



2 CDs

JOHANN SIMON MAYR

TELEMACO

Siri Karoline Thornhill

Andrea Lauren Brown · Jaewon Yun · Katharina Ruckgaber

Markus Schäfer · Niklas Mallmann

Members of the Bavarian State Opera Chorus

Simon Mayr Chorus · Concerto de Bassus

Franz Hauk

WORLD PREMIÈRE RECORDING

Johann Simon
MAYR
(1763-1845)

Telemaco

nell'isola di Calipso

Dramma per musica in tre atti (1797)
Libretto by Antonio Simeone Sografi (1759-1818)

Telemaco (Telemachus) Siri Karoline Thornhill, Soprano
Calipso (Calypso) Andrea Lauren Brown, Soprano
Eucari (Eucharis) Jaewon Yun, Soprano
Mentore (Mentor) Markus Schäfer, Tenor
Sacerdote di Venere (Priest of Venus) Katharina Ruckgaber, Soprano
Sacerdote di Bacco (Priest of Bacchus) Niklas Mallmann, Bass
Boys and Girls dedicated to Venus, Young Bacchantes (non-speaking roles),
Chorus of Ithacans, Others

Members of the Bavarian State Opera Chorus
Simon Mayr Chorus • Concerto de Bassus
Theona Gubba-Chkeidze, Concertmaster

Franz Hauk, Harpsichord and Conductor

CD 1	72:44	24	Recitativo: Mentore, amico, senti... (<i>Telemaco, Mentore, Calipso</i>)	1:08
1	Sinfonia	25	Recitativo: Là, tosto l'audace stringete (<i>Calipso, Mentore, Telemaco</i>)	1:13
2	Aria e Ballo: Dal seno dell'onda (<i>Eucari</i>)	26	Finale I – Terzetto: Dov'è, dov'è la morte? (<i>Mentore, Telemaco, Calipso</i>)	7:04
3	Recitativo: Compagni... amici... udite (<i>Eucari, Sacerdote di Venere, Calipso</i>)		Atto Secondo	
4	Recitativo: Disprezzata, schernita, vilipesa	27	Recitativo: Ah, dimmi, e donde mai (<i>Eucari, Sacerdote di Venere</i>)	1:37
5	Aria: No, lasciatemi; tacete	28	Aria: La Diva paventa (<i>Sacerdote di Venere</i>)	1:53
6	Recitativo: Eucari, mia fedel... sei tu? (<i>Calipso, Eucari</i>)	29	Recitativo: Dunque s'eviti tosto l'incontro (<i>Eucari, Calipso, Mentore</i>)	3:30
7	Recitativo: Ah, voi, numi possenti (<i>Calipso</i>)	30	Recitativo: Olà, che dici? Menzognero, audace!	1:15
8	La tempesta	31	Duetto: Chi sei tu? Non sei mortale (<i>Calipso, Mentore</i>)	5:11
9	Recitativo: Ferma... non fulminar... (<i>Telemaco</i>)	32	Coro e Ballo: Eccheggi il suono intorno (<i>Chorus</i>)	2:03
10	Recitativo: Qual voce!... (<i>Eucari, Telemaco</i>)	33	Recitativo: Popoli, amici, affine torna Calipso (<i>Calipso</i>)	1:08
11	Recitativo: Ella fuggì... potessi almen, oh, Diol!	34	Quartetto e Coro: Sciogli vezzosa Dea (<i>Telemaco, Eucari, Sacerdote di Venere, Sacerdote di Bacco, Chorus, Calipso</i>)	1:17
12	Recitativo: Numi eterni del Ciel (<i>Telemaco</i>)	35	Cavatina: Amore è un Nume (<i>Calipso</i>)	2:09
13	Aria e Coro: Quel silenzio con quel pianto (<i>Telemaco, Chorus</i>)		CD 2	63:07
14	Recitativo: Io tremo ancor... (<i>Eucari, Telemaco, Calipso</i>)	1	Recitativo: Mentore, a che ti stai muto (<i>Calipso, Mentore</i>)	0:27
15	Recitativo: Ad espiar del padre	2	Cavatina: L'alloro guerriero (<i>Mentore</i>)	2:29
16	Aria: Pensa, che ancor sospesa (<i>Calipso</i>)	3	Recitativo: Mentore, intesi: i dubbi tuoi	1:06
17	Recitativo: Ninfe accorrete (<i>Sacerdote di Venere</i>)	4	Cavatina: La bella età d'amore (<i>Telemaco</i>)	2:39
18	Ballo	5	Sestetto e Coro: Su risuoni d'intorno la selva (<i>Calipso, Eucari, Telemaco, Mentore, Sacerdote di Venere, Sacerdote di Bacco, Chorus</i>)	2:11
19	Recitativo: Qual beato soggiorno (<i>Telemaco, Calipso, Eucari</i>)	6	Ballo	1:50
20	Cavatina: Bella Dea, de' Numi amore (<i>Telemaco</i>)	7	Recitativo: Che vidi, o Numi! (<i>Eucari, Telemaco, Calipso</i>)	1:54
21	Coro: Madre d'amor, discendi (<i>Chorus</i>)	8	Recitativo: Fermati, traditor: t'arresta, audace (<i>Calipso, Telemaco, Eucari, Sacerdote di Venere, Sacerdote di Bacco, Due del Coro</i>)	1:14
22	Recitativo: A che dunque si tarda? (<i>Calipso, Telemaco, Mentore</i>)			
23	Aria e Coro: Vivo ancor, sì, tremate indegni! (<i>Mentore, Telemaco, Chorus, Calipso, Eucari, Sacerdote di Venere, Sacerdote di Bacco</i>)			

