



Johann Simon  
**MAYR**  
Giuseppe  
(Oratorio)

Apffelstaedt • Schäfer • Polhardt • Mallmann • Hoffmann • Zhi  
Simon Mayr Chorus • Concerto de Bassus • Franz Hauk  
WORLD PREMIERE RECORDING



Johann Simon  
**MAYR**

(1763–1845)

**Giuseppe**  
**(‘Joseph’)**

Pasticcio oratorio in three acts (1829) after Étienne-Nicolas Méhul (1763–1817),  
with music by Gaetano Donizetti (1797–1848),

Gioachino Rossini (1792–1868) and Vincenzo Bellini (1801–1835)

Libretto by Alexandre Duval (1767–1842) and Franz Sales Kandler (1792–1831)

Edition by Franz Hauk, Manfred Hössl and Diemut Hauk

First performance: 11 September 1829 at the Teatrino di Rosate, Bergamo

**Benjamino** ..... **Freya Apffelstaedt, Alto**  
**Giuseppe** ..... **Markus Schäfer, Tenor**  
**Utoban** ..... **Philipp Polhardt, Tenor**  
**Simeone** ..... **Niklas Mallmann, Bass**  
**Giacobbe** ..... **Matthias Hoffmann, Bass**  
**Ruben** ..... **Fang Zhi, Tenor**  
**Neftali** ..... **Konstantin Igl, Tenor** 5, **Micha Matthäus, Bass-baritone** 6 7 16

**Simon Mayr Chorus** 1 4–7 9 12 14 16

**Concerto de Bassus**

(on period instruments)

(Theona Gubba-Chkheidze, Concertmaster)

Directed by

**Franz Hauk**

## Act I

### Introduzione

- |   |  |      |
|---|--|------|
| 1 | Coro: Sorgi, propizia Aurora ( <i>Chorus of Giuseppe's Followers and Pages</i> ) | 2:38 |
| 2 | Recitativo: Tacete, oh Dio! – Aria: Oh! terre paterne ( <i>Giuseppe</i> )        | 8:00 |
| 3 | Cavatina: Ah! come appien risponde ( <i>Utoban</i> )                             | 3:47 |
| 4 | Aria con coro: Simeone, Fratello ( <i>Brothers, Simeone</i> )                    | 7:58 |

### Scene 1

- |   |   |      |
|---|---|------|
| 5 | Aria: Prole d'un padre misero ( <i>Ruben, Giuseppe, Utoban, Neftali, Chorus</i> ) | 2:48 |
|---|---|------|

### Finale

- |   |  |      |
|---|--|------|
| 6 | Ah! Mi fa quel volto orror – Coro: Onor a sì grande Signor<br>( <i>Giuseppe, Utoban, Ruben, Neftali, Simeone, People</i> ) | 4:44 |
| 7 | Scena: Ah, mi s'empie l'anima ( <i>Giuseppe, Simeone, People, Ruben, Neftali, Utoban</i> )                                 | 2:20 |

## Act II

### Scene 2

- |   |  |      |
|---|--|------|
| 8 | Recitativo: In dolce sonno immersi – Duetto: Ahimè! Mortal perverso ( <i>Simeone, Giuseppe</i> ) | 8:47 |
|---|--|------|

### Scene 4

- |   |  |      |
|---|--|------|
| 9 | Cantica: Dio d'Israel ( <i>Chorus of Hebrews, Giuseppe</i> ) | 2:20 |
|---|--|------|

### Scene 5

- |    |  |      |
|----|--|------|
| 10 | Aria ossia Romanza: Allor che fiera morte ( <i>Benjamino</i> ) | 5:18 |
|----|--|------|

### Scene 6

- |    |  |      |
|----|--|------|
| 11 | Ch'è questo? – Terzetto e sortita: Un suono festoso ( <i>Benjamino, Giuseppe, Giacobbe</i> ) | 8:15 |
|----|--|------|

### Finale

- |    |  |      |
|----|--|------|
| 12 | Oh figlio! Oh Giuseppe – Recitativo: Più resistere non so – Aria: Venite, sì venite – Coro: Esempio de' Monarchi –<br>Terzetto: Grazie, gran Dio d'Abramo – Coro: Esempio de' Monarchi<br>( <i>Giacobbe, Giuseppe, Benjamino, Utoban, Chorus</i> ) | 9:09 |
|----|--|------|

