the Hochschule für Musik, Theater und Medien Hannover with Marek Rzepka. In 2018, she sang the title role in Handel's *Semele* under Howard Arman. In 2016, she featured in two world premieres of Baroque operas, singing Tamiri in *Semiramide riconosciuta* by Leonardo Vinci with the Royal Baroque Ensemble in Warsaw, and Segimiro in *Armínio* by Johann Adolf Hasse with the {oh!} Orkiestra Historyczna in Prague. She also appeared as a soloist in a recording of Krzysztof A. Janczak's *Ave Maria* with the London Symphony Orchestra, under the baton of Lee Reynolds. She has performed at many festivals, including the Baroque Factory Festival, Allegro Vivo Kammermusik Festival with Philharmonie Brunn, the Transatlantyk-Festival at the invitation of Jan Andrzej Pawel Kaczmarek and, as Vespetta in *Pimpinone* at the Polish Telemann Festival. In addition to singing classical music, she has also ventured into jazz, musicals and European folk music. www.dorotaszczepanska.com



Photo: Anna J.Franken

Johanna Krödel

After the completion of her first state examination, the contralto Johanna Krödel took a diploma as a singing teacher, completing her vocal training with master courses in French song and early music. Among significant engagements, in 2015 she sang in Handel's *Messiah* in Eastbourne, together with the soprano Evelyn Tubb, under Michael Fields. Her various appearances have included Bach's *Mass in B minor* with Concerto Köln. She was a co-founder of the Hanover Chamber Choir with whom she recorded Glaubenslieder ('Songs of Faith'), which was nominated ECHO Classic Best Choral Recording of the Year in 2010. www.johannakraedel.de



Photo: Werner Kmentitsch

Markus Schäfer

The tenor Markus Schäfer studied singing and church music in Karlsruhe and Düsseldorf with Armand McLane. He was a prizewinner in Berlin and Milan and made his debut 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, collaborating with distinguished conductors, and a number of award-winning recordings. He teaches singing at the Hochschule für Musik und Theater, Hanover. www.tenor-markus-schaefer.de



Photo: Christian Palm

Daniel Ochoa

Baritone Daniel Ochoa had his vocal training in the Gewandhaus Children's and Youth Choir. He has participated in recordings with the Gewandhaus Orchestra and the Thomas Choir, the Stuttgart Chamber Choir and the Munich Bach Choir. He has also collaborated with the Staatskapelle Dresden and the Dresden Philharmonic, the Bach Collegium Stuttgart, the Prague Symphony Orchestra, the Halle Staatskapelle, the Tokyo Telemann Chamber Orchestra, the Berlin Lautten Compagnie and the Leipzig Baroque Orchestra, working with leading conductors. In 2003 Daniel Ochoa won First Prize in the Leipzig Albert Lortzing Competition and in the following year received the award of the Richard Wagner Scholarship Institute. www.daniel-ochoa.de

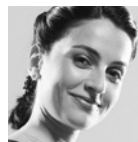


Photo: Andy Frank

Theona Gubba-Chkheidze

Theona Gubba-Chkheidze, the daughter of a violinist and an internationally distinguished theatre director, was born in Georgia. She completed her violin studies with a Distinction at the Hochschule für Musik und Theater, Munich and was awarded a Meisterklasse-Diploma in Modern Violin and a Master's degree in Baroque Violin ('Historically Informed Performance'). She currently performs in concert throughout Europe with groups such as Concerto München, Ensemble Phoenix, Musik Augsburg and Pera Ensemble. She is a co-founder of Concerto de Bassus. As concertmaster of this group and the Simon Mayr Ensemble she has made more than 20 recordings for Naxos.