9	Coro e Recitativo: Tace! Sospira!... freme!... (<i>Coro, Calipso</i>)	1:44	Atto Terzo	
10	Aria: A languir tra pianti, e lai (<i>Calipso</i>)	4:37	20 Recitativo: Che tumulto d'affetti (<i>Telemaco, Un Itacese, Mentore</i>)	2:30
11	Recitativo: Uditemi, compagni: or or dovremo	0:46	21 Recitativo: T'intenerisci, o figlio	1:13
12	Aria: Quell'orgogliosa fronte (<i>Sacerdote di Bacco</i>)	1:48	22 Aria: Ti lascio in sen d'amore (<i>Mentore</i>)	2:35
13	Recitativo: Qual soggiorno! Qual mai loco (<i>Mentore, Telemaco</i>)	1:57	23 Recitativo: Ei parte!... Egli mi lascia (<i>Telemaco</i>)	0:27
14	Recitativo: Eccoti solo alfine (<i>Telemaco, Calipso</i>)	2:45	24 Coro: Ah, che fai! Ah, non sai (<i>Chorus, Telemaco</i>)	1:20
15	Terzetto e Coro: Eccola, santi Numi! (<i>Telemaco, Chorus, Mentore, Calipso</i>)	7:21	25 Recitativo: Non ci abbandona il Ciel (<i>Mentore</i>)	0:19
16	Recitativo: La Regina s'attenda (<i>Sacerdote di Bacco, Sacerdote di Venere, Calipso</i>)	0:45	26 Recitativo: Ah, Mentore, pietà! (<i>Telemaco, Mentore</i>)	2:00
17	Recitativo: Ah, Regina, è pur vero (<i>Telemaco</i>)	0:31	27 Duetto: Giura, che i passi miei tu seguirai (<i>Mentore, Telemaco</i>)	3:33
18	Recitativo: Ah, tutto puoi sperar... (<i>Calipso, Telemaco</i>)	1:02	28 Recitativo: Regina, eccoli: osserva (<i>Eucari, Calipso, Mentore</i>)	0:41
19	Finale II – Duetto: Dal primo orrendo istante (<i>Calipso, Telemaco</i>)	5:30	29 Recitativo: Ah inique stelle! Ah, Numi impotenti	1:39
			30 Finale III – Aria: Furie spietate, orribili (<i>Calipso</i>)	4:14

Johann Simon Mayr (1763-1845)

