

The Naxos logo, featuring the word "NAXOS" in white capital letters on a blue rectangular background, with a stylized architectural frieze above the text.

NAXOS

A close-up photograph of a weathered, patinated bronze statue of a woman, likely the Virgin Mary, with her head tilted back and her right hand raised to her forehead in a gesture of grief or distress. The statue's surface is covered in a mottled green and brown patina.

Johann Simon MAYR  
**MISERERE**

LITANIAE LAURETANAE

Andrea Lauren Brown • Jaewon Yun  
Theresa Holzhauser • Markus Schäfer  
Robert Sellier • Jens Hamann • Virgil Mischok

Members of the Bavarian State Opera Chorus  
Simon Mayr Chorus • Concerto de Bassus • I Virtuosi Italiani

**Franz Hauk**

WORLD PREMIERE RECORDINGS

Johann Simon  
**MAYR**  
(1763–1845)

	<b>Miserere in G minor</b> for soloists, chorus and orchestra *	<b>46:44</b>
1	I. Miserere mei Deus	4:20
2	II. Amplius lava me, Deus	5:40
3	III. Tibi soli peccavi	5:36
4	IV. Asperges me	3:05
5	V. Averte faciem	7:13
6	VI. Docebo	4:57
7	VII. Domine, labia mea	3:27
8	VIII. Sacrificium Deo	3:31
9	IX. Benigne fac	5:08
10	X. Tunc acceptabis	3:47
11	<b>Litaniae Lauretanae in G minor</b> for soloists, chorus and orchestra **	<b>11:01</b>

**WORLD PREMIERE RECORDINGS**

**Andrea Lauren Brown, Soprano**“, **Jaewon Yun, Soprano** \*  
**Theresa Holzhauser, Alto** • **Markus Schäfer, Tenor**“, **Robert Sellier, Tenor** \*  
**Jens Hamann, Bass**\*, **Virgil Mischok, Bass** \*\*  
**Simon Mayr Chorus** • **Members of the Bavarian State Opera Chorus**  
**Concerto de Bassus** \* (Concertmaster: Theona Gubba-Chkheidze)  
**I Virtuosi Italiani** \*\* (Concertmaster: Alberto Martini)  
**Franz Hauk**

**Johann Simon Mayr (1763–1845)**  
**Miserere in G minor • Litaniae Lauretanae in G minor**

The oldest exegesis of Psalm 51 (which is attributed to King David) is probably that by Augustine of Hippo in his *Enarrationes in Psalmos*. According to him, the Psalm constitutes an example for *all* Christians: the righteous are warned, while to those who have already fallen, it is an invitation to wipe out their sin. In Martin Luther's teaching Psalm 51 is central. He repeatedly refers to it in his *Dictata super Psalterium*, enjoining a knowledge of self and of God. Individual verses of Psalm 51 are quoted in the opening sentences of Matins (v.17) and in the *Asperges me* (vv.9 and 1).

Contrary to Roman practice, Naples established a Miserere tradition with orchestral accompaniment, which was followed, for example, by Giovanni Paisiello in his *Miserere in D minor* (1794), or in Venice by Johann Adolf Hasse and Ferdinando Bertoni in their Misereres in C minor (c. 1730 and 1802 respectively; Bertoni's *Miserere* was composed for the pupils of the Ospedale dei Mendicanti and published at about this time). In the 19th century, the Miserere only crops up in Italy, with examples furnished by Gaetano Donizetti (1843) and Saverio Mercadante (1856). In Mayr's library there are *Miserere con strumenti* by Ferdinando Bertoni, Niccolò Jomelli, Benedetto Marcello, Johann Gottlieb Naumann, Giovanni Battista Pergolesi and the Abbé Vogler, among others.

In the liturgy of Holy Week, Psalm 51 is sung without the concluding doxology. Given that it is not included in Mayr's setting, his *Miserere* may have been performed during Holy Week, but there is as yet no definite proof. Performances of this type were similar in character to concerts. In Venice the concertante Misereres with orchestral accompaniment were often preceded by an oratorio or a cantata.