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 Ziegemeier

Simon Mayr Chorus

The Simon Mayr Chorus was founded by Franz Hauk in 2003, and is committed to delivering excellent performances of works ranging from the 16th to the 21st century. Its membership largely consists of vocal students from the Hochschule für Musik und Theater München, members of the choir of Munich's Bayerische Staatsoper, and trained singers from the Ingolstadt region. The ensemble's vast discography features works by Johann Simon Mayr, Gaetano Donizetti, Ferdinando Paër and Robert Maximilian Helmschrott, including world premiere recordings. Its albums have been released on Naxos.



Photo: Lippe

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) Es-Dur-Messe

Johann Simon Mayrs späte große *Es-Dur-Messe* – von Franz Hauk rekonstruiert – datiert im Wesentlichen von 1843 (*Kyrie, Rahmenteil des Gloria, Credo*). Die zur vollen Darstellung des „ordinarium missae“ erforderlichen Ergänzungen beruhen auf etwa zeitgleichen Einzelsätzen, welche hinsichtlich Sanctus und Agnus Dei durch deren zentrales Es-Dur eine tonartige Geschlossenheit des Zyklus gewährleisten. Solcherart kompilatorische Vervollständigung von Messkompositionen war in Italien seit dem 18. Jahrhundert üblich gewesen, zumal in der Regel nur Kyrie und Gloria in zusammenhängender Vertonung erschienen und für das restliche Ordinarium auch ganz verschiedenartige Einzelstücke herangezogen werden konnten, so dass die Gottesdienstgemeinde insgesamt zumeist eine Art Pasticcio zu hören bekam [vgl. Hochradner, S. 233]. Wiewohl sich nördlich der Alpen im 19. Jahrhundert auf bedeutender Ebene längst der symphonische, stark orchestral aufgeladene Messtypus etabliert hatte, der von vornherein als kompositorischer Gesamtzyklus bestimmt war und zu kontinuierlicher Verknüpfung der Abschnitte innerhalb der Großteile tendierte – so seit dem späten Haydn und nicht zuletzt bei Beethoven, Schubert, Cherubini –, wurde in Italien immer noch das ältere Modell der „messa concertata“ mit seiner ausgeprägten Gliederung in verschiedene Gesangsnummern von Chor und Soli weiter benutzt [vgl. Lodes, S. 272 u. 276]. Dem entspricht größtenteils auch Mayrs *Es-Dur-Messe*.

Die Genese der „messa concertata“ reicht ins 17. Jahrhundert zurück; ein früher Exponent ist bereits in Francesco Cavallis gleichnamigem Werk von 1656 zu erkennen [vgl. Hochradner, S. 189–190, und zum Folgenden ebd., S. 191–193]. Bei Giovanni Battista Bassanis *Messe concertata* op. 18, gedruckt 1698 in Bologna, zeigt sich dann bereits musterhaft das Verhältnis von formalen Rahmenbedingungen und differenzierten Zuschnittsmöglichkeiten dieses Gattungstyps, der an Festtagen seinen festen Platz im Spektrum der gottesdienstlichen Musik gewann und behauptete. Zu seiner gängigen Benennung als Kantaten- oder Nummernmesse bleibt anzumerken, dass im Unterschied zu den säkularen Gesangswerken im Umkreis der italienischen Oper selbstredend jedoch keine Rezitative enthalten sind. Schon bei Bassani zeichnet sich im Übrigen die in der auskomponierten Form musikalisch vorrangige Entfaltung

des Gloria, gegebenenfalls auch gegenüber dem noch textreicheren Credo, deutlich ab.