Born in the Bavarian town of Mendorf, near Ingolstadt, in 1763, Simon Mayr was the son of a schoolteacher and showed some early ability as a musician. He was a pupil at the Jesuit College in Ingolstadt, before entering the university to study theology, while continuing to demonstrate great versatility as a musician. His musical training, however, only began in earnest in 1787, when a patron, noticing his talent, took him to Italy. There, from 1789, he studied with Carlo Lenzi, master of the music at Bergamo Cathedral. There followed, through the generosity of another patron, a period of study with Bertoni in Venice. His early commissioned compositions were largely in the form of sacred oratorios, but in 1794 his opera *Saffo* was staged in Venice. His turning to opera owed much to the encouragement he received from Piccinni and Peter von Winter, and other operas followed

Telemaco

The Son of Odysseus

Telemachus features in the first four books of Homer's *Odyssey*; indeed the *Telemachy* is even considered to be a narrative chronicling his development from boyhood to maturity that has been inserted into the epic. The fate of Telemachus is closely bound up with that of his father, Odysseus. Telemachus' "development" begins with a failure – he is unable to eject from Ithaca the suitors who are importuning his mother, Penelope, while his father is away. Telemachus himself seems to be the one who is being driven out when he sets off for Pylos to visit Nestor and for Sparta to see Menelaus, in search of his father or at least of personal testimonies about him. He is mentored by Mentor, in whom the goddess Athene, alias Minerva, is revealed.

François Fénelon (1651–1715), who was Archbishop of Cambrai from 1695, wrote the *Suite du quatrième livre de l'Odyssée d'Homère, ou les Aventures de Télémaque, fils d'Ulysse* (Sequel to Book Four of Homer's *Odyssey*, or The Adventures of Telemachus, son of Ulysses) as a didactic novel for his seven-year-old pupil Louis de Bourbon, dauphin of France and Duke of Burgundy, a grandson of Louis XIV and possible heir to the throne. When it was published in 1699, the novel was interpreted as a subtle critique of Louis XIV's reign, however, and Fénelon was banished from court

for Venice and then for La Scala, Milan, and for other Italian theatres, with an increasingly large number of performances abroad. In 1802 he followed Lenzi as *maestro di cappella* at the cathedral of Santa Maria Maggiore in Bergamo, becoming director of the cathedral choir school three years later. Mayr held these positions until his death in 1845. As a teacher he won the particular respect of his pupil Gaetano Donizetti. He did much to promote the knowledge of the Viennese classical composers, Haydn, Mozart and Beethoven, in Italy. His own style reflects something of this, but essentially in an Italian context. He was, needless to say, immensely prolific as a composer, with nearly seventy operas to his credit between 1794 and 1824, and some six hundred sacred works.

Keith Anderson

as a result – *Télémaque* addresses the subject of the ideal ruler who seeks peace, serves his people and does not abuse his absolute power.

Fénelon's "novel of education" was read throughout Europe and continued to exert an influence far beyond its own time as it was reinterpreted in the spirit of the Enlightenment. The encyclopédiste Jean-Baptiste d'Alembert defined the importance of Fénelon's *Télémaque* not least in terms of its transformation from a book to educate princes into one that the middle classes could read and learn from. The work was also read as a love story. Having begun life as a private schoolbook, it soon became a public textbook. *Télémaque* combined political, moral and sentimental readings.

The reprints and translations of *Télémaque* were illustrated, and the stages of his journey, his "trials" and the elaboration of a hero who is only a minor character in Homer's *Odyssey* influenced other literary genres, not least characters for the stage such as the prince, Tamino, in Mozart's *Zauberflöte*. The story of Telemachus' experiences increasingly came to be presented in visual form, in all kinds of media – in fine art in the works of Angelika Kauffmann (1741-1807) and Jacques-Louis David (1748-1825), for example, but also represented on carpets, enamelled onto porcelain and adorning walls in the form of tapestries. (The magnificent 1818 oil painting by Jacques-Louis David, the

painter who exerts a formative influence on our image of Napoleon to this day, is entitled *The Farewell of Telemachus and Eucharis*.)