Mayr wrote a considerable number of Miserere settings, though as a rule they only encompass the opening and concluding sections. Other movements belonging to the Miserere have to be added as *versetti volanti* ('detached versets'). The *Miserere in G minor* is unique in offering a complete setting of the Psalm, in its original configuration.

Mayr notes '1803' in the top right-hand corner of the score's cover – probably a reference to the first performance in Bergamo. While in Venice (1788–1802), Mayr had studied with the celebrated Ferdinando Bertoni, who was *maestro di cappella* at St Mark's. As well as sacred works, Bertoni composed numerous operas, including an *Orfeo*. Mayr, for his part, had made a name for himself as a composer in Venice with

his church music, early oratorios, cantatas, and especially with his works for the city's theatres. In 1799 the young Mayr made his debut at La Scala in Milan with his opera *Lodoiska*; in 1802 he assumed the post of *maestro di cappella* at the basilica of Santa Maria Maggiore in Bergamo. The orchestra that he had at his disposal there was initially quite modest – the instrumental basis of the *Miserere in G minor* comprises strings, two oboes, two horns and organ.

Structurally, the work is similar to 'number Psalms', where individual verses are set as arias or choruses. There are several different types of arias: single-movement (*Amplius*), two-movement, with contrasting slow-fast sections (*Tibi soli*, *Averte*, *Benigne*), and three-movement with a slow central section (*Docebo*). In the arias Mayr often features a solo orchestral instrument that carries on a dialogue with the voice, interpreting the text on another level, as it were – as in the *Tibi soli* (oboe), *Averte faciem* (violin, cello) and *Benigne fac* (cor anglais, horn).

In Mayr's hands, some movements were used for more than one text: thus the *Tibi soli peccavi* also serves in a different context as a *Sancta mater*, the *Docebo* as a *Pro peccatis*. The *Benigne fac* is missing in the autograph score, but it is still present in some of the associated individual parts, so could be identified in an alternative guise as a *Tantum ergo* and reinstated.

The work may have been performed fairly frequently; this is evidenced by the supplementary parts (for clarinet and trombone) in the autograph material. Typical of Mayr are the references to Mozart. He quotes Sarastro's famous aria *O Isis und Isiris* from *Die Zauberflöte* at the end of the *Asperges*; at the beginning of the *Docebo* there is an allusion to the introduction to *Don Giovanni*. Particularly in the choral movements that frame the work, Mayr reflects the seriousness of the Psalm text by means of harmonies that are rich in dissonances and enriched with a lot of sighing figures and suspensions. He also concludes with a fugue on *Tunc imponent*. The predominant sentiment in Mayr's work is assurance of salvation, and so the modulation into the major key comes as no surprise. However, the ending is notable and unusual in Mayr's use of echo effects and *Generalpausen*: a halting *pianissimo* ending suggestive of despondency and contrition.

The supplicatory form of the litany, with its sequence of invocation and petition, is rudimentarily present in the *Ordinarium* of the Mass: in the *Kyrie*, the *Agnus Dei* and

the *Qui tollis* section of the *Gloria*. The *Litaniae Lauretanae* ('Loretan Litany') is named after the Italian pilgrimage centre of Loreto. Liturgically speaking, its place was during devotions, pilgrimages and processions and following on from Vespers and Compline, when it was generally linked with a Marian antiphon.

Simon Mayr's *Litaniae Lauretanae in G minor* is undated, but must have been written c. 1800. The work is conceived in three parts: the *Kyrie eleison* and *Miserere nobis* constitute

the frame, which is characterised by wide leaps, sudden rising figures and sighing melodies. The central section is in the major, the numerous invocations being treated sometimes as solos and at other times as vocal ensembles or alternating with the *ripieno* chorus.

