

Though he was, until the arrival of Rossini, the leading operatic composer of the time, Johann Simon Mayr also wrote a significant body of church music. Marked by clear formal structures and skilful instrumentation, the works on this recording were composed between 1800 and 1830, the majority when Mayr was *maestro di cappella* in Bergamo. There are several settings of Marian antiphons – Latin hymns to the Virgin Mary – as well as settings of sacred poetry. Elements of the writing point to his operatic experience, with rich and varied use of accompanying winds, songlike themes, and a wide vocal range.



Johann Simon
MAYR
(1763–1845)



1	Litaniae Lauretanae in A major (I-BGc 22/1) (c. 1825)	12:18
2	Salve Regina in F major (I-BGc 307/1) (c. 1820)	3:55
3	Salve Regina in F major (I-BGc 307/2) (c. 1810)	7:19
4	O Virgo immaculata (I-BGc 59/8) (c. 1800)	12:35
5	Regina coeli in B flat major (I-BGc 307/8) (c. 1800)	4:22
6	Salve Regina in F major (I-BGc 307/5) (c. 1810)	6:54
7	Salve Regina in B flat major (I-BGc 307/3) (c. 1830)	5:04
8	Laudem volo cantitare in B flat major (I-BGc 59/7) (c. 1820)	13:39
9	Ave Regina coelorum in E flat major (I-BGc 307/10) (c. 1830)	3:13

Andrea Lauren Brown, Soprano 1 3 6 9 • Johanna Krödel, Alto 1 9

Markus Schäfer, Tenor 1 4 5 7 9 • Daniel Ochoa, Bass 1 2 8 9

Simon Mayr Chorus 1

(Choir soloists: Anna Feith, Soprano 2 9; Veronika Sammer 2 9, Alto;

Christoph Rosenbaum, Tenor 9; Niklas Mallmann, Bass 2 9)

Concerto de Bassus (Concertmaster: Theona Gubba-Chkheidze) 1–2 7–9

I Virtuosi Italiani (Concertmaster: Alberto Martini) 3–6

Franz Hauk

Recorded: 23–26 April 2014 3–6, 5–8 June 2017 1 2 7–9 in the Asamkirche Maria de Victoria, Ingolstadt, Germany

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The sung texts and English and German translations may be accessed at www.naxos.com/libretti/573909.htm

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Playing Time
70:29



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