Telemachus' adventures, especially his amorous escapades, became a popular operatic subject. The Italian opera *Telemaco ovvero il valore coronato* by Carlo Agostino Badia was staged in Vienna in 1702. Handel thought highly of the English opera *Calypso and Telemachus* by John Ernest (Johann Ernst) Galliard, though owing to rivalries it was only performed five times in London in 1712. The *tragédie en musique Télémaque et Calypso* by André Cardinal Destouches was given in Paris on 15th November 1714. Alessandro Scarlatti's 1718 *melodramma* in three acts, *Telemaco*, also features the encounter with Calypso. Christoph Willibald Gluck composed *Telemaco, ossia l'isola di Circe* for the wedding of Archduke Joseph (later Emperor Joseph II) in 1765. The Regensburg composer Maria Theresia Ahlefeldt, the daughter of Prince Alexander Ferdinand of Thurn and Taxis, set what passed between Telemachus and Calypso to music in 1792 as an opera-ballet, *Telemak på Calypsos Æ*. The story also provided composers such as Ferdinando Bertoni, Antonio Calegari, Pietro Alessandro Guglielmi, Peter von Winter and Wenzel Robert von Gallenberg with theatrically effective subject matter. Jean-François Le Sueur sought to revive classical Greek metres in combination with French hexameters in his *tragédie lyrique Télémaque dans l'île de Calypso ou Le Triomphe de la sagesse* (Telemachus on Calypso's Isle, or The Triumph of Wisdom, 1796).

The operatic material that was in vogue in Paris was very important in furnishing the modern Venetian theatre of La Fenice with models to emulate. This is very much to be seen in the context of political upheavals at the time; Napoleon's troops had occupied the Republic of Venice in late 1796. It is therefore no surprise that, having written *Saffo* (1794) and *Lodoiska* (1795/96), Mayr turned to the subject of Telemachus. As late as 1838, the music historian Francesco Caffi (1778-1874), a pupil of Simon Mayr's in Venice, could still recall the "revolutionary" Venice of 1797, which can also be discerned in the "democratic theatre" in the cantata texts and opera libretti of the Paduan lawyer Simeone Antonio Sografi, who adapted French sources and wrote the libretti for *Saffo* and *Telemaco*. With its focus on classical Greek mythological material, its striving for "local colour" and its integration of instrumental interludes and dances into the rigour of the operatic action, Mayr's conception of his new,

fashionable Italian *opera seria* was very much inspired by the dramatic composition of Parisian operas. *Telemaco* is very much a reflection of its time: musically speaking, war, the military, "patriotic" awakening in Venice becomes a central focus, alongside shipwreck and tempest. By incorporating marches into the choral tableaux, Mayr is making his own musical attempt at opera direction.

During the Carnival season of 1797, *Telemaco nell'isola di Calipso*, a *dramma per musica* in three acts directed by Alberto Cavos, was given almost daily at La Fenice from 11th January to 9th February. Giuseppina Grassini was the *prima donna*, singing Calipso (Calypso), the male soprano Girolamo Crescentini sang Telemaco (Telemachus) and the tenor Matteo Babbini performed the part of Mentore (Mentor). The cast also included Carolina Maranesi as Eucari (Eucharis), Francesco Rossi as the Priest of Venus and Filippo Fragni as the Priest of Bacchus. The subject of the ballet was the freedom of Poland and *Lodoiska*, the latter being known at La Fenice because of Mayr's eponymous opera.

Calipso's cavatina is missing in Mayr's score. The composer does definitely seem to have set this part of Sografi's text, as is suggested by the joins. Whether Giuseppina Grassini "appropriated" her cavatina remains an open question. The cavatina for Temira, which is in keeping with Calipso's ill-fated yearning for love and which was also preserved in Venice as a standalone piece, has been inserted at this point. Giuseppina Grassini also sang the role of Temira in Mayr's cantata *Temira e Aristo* in May 1795.

In the Seminario Patriarcale in Venice there is a copy of Telemaco's "Rec:vo e Cavatina / La bella età d'amore / Del Sig: Gio. Simon Mayer" with a note by the performer Giovanna Piatti. Both in concert and on the operatic stage, the "donna musico" was, on the one hand, taking on the repertoire of the castrati, who continued to be fêted. On the other hand, the female singers living through this period of transition were creating a new type of trouser role, which was mainly reflected in fresh operatic compositions. Napoleon is said to have remarked "Society needs strict justice; therein lies the humanity of the state; everything else is the humanity of the operatic stage". But in view of the spirit of the age, the backdrop of human rights, the Napoleonic era and the *code civil*, even the "humanity of the operatic stage" had to change. Napoleon did still value male sopranos as stars of the opera, and Girolamo Crescentini and Luigi Marchesi were favoured as performers at La Fenice. But a female singer became Napoleon's favourite – one of his lovers, Giuseppina

Grassini. As successive casts show, the roles sung by male and female sopranos, by castrati and female singers, appear to have been interchangeable during this period. Meanwhile, tenor roles were becoming more important.