**Franz Hauk**

Translation: Sue Baxter



### Andrea Lauren Brown

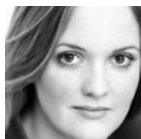
Born in Wilmington/Delaware, the soprano Andrea Lauren Brown holds a Master of Music degree in Voice Pedagogy and Performance from Westminster Choir College in Princeton, New Jersey, and a Bachelor of Music degree from West Chester University, in Pennsylvania, where she graduated *summa cum laude*. She was a prize-winner at the International Summer Academy of the Mozarteum University of Salzburg in 2002 and won second place at the 2003 ARD International Music Competition in Munich. She has sung in many of the most important theatres and festivals of Europe, performing both opera and concert repertoire in at least twenty different countries, in collaboration with leading conductors, and in 2006 took the principal rôle of Pamina in Bernhard

Lang's opera *I Hate Mozart*. With a repertoire ranging from the baroque to the contemporary, she has a number of successful recordings to her credit, including Thomas Larcher's *Ixxu*, Handel's *Dixit Dominus* and the *Symphonie Sacrae* of Schütz. [www.andrea-brown.de](http://www.andrea-brown.de).



### Jaewon Yun

Born in Seoul, Jaewon Yun graduated in singing from Seoul National University. Since 2012 she has studied music theatre and operatic singing at the Hochschule für Musik und Theater, Munich. Her stage appearances include the role of Hänsel (*Hänsel und Gretel*), Flora Bervoix (*La traviata*), and the premiere of *Francisca* by Ujong Choe. Awards include first prize in the Hoseo University Music Competition, and in 2010 a Cheryl Studer Scholarship from the Berlin International Music Festival. In March 2013 she sang the role of Adelasia in Mayr's opera *Adelasia ed Aleramo* under the direction of Andreas Spering.



### Theresa Holzhauser

Theresa Holzhauser was born in 1986 in Bobingen. She began vocal studies at the Hochschule für Musik und Theater, Munich, in 2006, and was a prizewinner in the regional Jugend Musiziert, with an Advancement Prize at the Berlin Regional Singing Contest. In 2010 she won first prize at the Schloss Laibach International Opera Workshop, and was recipient of the Frankfurt Mendelssohn Prize. She participated in the Salzburg Festival Young Singers Project in 2011, and in 2013 made her debut at the Salzburg Easter Festival as a Flower Maiden in *Parsifal*. She is currently a member of the Theater St Gallen, Switzerland.



### Markus Schäfer

The tenor Markus Schäfer studied singing and church music in Karlsruhe and Düsseldorf with Armand McLane. He was a prize-winner in Berlin and Milan and made his début 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](http://www.tenor-markus-schaefer.de)

Photo: Werner Kmentitsch



Photo: Hermann Posch

### Robert Sellier

The tenor Robert Sellier was born in Munich in 1979 and studied at the Augsburg Musikhochschule. He sang Emilio in Mozart's *Il sogno di Scipione* at the Stadttheater Klagenfurt and the Salzburg Festival. At Theater Bielefeld he undertook at short notice the role of Belmonte and, at the Berlin Comic Opera, of Count Almaviva in Rossini's *Il barbiere di Siviglia*. He performed at the Theater Augsburg, and from 2007 to 2012 was a permanent member of the Munich Staatstheater am Gärtnerplatz. In 2013 he appeared in the Göttingen Handel Festival, and since 2013 has been a member of Halle Opera. [www.robertsellier.de](http://www.robertsellier.de)



### Jens Hamann

The baritone Jens Hamann was a member of the Stuttgart Hymnus-Choristers and completed his studies at the Staatliche Musikhochschule, Mannheim. He won the Early Music Special Prize of Saarland Radio and was Bach Prize winner at the Johann Sebastian Bach Competition in 2008. His concert activities have taken him to the United States, Japan, China, Russia, the leading concert halls of Europe, and to many European festivals. He has made more than 50 recordings, including awards at MIDEM, the Diapason d'Or and the German Music Critics' Prize.