## Act III

- |    |   |      |
|----|---|------|
| 13 | Marcia  | 1:36 |
| 14 | Coro cantico: Della tua Gloria ( <i>Chorus, Women, Men, Giuseppe, Giacobbe, Benjamino, Brothers</i> ) | 5:06 |
| 15 | Duetto: O dolce mio sostegno ( <i>Giacobbe, Benjamino</i> )   | 4:10 |

### Finale

- |    |   |      |
|----|---|------|
| 16 | Recitativo: O cielo! quella voce! – Sestetto: L'incontro inaspettato – Recitativo e coro: Accorrete al mio sen<br>( <i>Giacobbe, Giuseppe, Ruben, Simeone, Benjamino, Neftali, Chorus</i> ) | 9:19 |
|----|---|------|

## Johann Simon Mayr (1763–1845)

### Giuseppe

Giovanni Simone Mayr wrote the oratorio *Giuseppe* ('Joseph') in 1829 for the end-of-year academy at the Lezioni Caritatevoli, his school of music in Bergamo. At these graduation concerts, the institute's students were able to demonstrate their abilities in front of a wide audience. *Giuseppe* continues the tradition of other dramatic works for students at the school: *La prova dell'accademia finale* (1810), *Il piccolo compositore di Musica* (1811), *La fantasia riscaldata* (1816), *I piccoli virtuosi ambulanti* (1819), *Un buon cor fa perdonare delle inconsideranze* (1820). The first concert in 1808 featured parts of *Sisara*, an oratorio Mayr had written for Venice in 1793. For some of the works, Mayr also wrote the texts.<sup>1</sup>

*Giuseppe* was first performed on 11 September 1829 at the Teatrino di Rosate, a venue in Bergamo that had opened in 1824 and offered seating for around 600. It was demolished in 1845. According to the report in the local paper, the performance was attended by local bigwigs including the mayors, members of the municipal board for poverty relief that oversaw the Lezioni Caritatevoli, and a provincial official. The reporter indicates that several pupils had already reached an advanced level, and it is indeed the case that some left the school soon after and embarked on successful singing careers. Bartolomeo Mignani made his debut at the theatre in Rimini during the Carnival season of 1830–31. Giovanni Battista Milesi made a successful debut as *primo tenore* in Padua during the Carnival of 1830–31 and guested at the Teatro Riccardi in Bergamo in 1852. Carlo Mazzoleni was employed as the *secondo basso solista* ('second bass soloist') at the Basilica di Santa Maria Maggiore from 1832. On Mayr's recommendation Francesco Pezzoli received a grant to continue his studies at the Conservatorio di Milano. In 1856 he became *maestro di cappella* in Monza. He also made a name for himself as a composer.

Mayr's inspiration for *Giuseppe* was a Biblical opera that was popular at the time: Étienne-Nicolas Méhul's *Joseph*, to a libretto by Alexandre Duval. It had premiered at the Opéra Comique in Paris on 17 February 1807 and had spoken prose dialogue. Mayr basically follows this scheme in his arrangement, a so-called pasticcio. We can assume there was a staged performance of Méhul's *Joseph* in Bergamo. The opera wasn't all that successful in Paris to start with, but it made up for it in Germany. Carl Maria von Weber made his conducting debut with it in Dresden in 1817. There was a private performance of it in 1823, then one at the Conservatorio di Milano in 1825, based on an Italian version of the libretto prepared by Franz Sales Kandler, an Austrian functionary and musicologist who was also in close contact with Simon Mayr.

In Bergamo's Biblioteca civica there is an autograph score of *Giuseppe* (I-BGc Mayr 128), which needs partial supplementation with the seemingly complete performing material. A handwritten autograph libretto has been appended to the score with a note, presumably written by someone involved in the performance: 'Giuseppe, dr[amma] in 3 atti. Prosa e Musica da diversi compositori'. The libretto contains the words of the music numbers and, separately, the text for the spoken parts.

Our account largely follows Anja Morgenstern's book *Die Oratorien von Simon Mayr (1763–1845). Studien zur Biographik, Quellen und Rezeption* (Munich 2007), pp.204ff., supplemented by my own research.