Must the mistakes of the father be repeated by the son? Are a father's transgressions visited on his son, becoming the latter's own trials and experiences? The episode with Calipso addresses precisely this issue, which is central for Telemaco's "development". Telemaco has to accede to his "inheritance", succeeding his absent father as Calipso's lover. However, for the son this destiny is not unavoidable, for Telemaco is joined by Mentore, who becomes his guide. With Mentore's help, he eventually succeeds in gaining the required detachment, even if this takes the form of a resolute cooling-off. In Sografi and Mayr's version, as well as Calipso, who is ruled by her emotions, there is another important female character, the sensitive Eucari, to whom Telemaco is far from indifferent. Given what was happening politically, Sografi and Mayr's emphasis appears to be primarily on resisting love affairs and advocating heroism.

Goethe feared that a young man whom he had met when he was living in Strasbourg had become so distracted that "he would throw himself into the Rhine. Had I been certain of fishing him up again as quickly as Mentor caught Telemachus, I would have allowed him to make the leap and carried him home, sufficiently cooled, on this occasion at least." Is it not the case that Goethe's reminiscences also indicate Classicism's answer to the frenzy of *Sturm und Drang* and Romanticism? All hope and responsibility are invested in the princes, fathers, mentors and teachers who show the subjects, children or pupils entrusted to their care not capriciousness, but responsible provision and care intended to further their development and not to hinder it.

Mayr's opera has a tragic ending for a disappointed Calipso who is furious and foaming with rage, not for Telemaco and Mentore, who have escaped her clutches and got themselves to safety, albeit by risking their own lives. Napoleon is supposed to have said, "Wars with women are the only ones that are won by retreating", a conclusion that seems to link him with Mentore, who is guided by Athene. Calipso, Mayr's Queen of the Night, on the other hand, seems both to point back to the Ancien Régime and to anticipate musically the mad scenes that would be developed in later roles. Mayr's ending is convincing whilst siding with his Calipso.

Simon Mayr's biographer Girolamo Calvi (1801-1848) writes:

An opera furthermore has the disadvantage that if some misfortune befalls it, it is forgotten and never has another chance to try its luck, for smaller theatres dare not touch it, while major houses only want new material. I will therefore mention those of Mayr's operas that were not a resounding success. I am obliged to count *Telemaco*, an *opera seria* in three acts with a text by Sografi, first performed at the Teatro La Fenice during Carnival 1797, among them. The *Sinfonia* begins with a *Maestoso* – nothing special – that is followed by an *Andantino grazioso*, a simple theme, but with a somewhat unfamiliar shape. The piece ends with diverse variations on this theme. The opera itself contains many undisputed beauties worthy of the creator of *Ginevra* and *I misteri elusini*; Calipso's part is extremely imaginative and reminiscent of some aspects of Medea. In this composition generally, Mayr's personality is altogether clearer. It also contains a storm and a hunt; the former just instrumental music, the latter with chorus. Mayr's storms became so famous in their day that people esteemed them more highly than those of Sacchini and Cherubini, and indeed even Salieri's excellent example in *L'Europa riconosciuta*, though I do not wish to go into detail regarding these comparisons.

Nor is the hunt introduced in the trivial manner from which it seemed almost impossible to deviate at that time; the opening is original, moving, and totally in keeping with the text. I can to some extent discern in it a model for the chorus "Viva, viva!" in Bellini's *Pirata*. The conception of time and space is so apposite as to convey the feeling of being transported to Calipso's enchanted island. I have rarely encountered this, and did not do so again until Rossini's *Donna del lago*. It is a conception that poet and composer often allow to emerge in places, but are only very rarely able to carry through to create a pleasing whole, though achieving this is the culmination of the composer's endeavour.

(Girolamo Calvi, "Johann Simon Mayr", *Wiener allgemeine Musik-Zeitung*, ed. August Schmidt, 6/54 [Tuesday 5th May 1846], 214f.)