Photo: Michael Holzinger

### Virgil Mischok

Virgil Mischok studied with Christian Elsner and received encouragement from Hartmut Elbert and Michael Volle. He has participated in various productions with the August Everding Theatre Academy and in 2013 appeared in *Don Giovanni* at Schloss Weikersheim and guested at the Gärtnerplatz Theatre, Munich. He has been a regular soloist in Brahms' *Ein deutsches Requiem* and has sung baritone solos in performances of Bach. He has also been a soloist in *Carmina Burana* in addition to the less frequently heard works by Orff. He is heard in Lieder recitals and in performances that include literary readings. [www.virgil-mischok.de](http://www.virgil-mischok.de)

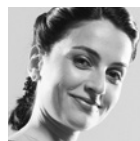


Photo: Andy Frank

### 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.



### 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.



### Chorus of the Bavarian State Opera

The Chorus of the Bavarian State Opera can count on a long and distinguished history, sharing with the Bavarian State Orchestra and Bavarian State Ballet a repertoire of some 350 opera and ballet performances annually at the National Theatre, the Prince Regent Theatre and the Cuvilliés Theatre, Munich. Since 2003-2004 the chorusmaster has been Andrés Maspéro, with Stellario Fagone as deputy and Anna Hauer as répétiteur.



Photo: Lippe

### Simon Mayr Chorus

The Simon Mayr Chorus was founded by Franz Hauk in 2003. The repertoire of the choir includes works from the 16th to the 20th century. A special emphasis is laid on authentic historical performance and on the promotion of music by Simon Mayr at the highest cultural level. Members of the choir are vocal students from the Hochschule für Musik und Theater, Munich and singers selected from Ingolstadt and the region.



### Concerto de Bassus

Concerto de Bassus is an international ensemble engaging young musicians in historical performances of music from the 17th, 18th and 19th centuries. Many members of the ensemble are outstanding students or graduates of the Hochschule für Musik und Theater, Munich, schooled in the specific Munich string tradition and, with wind instruments constructed on similarly historical principles. The ensemble takes its name from the fundamental element of Baroque music and from the distinguished family that has done so much to promote culture and knowledge. Baroness Margarete de Bassus is thus particularly associated with the ensemble.



### I Virtuosi Italiani

Founded in 1989, I Virtuosi Italiani draw their members from leading Italian orchestras and from teachers active in music draw and academies. Playing on historical instruments and working with internationally renowned soloists and conductors, the ensemble performs regularly at important venues in Italy and abroad. It has made over 100 recordings.

### Johann Simon Mayr (1763–1845)

#### Miserere g-Moll • Litaniae Lauretanae in g-Moll

Die älteste Auslegung des 51. Psalms, der König David zugeschrieben wird, stammt wohl von Augustinus von Hippo (*Enarrationes in Psalmos*). Der Psalm stehe beispielhaft für *alle* Christen: Gewarnt würden die Gerechten, den bereits Gefallenen sei er eine Anleitung zur Tilgung der Schuld. Bei Martin Luther nimmt der 51. Psalm eine zentrale Rolle ein. Auf ihn bezieht er sich immer wieder in seinen *Dictata super Psalterium* und verweist auf Selbst- und Gotteserkenntnis. Einzelne Verse des 51. Psalms werden im Eingang der Matutin (Vers 17) und im „Asperges me“ (Vers 9 und 1) zitiert.

Im Gegensatz zur römischen Praxis wurde in Neapel eine orchesterbegleitete Miserere-Tradition begründet, der beispielsweise Giovanni Paisiello im Miserere d-Moll (1794) oder, in Venedig, Johann Adolf Hasse mit seinem Miserere c-Moll (um 1730) und Ferdinando Bertoni mit seinem damals im Druck erschienenen, für die Schülerinnen des Ospedale dei Mendicanti komponierten Miserere c-Moll (1802) folgten. Im 19. Jahrhundert scheint das Miserere nur noch in Italien auf, Gaetano Donizetti (1843) und Saverio Mercadante (1856) lieferten Beiträge. In Mayrs Bibliothek finden sich „Miserere con strumenti“ unter anderem von Ferdinando Bertoni, Niccolò Jomelli, Benedetto Marcello, Johann Gottlieb Naumann, Giovanni Battista Pergolesi und Abbé Vogler.