Eine „Nummernmesse“ mit obligatorisch sektionaler Aufteilung in Chor- und Solosätze ist auch die herausragende *h-Moll-Messe* von Johann Sebastian Bach, dietypischerweise zunächst als Kyrie-Gloria-Zyklus – für den katholischen Hof des Dresdner Landesfürsten – konzipiert war und erst spät vervollständigt wurde. 1749 endgültig vollendet, steht sie in der chronologischen Gattungstradition, bei annähernd je 100 Jahren Abstand, fast genau in der Mitte zwischen Cavalli und dem hier vorgestellten Werk von Mayr. In der zweiten Hälfte des 18. Jahrhunderts repräsentiert vor allem auch Mozarts extraordinäre *c-Moll-Messe* KV 427 von 1782/83, ihrer musikalischen Substanz nach geradezu als Nonplusultra, den höchstmöglichen Stand der „messa concertata“ – bei dieser offenbar aus persönlichem Antrieb verfassten Missa sollemnis musste Mozart keinerlei Rücksicht auf die vielfach üblich gewordenen Zeitbegrenzungen der Messe nehmen. Dennoch bildet diese Komposition, weil im Credo mit dem „Et incarnatus“ endend und auch bei den Folgesätzen unvollständig bleibend, bekanntlich ein Fragment. Andererseits würde die Uraufführung des 26. Oktober 1783 in Salzburg (St. Peter) wiederum auf die gängige italienische Pasticcio-Praxis verweisen, wenn man davon ausgeht, dass die fehlenden Sätze aus anderen musikalischen Beständen ergänzt wurden [vgl. Hochradner, S. 242–243]. Nach den auffälligen Beschränkungen der Kirchenmusik durch die Josephinischen Reformen diesbezüglich war es dann also Joseph Haydn, der zwischen 1796 und 1802 mit seinen sechs einschlägigen Spätwerken (Hob. XII:9–14) die Messkomposition auf jene neue, „symphonische“ Ebene stellte.

Im italienischen Vor- und Umfeld Johann Simon Mayrs sind es Opernkomponisten wie die aus Neapel stammenden Niccolò Zingarelli (1792 Domkapellmeister in Mailand, 1804 päpstlicher Kapellmeister in Rom) und Saverio Mercadante (1833 Kathedraalkapellmeister von Novara) wie auch, in seiner frühen Schaffensphase, der gebürtige Sizilianer Vincenzo Bellini, die kirchenmusikalisch jener vordem gelegten Spur der „messa concertata“ weiter folgten oder, allgemeiner gesprochen, an der Nummernmesse festhielten, wiewohl hier der Orchestersatz ebenfalls zeitgemäße Differenzierungen entwickelte [vgl. Lodes, S. 277]. Als bekannt gewordenes

Werk in diesem Zusammenhang ist indes besonders Rossinis *Messa di Gloria* (d.h. wiederum ein Kyrie-Gloria-Zyklus) von 1820 zu nennen, die in Neapel uraufgeführt wurde. Auch Mayr selbst hat natürlich, in seiner Eigenschaft als Kapellmeister an der Kirche Santa Maria Maggiore in Bergamo, schon vor den 1840-er Jahren eine ganze Reihe von – häufig aber nur in Einzelsätzen überlieferten – Messen komponiert.

Die *Es-Dur-Messe* in der vorliegenden Kompilation gliedert das Gloria in sieben Sektionen: Wie üblich von Chorblöcken umrahmt („Gloria“ / „Cum Sancto Spiritu“), wird die Textfolge von „Et in terra“ bis „Qui sedes“ in solistische Arien für Tenor, Bass und Sopran umgesetzt. Dabei ist die vom Solo-Tenor vorzutragende mittlere Sektion ab „Domine Deus“ in sich dreiteilig angelegt (Allegro, Adagio, Allegretto) und die anschließende Bass-Nummer ab „Qui tollis“ zweiteilig (Andante, Moderato). Dem Sopran fällt solistisch als Letztes allein das „Qui sedes“ zu. Dem charakteristischen vokalen Belcanto sind in den Solonummern auffällige konzertierende Bläserpartien gegenübergestellt. Im Verbund, einzeln oder in Kombination der Instrumente prägen sie – überaus typisch für Mayr – den musikalischen Ausdruck wesentlich mit, wobei schon die instrumentalen Einleitungen der Sätze diesem „stile molto concertante“ weiten Raum gewähren: so beim „Et in terra“ insbesondere der Klarinette, beim „Qui tollis“ dem Fagott, beim „Qui sedes“ der Flöte, schon beim „Gratias“ aber auch dem (ersten) Horn, das sich im „Domine Deus“-Teil außerdem mit der Klarinette mehrfach zu einem Duo verbindet. In der herausragenden Profilierung gerade der Holzbläser hat Mayr das der „messa concertata“ durchaus zugehörige Gattungsmerkmal konzertierender Instrumentalstimmen hier auf eine außergewöhnliche Höhe geführt.