Méhul's opera *Joseph* is defined by prayers and hymns, while the arias in it are rather unassuming. Mayr, on the other hand, has also woven in solo numbers:

In all, Mayr has added four solo numbers, a duet, two trios and two choruses to his source. Taking into account the reason for a work such as this – performance in the music students' end-of-year concert – from a musical perspective *Giuseppe* now offers everything we might expect of an Italian opera: grand *scenas* such as an introduction and sortita, finales, and above all, grand arias and duets in the *solita forma* [customary form], a cavatina, a romance, a duettino, an aria finale with chorus.

*Morgenstern, p. 212*

In *Giuseppe*, Mayr repeatedly references popular melodies by prominent contemporaries. His templates in Act I come from the *azione pastorale melodrammatica I voti de' sudditi* by his pupil Gaetano Donizetti, which had first been performed at the Teatro San Carlo in Naples in 1825 (No. 1 in the score). Mayr adapted two arias by Gioachino Rossini, from his opera *Mosè* – the famous *Preghiera* (Score No. 4) and the *sestetto* (Score No. 14b). In Act II, Mayr follows Méhul in several numbers (Score Nos. 7 and 9–10c). In Finale III he quotes from his own oratorio *Atalia* (Score Nos. 11–13). In the aria finale (Score No. 14c) he borrows a section from Vincenzo Bellini's opera *Bianca e Fernando*. It is not impossible that further sources might be identified.

## Synopsis

The oratorio comprises three acts. The libretto is based on the episode from the Old Testament story of Joseph that was often set to music in the 18th century (Genesis 37–50). Joseph's father Jacob had twelve sons, the youngest two, Joseph and Benjamin, being born to his wife Rachel. Joseph's brothers sold him into slavery in Egypt, where he gained the favour of the ruling pharaoh, ultimately becoming his minister.

Along with Joseph ('Giuseppe'), the dramatis personae comprise his brothers Simeon ('Simeone'), Ruben, Naphtali ('Neftali') and Benjamin ('Benjamino', the youngest); their father Jacob ('Giacobbe'); and a confidant of Joseph named Utoban.

## Act I

Joseph, who goes by the name of Cleophas, is living in Egypt as its governor. He is loved by the people because his foresight has prevented the country falling prey to famine. The chorus greets him joyfully. He relates his own fortunes to his confidant Utoban <sup>1</sup> <sup>2</sup>. Utoban praises Cleophas's benevolence in not seeking to avenge himself on his brothers <sup>3</sup>. A group of strangers (Joseph's brothers) are announced. They want to speak to Cleophas. Simeon is deeply sorry for the way he treated his brother and sees this as the reason for his own personal difficulties <sup>4</sup>. All the newcomers are hoping to receive help in response to their need <sup>5</sup>. In the finale to Act I Joseph grants the newcomers asylum. He recognises all of them but doesn't reveal his own identity <sup>6</sup> <sup>7</sup>.

## Act II

Joseph and Simeon meet. Simeon is tormented by feelings of guilt. Joseph asks him to confide in him <sup>8</sup>. Joseph then arrives outside his father's tent. From within he can hear a morning prayer to the God of Israel to end their privations <sup>9</sup>. Joseph, alias Cleophas, listens to the ensuing romance, in which Benjamin sings of his father's fate and that of his son Joseph <sup>10</sup>. Joseph learns that his father Jacob, who is now blind, has come too, with his youngest son, Benjamin, as his constant companion. When Joseph sees his sleeping father, he can't hide his tears. Their ensuing interview leads, at length, into a trio <sup>11</sup>. Jacob then goes on to describe his dream: Benjamin too had been taken from him and he, Jacob, had been helped in his despair by a stranger. He'd recognised the stranger as his lost son. Although Utoban urges Joseph to leave, Joseph can't tear himself away from his father. He asks his father and Benjamin to accompany him to the festivities. The act concludes with the Egyptians celebrating the man who has saved them <sup>12</sup>.

## Act III

The festivities begin. The strains of a march can be heard <sup>13</sup>. This is followed by a hymn of praise <sup>14</sup>. Meanwhile Jacob curses his sons, saying they're responsible for him losing his beloved Joseph. He finds comfort in a duet with Benjamin <sup>15</sup>.