In der Karliturgie wird der 51. Psalm ohne die finale Doxologie „Gloria patri“ gesungen. Da bei Mayr die Doxologie fehlt, dürfte das Werk im Rahmen der Karwoche erklingen sein, genaue Nachweise stehen noch aus. In Venedig gingen den konzertanten orchesterbegleiteten Miserere häufig ein Oratorium oder eine Kantate voraus.

Mayr schrieb eine beträchtliche Anzahl von Miserere, die allerdings in der Regel nur die rahmenden Teile enthalten. Weitere dem Miserere zugehörigen Sätze müssen als „versetti volanti“ zugeordnet werden. Einzig das Miserere g-Moll bietet die Psalmvertonung in einer komplett und original zusammengestellten Fassung.

„1803“ notierte Mayr rechts oben auf dem Umschlag der Partitur, wohl ein Hinweis auf die erste Aufführung in Bergamo. In Venedig (1788 – 1802) war Mayr beim berühmten Ferdinando Bertoni in die Schule gegangen. Bertoni wirkte dort als Kapellmeister an S. Marco, neben geistlichen Werken schrieb er auch zahlreiche Opern, darunter einen „Orfeo“. Mayr selbst hatte sich in der Lagunenstadt mit seiner Kirchenmusik, den frühen Oratorien, Kantaten und besonders

mit seinen Werken für die venezianischen Theater einen Namen als Komponist gemacht. 1799 debütierte der junge Mayr mit seiner Oper „Lodoiska“ an der Scala in Mailand, 1802 trat er die Position eines Kapellmeisters an der Basilika S. Maria Maggiore in Bergamo an. Das ihm dort zur Verfügung stehende Kirchenorchester war zunächst eher bescheiden besetzt: Streicher, je zwei Oboen und Hörner neben der Orgel bilden den instrumentalen Grundstock des Miserere g-Moll.

Der strukturelle Aufbau gleicht den „Nummernpsalmen“, die einzelnen Verse werden in Chören und Arien vertont. Mehrere Arien-Typen lassen sich unterscheiden: einteilig („Amplius“), zweiteilig, im Tempo Langsam – Schnell kontrastierend („Tibi Soli“, „Averte“, „Benigne“) sowie dreiteilig mit langsamem Mittelteil („Docebo“). Oft gesellt Mayr der Vokalstimme in den Arien ein solistisches Orchesterinstrument bei, das dialogisiert und den Text quasi auf einer anderen Ebene interpretiert, so im „Tibi soli“ (Oboe), „Averte faciem“ (Violine, Violoncello), „Benigne fac“ (Englischhorn, Horn).

Einige Sätze erfuhren bei Mayr textliche Umwidmungen: so dient das „Tibi soli peccavi“ auch in anderem Zusammenhang als „Sancta mater“, das „Docebo“ als „Pro peccatis“. „Benigne fac“ fehlt in der autographen Partitur, es ist allerdings noch in einigen der beiliegenden Stimmen vorhanden und konnte als alternatives „Tantum ergo“ ermittelt und zurückgeführt werden.

Das Werk dürfte häufiger erklingen sein, dies belegen die Ergänzungsstimmen (Klarinette, Posaune) im handschriftlichen Material. Für Mayr nicht untypisch sind seine Mozart-Anspielungen. So zitiert er am Ende des „Asperges“ die berühmte Sarastro-Arie „O Isis und Isiris“ aus der „Zauberflöte“, zu Beginn des „Docebo“ wird die Introduction aus Mozarts „Don Giovanni“ alludiert. Dem Ernst des Psalmtextes entspricht Mayr gerade in den rahmenden Chorsätzen mit einer dissonanzenreichen, mit vielen Seufzern und Vorhalten angereicherten Harmonik, abschließend auch mit einer Fuge über „Tunc imponent“. Heilszuversicht überwiegt bei Mayr, so überrascht die Wendung ins Durgeschlecht nicht. Der Schluss ist freilich bemerkenswert und ungewöhnlich: Echowirkungen, Generalpausen – ein stockendes Ende im Pianissimo. Hier melden sich Verzagtheit und Zerknirschung.