Iris Winkler
Translation: Sue Baxter

Synopsis

CD 1

1 Sinfonia

Act I

2 The nymph Eucari describes Calipso's inconsolable lovelorn grief. She was once forsaken by Ulisse. 3 Wishing to soothe Calipso's anger and suffering, Eucari and her companions go to the goddess's cave. 4 Calipso emerges and gives vent to her pain. 5 Calipso sings of her broken heart: "Sola, dolente... Tradita amante [...] degg'io languir." – "Alone and in pain... I must languish, I, whose love has been betrayed." 6 In conversation with Eucari, Calipso reflects on the past. She, an immortal goddess, was left in the lurch by a mortal man, Ulisse. 7 Wishing to revenge herself, Calipso goes up a cliff and mages up a violent storm. 8 The storm (orchestra). Telemaco, Ulisse's son, and his Ithacan companions are shipwrecked off the coast of the island. 9 The storm has subsided. Telemaco believes he is alone on the shore: "Tutto io perdei" – "I have lost everything". 10 Eucari finds the shipwrecked Telemaco and gives him a warning, showing him the inscription bearing Calipso's vow to revenge herself. Telemaco reads his father's name. 11 Telemaco tries to collect his thoughts. 12 Telemaco discovers that his companions have survived the cataclysm. The only person missing is his friend and tutor Mentore. 13 Telemaco is worried about Mentore. The Ithacans suggest he may have drowned. 14 Alone, Eucari feels both pity and a liking for Telemaco. Telemaco appears with his entourage. Calipso enters. Recognising Telemaco, she tells him of her feelings, speaking of love, betrayal and deception. 15 Telemaco is to make amends for his father's crimes. 16 Calipso's aria hints at her plan – either love or death. 17 The scene changes to joyful festivities in the Temple of Venus. They are designed to lift Calipso's spirits and restore her cheerfulness. 18 The nymphs commence with a dance. 19 Telemaco is enraptured by the bucolic landscape. Calipso joins him. He asks: "Gran dea, che feci io mai?" – "Great goddess, whatever have I done?". 20 Telemaco asks for Calipso's favour. 21 In a chorus, the Ithacans add their voices to his request. 22 Calipso turns their thoughts to a magnificent festival. Telemaco repeats his request for mercy. Suddenly Mentore, who had been presumed dead, appears. 23 Mentore is appalled at the

games and dalliances. 24 Seeing his charge in danger, he chides him, demanding that he show the steadfastness befitting of a man. 25 Mentore gets into an argument with Telemaco and Calipso. Calipso threatens him with death, but he is heroically unafraid. 26 Finale I: Telemaco oscillates between affection and fear and Calipso between hope of love and anger; only Mentore defends his principles.

Act II

27 Eucari consults the Priest of Venus. She is in love with Telemaco. 28 The Priest warns Eucari against Calipso's anger. 29 Eucari resolves to hide from Calipso. At this very moment, the goddess appears, wearing a seductive hunting outfit. 30 Calipso tries to ensnare Mentore and hold him and his companions captive on the island. Mentore does not yield; he wishes to depart. Calipso refuses to let him. Her feelings oscillate between resentment, revenge, rage and a yearning for love. 31 The two characters' duet reveals their different standpoints: Mentore tries to convince by means of reason and justice, while Calipso speaks of her soul's torment and is seeking inner peace. 32 The scene changes to the Temple of Bacchus. A joyful celebration is underway with hymns to Venus, Bacchus and Cupid. 33 Calipso addresses the people: joy and respect for the gods should go hand in hand. 34 The chorus asks Calipso to sing a song. 35 Calipso sings about love, all the while gazing at Telemaco.