*Utoban informs Joseph that several of his opponents are planning to bring a charge before Pharaoh accusing Joseph of abusing the hospitality Pharaoh extends to foreigners. Joseph hurries to Pharaoh to state the truth.*

Benjamin soothes his father Jacob and speaks up for the sons whom he has rejected. When the brothers show remorse, Joseph reveals himself to them. They all celebrate their joy at being reconciled with one another. Pharaoh offers Joseph's family a home. Together they thank God for the kindness they have received <sup>16</sup>.

**Franz Hauk**

*English translation: Susan Baxter*

*The italicised text in the synopsis references spoken dialogue not included on this recording. An Italian transcript of this dialogue and a German translation may be accessed at [www.naxos.com/libretti/574710.htm](http://www.naxos.com/libretti/574710.htm)*

<sup>1</sup> Morgenstern, Anja: *Die Oratorien von Simon Mayr (1763–1845). Studien zur Biographik, Quellen und Rezeption* (Musikverlag Katzbichler, Munich–Salzburg, 2007), p. 204

## Johann Simon Mayr (1763–1845)

### Giuseppe

1829 komponierte Mayr das Oratorium *Giuseppe* für die Abschlußakademie an seiner Musikschule Lezione Caritatevoli in Bergamo, bei der Studenten des Instituts ihre Fähigkeiten vor einem breiten Publikum präsentieren konnten. *Giuseppe* steht in der Tradition weiterer dramatischer Werke für die Studierenden des Bergamasker Instituts: *La prova dell' accademia finale* (1810), *Il piccolo compositore di Musica* (1811), *La fantasia riscaldata* (1816), *I piccolo virtuosi ambulanti* (1819), *Un buon cor fa perdonare delle inconsiderenze* (1820). Bei der ersten Accademia finale im Jahr 1808 erklangen Teile aus dem venezianischen Oratorium *Sisara*. Zu einigen dieser Stücke verfasste Mayr auch selbst die Texte (Morgenstern 204).<sup>1</sup>

*Giuseppe* erklang erstmals am 11. September 1829 im Teatrino di Rosate, eine 1824 eröffnete Spielstätte in Bergamo, die Platz für etwa 600 Besucher bot und die bereits 1845 wieder abgerissen wurde. Die Aufführung wurde, wie im lokalen Blatt berichtet wird, von hochgestellten Persönlichkeiten der Stadt besucht, unter anderem von den Bürgermeister, von Mitgliedern der Armutsbehörde, der die Lezioni unterstanden und von einem Beamten der Provinz. Der Berichtersteller weist darauf hin, dass einige Schüler bereits ein fortgeschrittenes Ausbildungsniveau erreicht haben. Tatsächlich verließen einige von ihnen kurz danach die Schule und begannen erfolgreiche Sängerkarrieren: Bartolomeo Mignani debütierte in der Karnevalssaison 1830/31 am Theater in Rimini. Giovanni Battista Milesi gab ein erfolgreiches Debut als Primo Tenore im Karneval 1830/31 in Padua, in Bergamo gastierte er 1852 am Teatro Riccardi. Carlo Mazzoleni wirkte ab 1832 an der Basilika S. Maria Maggiore als Secondo Basso Solista. Francesco Pezzoli erhielt durch die Fürsprache Mayrs ein Stipendium, um am Mailänder Konservatorium weiter zu studieren. 1856 wurde er Maestro di Cappella in Monza, er trat auch als Komponist hervor.

Anregungen zu diesem Werk erhielt Mayr von der damals populären biblischen Oper *Joseph*, ein Meisterwerk von Étienne-Nicolas Méhul (1763–1817), das auf einem Libretto von Duval basiert und das am 17. Februar 1807 in der Pariser Opéra Comique uraufgeführt wurde. Die Prosodialoge wurden gesprochen. Mayr folgt in seinem Arrangement, einem sogenannten Pasticcio, grundsätzlich dieser Anlage. Von einer szenischen Darstellung in Bergamo ist auszugehen. In Paris hatte das Werk zunächst wenig Erfolg, umso mehr in Deutschland: 1817 debütierte damit Carl Maria von Weber in Dresden als Dirigent. 1823 erklang das Werk bei einer privaten Aufführung, 1825 dann am Conservatorio di Musica in Mailand. Zugrunde lag eine italienische Version des Libretto, die Franz Sales Kandler besorgt hatte. Kandler, ein österreichischer Beamter und Musikwissenschaftler, stand auch mit Simon Mayr in engem Kontakt.