Das Kyrie der *Es-Dur-Messe* vereinigt Vokalsolisten und Chor in der üblichen Dreiteiligkeit, wobei das tonartlich abgehobene „Christe“, ausgehend von G-Dur, gesanglich rein solistisch den beiden Männerstimmen zugewiesen ist. Allerdings wird dieser Mittelteil durch eine modulierende Überleitung vorbereitet, bleibt mittels Modulation in den B-Bereich auch in Reichweite der Rahmentonart und stellt schließlich durch eine harmonische Rückwendung auch wieder den Anschluss nach Es-Dur her. In dieser zusammenhängenden Vertonung steht Mayrs Kyrie dem symphonischen Messtypus deutlich näher als das Gloria, wengleich der Orchestersatz auf doppelte Holzbläserbesetzung verzichtet; vielmehr sorgt aber der

Blechbläserchor mit Trompeten und Pauke samt Posaunen für kirchenmusikalisch solennen Hochglanz.

Wieder weitgehend integriert in die hier wesentlich auf den Chor ausgerichteten Satzabläufe sind die vokalen Solostimmen im Credo. So geht das „Et incarnatus“ des Tenors – mit obligatem Solo ausnahmsweise der Violine – in a-Moll direkt zum chorischen „Crucifixus“ über, das orchestral in blankem C-Dur einsetzt, um über dem Orgelpunkt des Bass-c, quasi neapolitanisch, dissonanzwirksam nach Des-Dur auszubiegen und mittels G-Dominantseptakkord wieder in den reinen C-Klang zurückzukehren. Die je abgesetzten Tremolofiguren der Streicher verkörpern dabei in altgewohnter Manier tonmalerisch den Schrecken des Kreuzesgeschehens. Ebenfalls ganz der musikalisch-bildhaften Vertonungstradition entsprechen die aufsteigenden Tonleitergruppen im „Et resurrexit“-Chor, der den düsteren Moll-Charakter in strahlendem D-Dur ablöst. Als letzter Satz des dritten Ordinarium-Teils folgt das „Et in Spiritum Sanctum“, welches in F-Dur nicht nur tonartlich den Rahmen schließt, sondern überhaupt die Musik des eröffnenden „Credo“-Satzes in angepasster Form wieder aufnimmt; dabei erklingt nun der nahezu archaisch wirkende dreifache vokale „Credo“-Ruf direkt am Anfang. Neu angeschlossen wird noch der traditionsgemäß fugiert einsetzende Schluss „Vitam venturi saeculi – Amen“, der damit den sonst in dieser Messe eher selten anzutreffenden alten Kirchenstil repräsentiert. Einerseits gattungstypisch gemäß der „messa concertata“ ist das Credo mit seinen nur vier abgegrenzten Teilen erheblich kürzer als das viel breiter entfaltete Gloria, andererseits berührt es sich durch die verstärkte Integration der Solopartien auch mit dem außeritalienischen symphonischen Konzept.