Die Gebetsform der Litanei mit der Folge von Anrufung und Bitte findet sich rudimentär im Ordinarium der Messe: im Kyrie, Agnus Dei und im Abschnitt Qui tollis des Gloria.

Benannt ist die „Lauretanische Litanei“ nach dem italienischen Wallfahrtsort Loreto. Ihren liturgischen Ort hatte sie bei Andachten, Wallfahrten und Prozessionen sowie im Anschluß an Vesper und Complet, dort meist in Verbindung mit einer Marianischen Antiphon.

Simon Mayrs Lauretanische Litanei g-Moll ist nicht datiert, sie dürfte um 1800 entstanden sein. Das Werk ist

#### Miserere

- ① Miserere mei, Deus,  
secundum magnam misericordiam tuam.  
Et secundum multitudinem miserationum tuarum,  
dele iniquitatem meam.
- ② Amplius lava me ab iniquitate mea:  
et a peccato meo munda me.  
Quoniam iniquitatem meam ego cognosco:  
et peccatum meum contra me est semper.
- ③ Tibi soli peccavi,  
et malum coram te feci:  
ut justificeris in sermonibus tuis,  
et vincas cum iudicaris.  
Ecce enim in iniquitatibus conceptus sum:  
et in peccatis concepit me mater mea.  
Ecce enim veritatem dilexisti:  
incerta et occulta sapientiae tuæ manifestasti mihi.
- ④ Asperges me hyssopo, et mundabor:  
lavabis me, et super nivem dealbabor.  
Auditui meo dabis gaudium et lætitiā:  
et exultabunt ossa humiliata.
- ⑤ Averte faciem tuam a peccatis meis:  
et omnes iniquitates meas dele.  
Cor mundum crea in me, Deus:  
et spiritum rectum innova in visceribus meis.  
Ne proicias me a facie tua:

dreiteilig konzipiert: „Kyrie eleison“ und „Miserere nobis“ bilden den Rahmen, charakterisiert durch weite Sprünge, auffahrende Figuren und Seufzermelodik. Der Mittelteil steht im Dur-Geschlecht, die zahlreichen Anrufungen werden mal solistisch, dann wieder im Vokalensemble oder im Wechsel mit dem Ripieno-Chor vorgetragen.

Franz Hauk

#### Miserere in G minor

*Soprano, Alto, Tenor, Bass, Chorus*

Have mercy on me, O God,  
according to thy great goodness.  
And according to the greatness of thy acts of mercy,  
do away with my wickedness.

*Tenor Solo*

Wash me fully from my wickedness  
and cleanse me of my sin.  
Since I acknowledge my wickedness  
and my sin is always before me.

*Soprano Solo*

Against thee alone have I sinned  
and done evil before thee:  
that thou shalt be justified in thy words,  
and may be victorious when thou come to judgement.  
For lo, I was conceived in wickedness  
and in sins my mother conceived me:  
For lo, thou hast loved:  
the inward and hidden parts of thy wisdom  
thou hast shown me.

*Soprano, Alto, Tenor, Bass, Chorus*

Thou shalt sprinkle me with hyssop and I shall be cleansed:  
thou shalt wash me and I shall be whiter than snow.  
Thou shalt grant that I hear joy and happiness  
and the bones laid low shall be exalted.

*Alto Solo*

Turn away thy face from my sins  
and wipe out all my iniquities.  
Create a pure heart in me, O God:  
and renew a right spirit within me.  
Send me not away from thy presence

et spiritum sanctum tuum ne auferas a me.  
Redde mihi lætitiā salutaris tui:  
et spiritu principali confirma me.