In der Biblioteca civica in Bergamo ist eine autographe Partitur vorhanden (I-BGc Mayr 128), die teilweise durch das anscheinend komplette Aufführungsmaterial zu ergänzen ist. Der Partitur beigelegt ist ein autographes handschriftliches Libretto samt der Notiz wohl eines Beteiligten im Umfeld der Aufführung: „Giuseppe, dr[amma] in 3 atti. Prosa e Musica da diversi compositori“. Das Libretto enthält die Texte der musikalischen Nummern und, separat, die Texte der gesprochenen Partien.

Unsere Darstellung folgt im Wesentlichen der Arbeit von Anja Morgenstern, *Die Oratorien von Simon Mayr (1763–1845). Studien zur Biographik, Quellen und Rezeption*, München 2007, S. 204ff., ergänzt um eigene Forschungen.

Gebete und Hymnen bestimmen die Oper *Joseph* von Méhul, dagegen fallen dort die Arien eher schlicht aus. Mayr hat hingegen zusätzlich Solonummern in den Ablauf eingeflochten: „Insgesamt hat Mayr der Vorlage vier Solonummern, ein Duett, zwei Terzette und zwei Chöre hinzugefügt. Betrachtet man den Anlaß eines solchen Werks – die Aufführung innerhalb eines Jahresabschlußkonzertes der Musikschüler – bietet *Giuseppe* aus musikalischer Sicht nun alles, was man von einem italienischen musikalischen Drama der Zeit erwarten darf: große Szenen wie eine Introduction mit Sortita, Finali, vor allem aber große Arien und Duette in der *solita forma*, eine Cavatine, eine Romanze, ein Duettino, eine Aria finale mit Chor.“ (Morgenstern, S. 212). Mayr spielt im GIUSEPPE immer wieder auf populäre Melodien seiner prominenten Zeitgenossen an:

Im ersten Akt stammen die Vorlagen aus der Azione pastorale melodrammatica *I voti de' sudditi* des Mayr-Schülers Gaetano Donizetti, sie erklang erstmals 1825 im Teatro S. Carlo zu Neapel (Partitur Nr. 1). Von Gioachino Rossini hat Mayr zwei Arien aus dessen Oper *Mosè* bearbeitet, die berühmte Preghiera (Partitur Nr. 4) und das Sestetto (Partitur Nr. 14b). Méhul folgt Mayr bei einigen Nummern im zweiten Akt (Partitur Nr. 7, 9–10c). Im Finale III zitiert Mayr aus seinem eigenen Oratorium *Atalia* (Partitur Nr. 11–13). In der Arie finale (Partitur Nr. 14c) übernimmt Mayr eine Partie aus der Oper *Bianca e Fernano* von Vincenzo Bellini. Weitere Identifizierungen sind nicht ausgeschlossen.

## Inhalt des Werks

Das Werk umfaßt drei Akte. Das Libretto beruht auf der im 18. Jahrhundert oft vertonten Episode der Joseph-Geschichte im Alten Testament Gen. 37-50: Vater Jakob hatte zwölf Söhne. Die Jüngsten wurden von seiner Frau Rachel geboren, Joseph und Benjamin. Seine Brüder hatten Joseph als Sklaven nach Ägypten verkauft. Dort erwarb er bald die Gunst des regierenden Pharaos und wurde schließlich dessen Minister.

Zu den handelnden Personen zählen neben Joseph die Brüder Simeon, Ruben, Nephtali, Benjamin (der Jüngste), Vater Jakob sowie ein Vertrauter Josephs, Utoban.

