



DDD

8.573811

Playing Time
61:35

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Booklet notes in English
Kommentar auf Deutsch
Made in Germany

Johann Simon Mayr became one of the most popular opera composers in Europe in the period preceding Rossini, but his younger career in the last decades of the 18th century was largely as a church musician, dividing his time between his native Bergamo and Venice. Often taking the form of small-scale religious operas, his Venetian solo motets were tailor-made for the singers of the day, with notable results, as can be heard in the soaring expressiveness of *Exsurge, anima*, the cavatina-style melodies of *O Deus, quot me circumdant*, and the contrasting atmospheres of fear, dread and serenity in *Qual colpa eterno Dio*.

Johann Simon MAYR

(1763–1845)

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|-------|---|-------|
| 1 | Regina coeli in G major (c. 1795) | 5:21 |
| 2–4 | Exsurge, anima in D major (1793) | 6:37 |
| 5 | Salve Regina in F major (c. 1800) | 4:00 |
| 6–9 | Me miserum, quid hoc in C minor (1799) | 10:19 |
| 10 | Salve Regina in B flat major (c. 1802) | 7:48 |
| 11–14 | O Deus, quot me circumdant in E flat major (1791) | 9:28 |
| 15 | Salve Regina in C major (1798) | 5:32 |
| 16 | Qual colpa eterno Dio in C minor (c. 1795) | 11:56 |

WORLD PREMIERE RECORDINGS

Andrea Lauren Brown, Soprano 11–9, 11–15

Markus Schäfer, Tenor 10, 16

Virgil Mischok, Bass 5

I Virtuosi Italiani (Concertmaster: Alberto Martini)

Franz Hauk



Gefördert von
Margarete Baronin
de Bassus.



Recorded: 23–26 April 2014 in the Asamkirche Maria de Victoria, Ingolstadt, Germany

Producer, engineer and editor: Ulrich Kraus • Booklet notes: Franz Hauk

Cover Photo: Paolo Zeccara (Chiesa di San Giacomo in Rialto, Venice, Italy) • Editions: Franz Hauk and Manfred Höbl

Sponsors: Baronin Margarete de Bassus, Kulturfonds Bayern, Bezirk Oberbayern

The sung texts and English and German translations may be accessed at www.naxos.com/libretti/573811