Nach dem orchestral seinerseits voll besetzten „Sanctus“-Chor in Es stellt das „Benedictus“ in As-Dur vokal zum ersten Mal das Solistenterzett von Sopran, Tenor und Bass exklusiv in den Mittelpunkt, und zwar korrespondierend mit einem instrumentalen Trio aus Flöte, Klarinette und Horn, während die Streicher begleiten – ein Höhepunkt auf dieser Ebene. Das „Hosanna“ fehlt zwar textlich am Ende des „Sanctus“-Satzes, greift aber in seiner chorischen Disposition auf die Musik des „Pleni sunt coeli“ zurück (6/4-Takt, Allegro), die es nunmehr von As aus sogleich wieder nach Es-Dur zurücklenkt. Somit ergibt sich hier trotz der textlichen Divergenz die gewohnte musikalische Verklammerung. Das Agnus Dei bildet mit Chor und Soli samt beibehaltener instrumentaler Vollbesetzung

in gemäßigter Andante-Bewegung einen repräsentativ-gewichtigen Abschluss dieses eindrucksvollen Messzyklus. Sein tonartlicher Radius bezüglich der einzelnen Sätze erstreckt sich in der vorliegenden Form, von Es-Dur ausgehend, auf der einen Seite also nach As-Dur, auf der anderen freilich bis zum D-Dur des „Et resurrexit“ im Credo, dem in gleicher Richtung im Gloria nicht zufällig schon ein G-Dur – nämlich des „Qui sedes“ – vorausgegangen ist. Die aufeinanderfolgenden Stufen des Quintenzirkels sind demnach mit As-Dur, Es-Dur, B-Dur, F-Dur, a-Moll, G-Dur und D-Dur als partielle tonale Zentren vollständig vertreten. Mit der Rekonstruktion und Wiederaufführung dieser besonderen Messe von Johann Simon Mayr wird

Kyrie

- 1 Kyrie eleison.
- 2 Christe eleison.
- 3 Kyrie eleison.

Gloria

- 4 Gloria in excelsis Deo
- 5 Et in terra pax hominibus bonae voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te.
- 6 Gratias agimus tibi propter magnam gloriam tuam.
- 7 Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite, Jesu Christe, Domine Deus, Agnus Dei, Filius Patris.
- 8 Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram.
- 9 Qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus sanctus, tu solus Dominus, tu solus Altissimus, Jesu Christe.

Musikhörern und Musikhistorikern ein spätes Gipfelwerk in der langen Gattungsgeschichte der „messa concertata“ zugänglich gemacht, das weitere aktuelle Einstudierungen ebenso verdient wie eine noch tiefergehende Erforschung seiner kompositorischen Struktur.

Claus Bockmaier

Literaturbeleg: *Messe und Motette*, hg. v. Horst Leuchtmann / Siegfried Mauser (Handbuch der musikalischen Gattungen, Bd. 9), Laaber 1998 – „Kapitel V: Das 18. Jahrhundert“, von Thomas Hochradner, S. 189ff. / „Kapitel VI: Das 19. Jahrhundert“, von Birgit Lodes, S. 270ff.

Kyrie

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

Gloria

Glory 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.

10 Cum Sancto Spiritu
in gloria Dei Patris.
Amen.

Credo

- 11 Credo in unum Deum, Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. Credo in unum Dominum Jesum Christum, Filium Dei unigenitum. Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero. Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de coelis.
- 12 Et incarnatus est de Spiritu Sancto ex Maria Virgine. Et homo factus est. Crucifixus etiam pro nobis, sub Pontio Pilato passus et sepultus est.
- 13 Et resurrexit tertia die secundum Scripturas. Et ascendit in coelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria, iudicare vivos et mortuos: cuius regni non erit finis. Credo in Spiritum Sanctum, Dominum et vivificantem: qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur et conglorificatur: qui locutus est per Prophetas. Credo in unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptismum, in remissionem peccatorum. Et expecto resurrectionem mortuorum
- 14 Et vitam venturi saeculi. Amen.