## Erster Akt

Joseph – Giuseppe – lebt als Statthalter in Ägypten unter dem Namen Cléophas. Er ist im Volk beliebt, weil er durch Weitsicht das Land vor einer Hungersnot bewahrte. Vom Chor wird er freudig begrüßt. Seinem Vertrauten Utoban schildert er sein persönliches Schicksal <sup>1</sup> <sup>2</sup>. Utoban rühmt Cléophas' Güte, die auf Rache an den Brüdern verzichtet <sup>3</sup>. Fremde – die Brüder – kündigen sich an und wollen Cléophas sprechen. Simeon bereut sein Handeln am Bruder zutiefst, er sieht darin die Ursache eigener Schwierigkeiten <sup>4</sup>. Alle Ankömmlinge hoffen auf Hilfe in ihren persönlichen Nöten <sup>5</sup>. Im Finale des ersten Aktes gewährt Joseph den Ankömmlingen Asyl. Er erkennt alle Protagonisten wieder, gibt aber die eigene Identität noch nicht preis <sup>6</sup> <sup>7</sup>.

## Zweiter Akt

Joseph und Simeon begegnen sich. Simeon plagt Schuldgefühle. Joseph bittet ihn, sich ihm anzuvertrauen <sup>8</sup>. Dann kommt Joseph ans Zelt seines Vaters. Er vernimmt aus dem Inneren ein Morgengebet zum Gott Israels, ihre Not zu beenden <sup>9</sup>. Joseph – alias Cléofas – lauscht der folgenden Romanze: Benjamin singt vom Schicksal des Vaters und des Sohnes Joseph <sup>10</sup>. Beim Anblick des schlafenden Vaters kann Joseph seine Tränen nicht verbergen. Der anschließende Dialog der beiden mündet schließlich in ein Terzett. Im folgenden Dialog erfährt Joseph, dass auch sein mittlerweile erblindeter Vater Jakob angekommen sei, stets begleitet von Benjamin, dem jüngsten Sohn <sup>11</sup>. Jakob schildert anschließend seinen Traum: Auch Benjamin sei ihm genommen worden und er, Jakob, habe in seiner Verzweiflung von einem Fremden Hilfe erfahren. Im Fremden erkenne er seinen verlorenen Sohn. Obgleich ihn Utoban auffordert, sich zu entfernen, kann sich Joseph nicht von seinem Vater trennen. Joseph bittet seinen Vater und Benjamin, ihn zum Fest zu begleiten. Abschließend preisen die Ägypter ihren Retter <sup>12</sup>.

## Dritter Akt

Das Fest beginnt. Eine Marcia erklingt <sup>13</sup>, ein Lobpreis folgt <sup>14</sup>. Jakob verflucht unterdessen seine Söhne, sie seien verantwortlich, dass er den geliebten Joseph verloren habe. Im Duett mit Benjamin findet er Trost <sup>15</sup>.

*Da vermeldet Utoban, einige Widersacher würden Joseph beim Pharaos anklagen, Joseph mißbrauche dessen an Fremden geübte Gastfreundschaft. Joseph eilt zum Pharaos, um die Wahrheit darzulegen.*

Benjamin besänftigt seinen Vater Jakob und setzt sich für die verstoßenen Söhne ein. Als die Brüder Reue zeigen, gibt sich Joseph zu erkennen. Alle feiern die glückliche Versöhnung. Der Pharaos bietet Josephs Familie eine Heimat an. Gemeinsam danken sie Gott für die empfangene Güte <sup>16</sup>.

**Franz Hauk**

*Die Synopsis berücksichtigt nur die gesungenen Partien der Partitur. Die bei der Aufführung seinerzeit wohl gesprochenen Partien des Librettos finden sich: [www.naxos.com/libretti/574710.htm](http://www.naxos.com/libretti/574710.htm)*

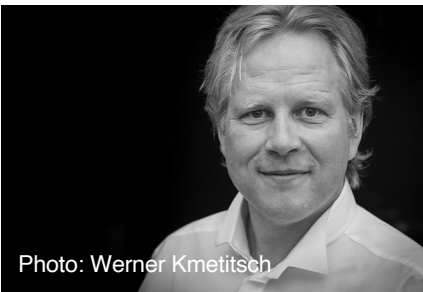
<sup>1</sup> Morgenstern, Anja: *Die Oratorien von Simon Mayr (1763–1845). Studien zur Biographik, Quellen und Rezeption* (Musikverlag Katznbichler, Munich–Salzburg, 2007), S. 204