- ⑥ Docebo iniquos vias tuas:  
et impii ad te convertentur.  
Libera me de sanguinibus  
Deus, Deus salutis meæ:  
et exultabit lingua mea iustitiā tuam.

- ⑦ Domine, labia mea aperies:  
et os meum annuntiabit laudem tuam.  
Quoniam si voluisses sacrificium, dedissem utique:  
holocaustis non delectaberis.

- ⑧ Sacrificium Deo spiritus contribulatus:  
cor contritum, et humilium,  
Deus, non despicias.

- ⑨ Benigne fac Domine, in bona voluntate tua Sion:  
ut ædificentur muri Jerusalem.  
Tunc acceptabis sacrificium iustitiæ,  
oblationes, et holocausta.

- ⑩ Tunc imponent super altare tuum vitulos.

#### Litaniae Lauretanae

- ⑪ Kyrie eleison.  
Christe eleison.  
Kyrie eleison.

Christe audi nos.  
Christe exaudi nos.  
Pater de cœlis Deus  
miserere nobis.  
Fili Redemptor mundi Deus  
Spiritus Sancte Deus

and take not thy holy spirit from me.  
Grant me the joy of thy salvation:  
and strengthen me with thy ruling spirit.

*Bass Solo*

I shall teach the wicked thy ways:  
and the sinful shall be turned to thee.  
Free me from sins of blood,  
O God, God of my salvation:  
and my tongue shall exalt thy justice.

*Duet Soprano, Alto*

Lord, thou shalt open my lips:  
and my mouth shall declare thy praise.  
Since if thou were to desire sacrifice, I would give it thee:  
but thou takest no delight in burnt offerings.

*Soprano, Alto, Tenor, Bass, Chorus*

Sacrifice to God is a troubled spirit:  
a contrite and humble heart  
God, thou dost not despise.

*Tenor Solo*

Be kind, Lord, in thy good will to Sion:  
that he walls of Jerusalem may be built.  
Then thou shalt accept the sacrifice of justice,  
oblations and burnt offerings.

*Soprano, Alto, Tenor, Bass, Chorus*

O then will they offer young bullocks on thy altar.

#### Litaniae Lauretanae in G minor

*Soprano, Alto, Tenor, Bass, Chorus*

Lord have mercy.  
Christ have mercy.  
Lord have mercy.

Christ hear us.  
Christ hear us.  
God, father from heaven,  
have mercy on us.  
Son, Redeemer of the world, God  
Holy Spirit, God,

Sancta Trinitas, unus Deus.  
Miserere nobis

Sancta Maria  
Sancta Dei Genitrix  
Sancta Virgo virginum

Mater Christi  
Mater divinae gratiae  
Mater purissima  
Mater castissima  
Mater inviolata  
Mater intemerata  
Mater amabilis  
Mater admirabilis  
Mater boni Consilii  
Mater Creatoris  
Mater Salvatoris

Virgo prudentissima  
Virgo veneranda  
Virgo prædicanda  
Virgo potens  
Virgo clemens  
Virgo fidelis

Speculum iustitiæ  
Sedes sapientiæ  
Causa nostræ lætitiæ  
Vas spirituale  
Vas honorabile  
Vas insigne devotionis  
Rosa mystica  
Turris Davidica  
Turris eburnea  
Domus aurea  
Foederis arca  
Janua cæli  
Stella matutina

Salus infirmorum  
Refugium peccatorum  
Consolatrix afflictorum  
Auxilium Christianorum

Regina Angelorum

Holy Trinity, one God.  
Have mercy on us

Holy Mary  
Holy Mother of God  
Holy Virgin of Virgins

Mother of Christ  
Mother of Divine Grace  
Mother most pure  
Mother most chaste  
Mother inviolate  
Mother unstained  
Mother loving  
Mother admirable  
Mother of good counsel  
Mother of the Creator  
Mother of the Saviour