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

Credo

I believe in one God, the Father Almighty,
maker of heaven and earth,
of all things visible and invisible.
I believe in one Lord Jesus Christ,
the only-begotten Son of God;
and born of the Father before all ages.
God of Gods, Light of Light,
true God of true God;
begotten, not made;
consubstantial with the Father,
by Whom all things were made;
Who for us men and for our salvation,
came down from heaven,
and became incarnate by the Holy Ghost
of the Virgin Mary,
and was made man.
He was crucified also for us;
suffered under Pontius Pilate and was buried,
And the third day He arose again
according to the Scriptures.
And ascended into heaven,
and sitteth at the right hand of the Father.
And He is to come again, with glory,
to judge both the living and the dead;
Of whose kingdom there shall be no end.
I believe in the Holy Ghost, the Lord and Giver of life,
Who proceedeth from the Father and the Son;
Who, together with the Father and the Son,
is adored and glorified;
Who spoke by the prophets.
I believe in one holy Catholic
and Apostolic Church.
I confess one baptism
for the remission of sins.
And I expect the resurrection of the dead,
And the life of the world to come.
Amen.

Sanctus

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

Benedictus

- 16 Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Agnus Dei

- 17 Agnus Dei, qui tollis peccata mundi:
miserere nobis.
Agnus Dei, qui tollis peccata mundi:
dona nobis pacem.

Sanctus

Holy, holy, holy
Lord God of Sabaoth.
Heaven and earth are full of Thy Glory
Hosanna in the highest.

Benedictus

Blessed is he who cometh in the name of the Lord.
Hosanna in the highest.

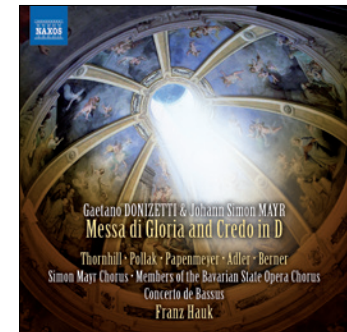
Agnus Dei

Lamb of God, that takest away the sins of the world,
have mercy upon us.
Lamb of God, that takest away the sins of the world,
grant us peace.

Also available



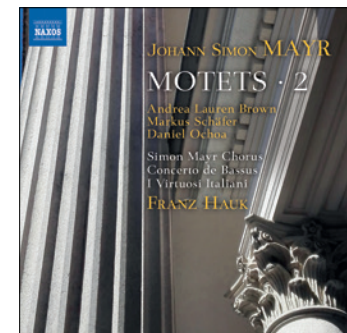
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Mayr's great *Mass in E flat major* is a late work, largely composed in 1843. It conforms to the prevailing Italian *missa concertata* tradition with its clear divisions into distinct vocal numbers, as opposed to the symphonic Mass which held sway north of the Alps. In this reconstruction and musical revival, Mayr's imposing, tonally consonant and expressive setting can be heard in all its grandeur and eloquence. With its striking vocal solos and choruses, and characteristically songlike instrumental roles, Mayr contributed a late pinnacle in the long history of this form of the Mass.



Johann Simon
MAYR
(1763–1845)



Mass in E flat major (1843)

(reconstructed and arranged by Franz Hauk, b. 1955, and Manfred Höbl, b. 1955)

1–3 Kyrie	12:56	15 Sanctus	1:34
4–10 Gloria	53:25	16 Benedictus	2:47
11–14 Credo	12:15	17 Agnus Dei	3:19

WORLD PREMIERE RECORDING

Dorota Szczepańska, Soprano **1 3 4 9 10–17** • **Johanna Krödel, Alto** **1 3 4 10–15 17**

Markus Schäfer, Tenor **1–5 7 10–17** • **Daniel Ochoa, Bass** **1–4 6 8 10–17**

Simon Mayr Chorus **1 3 4 10–15 17**

Concerto de Bassus
Franz Hauk

A detailed tracklist can be found inside the booklet.

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Sponsor: Simon-Mayr-Gesellschaft e.V. • The sung texts and English translations are included in the booklet

and may also be accessed at www.naxos.com/libretti/574057.htm