## Freya Apffelstaedt



Cape Town-born alto Freya Apffelstaedt studied in Munich with Lars Woldt and Daniela Sindram, and has won prizes at numerous competitions including the Bundeswettbewerb Gesang Berlin and the DEBUT International Classical Singing Competition. After two years at the International Opera Studio at the Opernhaus Zürich she now freelances, and is very active internationally in both the opera and concert repertoire. Engagements have taken her to the Salzburg Festival and the Munich Biennale for New Music Theatre, and she has also performed at the Tonhalle Zürich, Prinzregententheater in Munich, Gran Teatre del Liceu in Barcelona and the Konzerthaus Berlin. [www.freyaapffelstaedt.com](http://www.freyaapffelstaedt.com)

## Markus Schäfer



Tenor Markus Schäfer studied singing and church music in Karlsruhe and Düsseldorf with Armand McLane. He was a prize-winner at the Regional Singing Competition Berlin and in the Caruso Competition Milan. Guest engagements and concert tours have seen him collaborate with orchestras, opera houses and festivals of the highest distinction, and he has performed with conductors including René Jacobs, Sigiswald Kuijken, Paul McCreesh, Nikolaus Harnoncourt, Frans Brüggen, Michael Gielen, Stefan Soltész, Kent Nagano, Jos van Immerseel, Jun Märkl and Pierre Cao. His recordings have brought acclaim, including a GRAMMY Award for his performance in Bach's *St Matthew Passion* with Harnoncourt. [www.tenor-markus-schaefer.de](http://www.tenor-markus-schaefer.de)

## Philipp Polhardt



Philipp Polhardt was born in Dresden in 1990 and received his early training as a member of the Dresden Kreuzchor from 2000. Concert tours took him throughout Germany and to South America, Japan and South Korea. His first experience as an opera soloist was as First Boy in *Die Zauberflöte* at the Komische Oper and Deutsche Oper in Berlin from 2002 to 2004. He won Second Prize in the Jugend Musiziert Competition and studied singing at the Felix Mendelssohn-Bartholdy Hochschule für Musik und Theater where he was a student of Roland Schubert. He completed his master's degree at the Hochschule für Musik und Theater Hannover with Markus Schäfer.

## Niklas Mallmann



Prizewinning bass-baritone Niklas Mallmann began his career in the Tolz Boys' Choir, appearing in various opera houses with distinguished conductors such as Claudio Abbado, Sigiswald Kuijken and James Levine. He later sang with the Men's Choir of the Tolz Boys' Choir, including as a soloist, and studied at the Hochschule für Musik und Theater München. He has performed at the Gärtnerplatztheater and the Bayerische Staatsoper, and appeared in concerts with various orchestras. Performances also include opening the Lucerne Festival concert with Dvořák's *Biblical Songs*, and his debut as Papageno at the 2016 Rota das Artes Festival, Lisbon.

[www.niklasmallmann.net](http://www.niklasmallmann.net)

## Matthias Hoffmann



Austrian bass-baritone Matthias Hoffmann was born in Tyrol in 1991, and gained his first musical experiences as a soloist with the Innsbrucker Capellknaben under Howard Arman. After his studies at the University of Music and Performing Arts, Vienna with Karlheinz Hanser and Florian Boesch, his professional career began in Cologne, where he has been a member of the Cologne Opera since 2017. Opera performances include roles in productions such as *Le nozze di Figaro*, *Don Giovanni*, *Die Zauberflöte*, *La Bohème*, and *The Cunning little Vixen*. He has also performed a vast selection of oratorios, Masses and songs, cantatas, and works such as Bach's *Christmas Oratorio* and *St Matthew Passion*, Beethoven's *Symphony No. 9*, Haydn's *The Creation* and *The Seasons*, Handel's *Messiah* and *Dettingen Te Deum*, Schubert Masses and songs including *Schwanengesang* and *Winterreise*, Schumann's *Liederkreis, Op. 39* and Vaughan Williams' *Songs of Travel*.