Virgin most prudent  
Virgin to be venerated  
Virgin to the lauded  
Virgin powerful  
Virgin merciful  
Virgin faithful

Mirror of justice  
Abode of wisdom  
Cause of our joy  
Spiritual vessel  
Great vessel  
Great Virgin of our devotion  
Mystic rose  
Tower of David  
Tower of ivory  
House of gold  
Ark of peace  
Gate of Heaven  
Morning star

Safety of the weak  
Refuge of sinners  
Consoler of the afflicted  
Help of Christians

Queen of Angels

Regina Patriarcharum  
Regina Prophetarum  
Regina Apostolorum  
Regina Martyrum  
Regina Confessorum  
Regina Virginum  
Regina Sanctorum omnium

Agnus Dei, qui tollis peccata mundi,  
parce nobis, Domine.  
Agnus Dei, qui tollis peccata mundi,  
exaudi nos, Domine.  
Agnus Dei, qui tollis peccata mundi,  
miserere nobis.

Queen of Patriarchs  
Queen of Prophets  
Queen of Apostles  
Queen of Martyrs  
Queen of Confessors  
Queen of Virgins  
Queen of All Saints

Lamb of God that takest away the sins of the world  
spare us, O Lord.  
Lamb of God that takest away the sins of the world,  
hear us, O Lord.  
Lamb of God that takest away the sins of the world  
have mercy on us.

*Translations by Keith Anderson*

## Also available



8.573605



8.573781

Mayr had already earned esteem in Venice for his church music when, in 1802, he assumed the post of *maestro di cappella* at the basilica of Santa Maria Maggiore in Bergamo. With a modest orchestra at his disposal he soon composed a *Miserere in G minor*, in which solo orchestral instruments often carry on a dialogue with the vocal soloists in a succession of powerful, descriptive and beautiful arias and choruses. The *Litaniae Lauretanae*, cast in three parts, features wide leaping figures and sighing melodies.



Johann Simon  
**MAYR**  
(1763–1845)

Playing Time  
**57:45**

**Miserere in G minor** for soloists, chorus and orchestra\*

**46:44**

- |           |                                  |             |
|-----------|----------------------------------|-------------|
| <b>1</b>  | <b>I. Miserere mei Deus</b>      | <b>4:20</b> |
| <b>2</b>  | <b>II. Amplius lava me, Deus</b> | <b>5:40</b> |
| <b>3</b>  | <b>III. Tibi soli peccavi</b>    | <b>5:36</b> |
| <b>4</b>  | <b>IV. Asperges me</b>           | <b>3:05</b> |
| <b>5</b>  | <b>V. Averte faciem</b>          | <b>7:13</b> |
| <b>6</b>  | <b>VI. Docebo</b>                | <b>4:57</b> |
| <b>7</b>  | <b>VII. Domine, labia mea</b>    | <b>3:27</b> |
| <b>8</b>  | <b>VIII. Sacrificium Deo</b>     | <b>3:31</b> |
| <b>9</b>  | <b>IX. Benigne fac</b>           | <b>5:08</b> |
| <b>10</b> | <b>X. Tunc acceptabis</b>        | <b>3:47</b> |

- 11 Litaniae Lauretanae in G minor** for soloists, chorus and orchestra\*\* **11:01**

**WORLD PREMIERE RECORDINGS**

**Andrea Lauren Brown, Soprano\*\* , Jaewon Yun, Soprano\***

**Theresa Holzhauser, Alto • Markus Schäfer, Tenor\*\* , Robert Sellier, Tenor\***

**Jens Hamann, Bass\* , Virgil Mischok, Bass\*\***

**Simon Mayr Chorus • Members of the Bavarian State Opera Chorus**

**Concerto de Bassus\*** (Concertmaster: Theona Gubba-Chkheidze)

**I Virtuosi Italiani\*\*** (Concertmaster: Alberto Martini)

**Franz Hauk**



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 and may also be accessed at [www.naxos.com/libretti/573782](http://www.naxos.com/libretti/573782)