## 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.

## Konstantin Igl



Tenor Konstantin Igl studied at the Mozarteum University Salzburg. In addition to his concert performances, primarily of Bach's music, he regularly appears on the opera stage. He has been part of the musical theatre ensemble at the Theater Regensburg since the 2024/25 season, where he has appeared as Goro (*Madama Butterfly*) and Léon (John Corigliano's *The Ghosts of Versailles*), among others. In 2024, he made his debut as Mozart in Rimsky-Korsakov's *Mozart and Salieri* at the Mozart Week in Salzburg, appeared in *Ariadne auf Naxos* at the Richard Strauss Days in Garmisch-Partenkirchen, and was a member of the Young Singers Project at the Salzburg Festival. [www.konstantin-igl.de](http://www.konstantin-igl.de)

## Micha Matthäus



German bass-baritone Micha Matthäus is currently studying with Lars Woldt at the Hochschule für Musik und Theater München, having previously trained with KS Andreas Schmidt and Hartmut Elbert. As a concert singer, Matthäus works closely with Johanna Soller, and participated in the premiere recording of Johann Ludwig Bach's cantatas with Capella Sollertia. He is also active on the opera stage, having performed in *Semele* with the LauschWerk ensemble at the Bayerische Staatsoper, and Du Yun's *Angel's Bone* at the Staatstheater Augsburg. A member of the Bavarian Singing Academy from 2018 to 2020, he is a recipient of the Deutschlandstipendium, Yehudi Menuhin Live Music Now and Richard Wagner Foundation scholarships. [www.michamatthaeus.de](http://www.michamatthaeus.de)

## Simon Mayr Chorus



The Simon Mayr Chorus, joined on this recording by members of the Bavarian State Opera Chorus, was founded by Franz Hauk in 2003, and is committed to delivering excellent performances of works ranging from the 16th to the 21st centuries. Its membership largely consists of vocal students from the Hochschule für Musik und Theater München, members of the choir of Munich's Bavarian State Opera, and trained singers from the Ingolstadt region. The ensemble's vast discography features works by Mayr, Donizetti, Paër and Robert Helmschrott, including world premiere recordings. Its albums have been released on Naxos. [www.simon-mayr-chor.de](http://www.simon-mayr-chor.de)

## 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. It was founded in 2014 by violinist Theona Gubba-Chkheidze together with organist and conductor Franz Hauk. 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.

## 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. From 1982 to 2021 he 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 including several premieres of works by Johann Simon Mayr. Since October 2002 he has taught in the historical performance and church music department of the Hochschule für Musik und Theater München.

*Giuseppe* was composed by Mayr in 1829 for graduation concerts at the academy of music in Bergamo over which he presided. His inspiration was a Biblical opera that had won great popularity, Méhul's *Joseph*, which had premiered in Paris in 1807, featuring prayers, hymns and unassuming arias. Mayr, however, drew on a much wider musical canvas to include grand arias, duets, a cavatina and a final chorus. He also repeatedly references popular melodies by his contemporaries Donizetti, Rossini and Bellini as befits a pasticcio oratorio.

Johann Simon  
**MAYR**  
(1763–1845)



## **Giuseppe**

**Pasticcio oratorio in three acts (1829)**

**Libretto by Alexandre Duval (1767–1842) and Franz Sales Kandler (1792–1831)**

**Benjamino** ..... Freya Apffelstaedt, Alto  
**Giuseppe** ..... Markus Schäfer, Tenor  
**Utoban** ..... Philipp Polhardt, Tenor  
**Simeone** ..... Niklas Mallmann, Bass  
**Giacobbe** ..... Matthias Hoffmann, Bass  
**Ruben** ..... Fang Zhi, Tenor  
**Neftali** ..... Konstantin Igl, Tenor [5], Micha Matthäus, Bass-baritone [6] [7] [16]

**Simon Mayr Chorus • Concerto de Bassus**

**Franz Hauk, Director**

**WORLD PREMIERE RECORDING**

**[1]–[7] Act I    32:15    [8]–[12] Act II    33:49    [13]–[16] Act III    20:11**

A detailed track list can be found inside the booklet

The Italian libretto and a German translation can be accessed at [www.naxos.com/libretti/574710.htm](http://www.naxos.com/libretti/574710.htm)

Recorded: 4–8 September 2024 at the Kirche Maria de Victoria, Ingolstadt, Germany

Producer and engineer: Sebastian Riederer • Editors: Sebastian Riederer, Robert Schneider • Booklet notes: Franz Hauk

Event management: Michaela Mirlach • Sponsored by the Simon Mayr Chorus

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