CD 2

1 Calipso invites Mentore to sing a song as well. 2 Mentore sings about the warrior's laurels, warning against love's enticements: "Si guardi da amore chi debole ha il cor" – "Anyone whose heart is susceptible should beware of love". 3 Telemaco cannot see any contradiction; he sings about the fire of youth. 4 He yields to his passions: "Se v'è chi sdegnà un placido tenero e caro affetto, un cor non chiude in petto, un'alma in sen non ha" – "If anyone disdains a peaceful, tender and precious feeling of affection, then he has no heart in his bosom, he has no soul in his breast". 5 Calipso invites those present to go hunting. A merry hunting song is struck up and dies away in the distance. 6 A few nymphs continue their dancing. 7 Eucari discovers the ship that Mentore has had repaired and readied for departure. 8 Eucari and Telemaco confess their love to each other. They are surprised by Calipso. 9 Beside herself, Calipso threatens Eucari and Telemaco with death. Eucari is taken prisoner. 10 Calipso sings a lament. She realises that any

revenge she might take will be in vain if her own fate remains unaltered. 11 Calipso wishes to prevent the strangers from leaving. The priests of Bacchus are to help her. 12 The chief priest sees his plans succeed and pours scorn on Mentore, whose sagacity he secretly fears. 13 Telemaco is called to account by Mentore, who invites him to choose whether to stay on the island or to leave with him. Telemaco follows Mentore, but he is concerned about Eucari's uncertain fate. 14 Telemaco asks Calipso to spare Eucari's life, but since he cannot make up his mind to embrace love and remain on the island, he seems to forfeit Eucari's life in Calipso's eyes. The funeral march intended for Eucari that is now struck up reflects Telemaco's own state of mind. 15 Mentore and the trumpets' call to arms announce the departure of the ship. Telemaco is torn. 16 The Priest of Bacchus alludes to Calipso's plan to set fire to the Ithacans' vessel. The Priest of Venus reports to Calipso that everything has been put in place for her plan to be executed. 17 Telemaco finds out that Calipso has apparently pardoned Eucari. 18 Calipso reproaches Telemaco. 19 In a duet, she confesses to Telemaco that she loves him. The two of them are horrified by their fate.

Act III

20 An Ithacan tells Telemaco that Mentore has come. Mentore pretends to take his leave. He shows Telemaco a letter from Ulisse admonishing his son to behave honourably and to take care of his country and his mother. 21 Telemaco is left alone and in turmoil. 22 In an aria, Mentore repeats once again the alternatives he has sketched out for Telemaco – a state of constant pleasure against the loss of both fatherland and honour. 23 Telemaco is still plagued by doubts. 24 The chorus announces that the ship, which had been ready to depart, is in flames. 25 Mentore sights a Phoenician ship and orders the Ithacans to take refuge on board. 26 Telemaco is plagued by doubts and ridden with guilt. Mentore says guilt is part of the human lot and calls on him to have courage. 27 Telemaco finally swears he will follow Mentore through any and every danger. The two of them climb to the top of a cliff. 28 Calipso commands them to stop, but in full view of everyone, Mentore pushes Telemaco off the cliff into the sea and jumps in after him. 29 The sound of trumpets indicates that the two men have been rescued by the Phoenician ship. Calipso rages against her fate. 30 She curses her immortality and bewails her eternal despair.

Franz Hauk and Iris Winkler

Translation: Sue Baxter



Siri Karoline Thornhill

Siri Karoline Thornhill studied first in her Norwegian home city of Stavanger, continuing at the Royal Conservatorium of The Hague. She has collaborated with ensembles, including the Freiburg Baroque Orchestra Consort, the Balthasar Neumann Ensemble, and the Amsterdam Baroque Orchestra. She has participated in recordings of Bach Cantatas with La Petite Bande and the Cologne Chamber Orchestra, as well as in the *St Matthew Passion* under Jos van Veldhoven and Buxtehude *Cantatas* with Ton Koopman. Guest appearances include the Handel Festival in Göttingen and Halle, the Rheingau Music Festival, the Oslo Chamber Music Festival, the Feldkirch Festival, the Festivals for Early Music in Bruges and Utrecht and Les Rencontres musicales de Vézelay.

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* with Thomas Hengelbrock and Schütz's *Symphonie Sacrae*. www.andrea-brown.de





Jaewon Yun

Born in Seoul (South Korea), Jaewon Yun graduated in singing at the Seoul National University. Since 2012 she has studied at the Munich Music and Theatre Hochschule under Frieder Lang. Her rôles have included Hänsel (*Hänsel und Gretel*), Flora Bervoix (*La traviata*), and the première of Ujong Choe's *Francisca* at the Sejong Culture Centre. Her awards include first prize at the Hoseo University Music Competition, third prize in the 2010 CBS Music Competition as well as a Cheryl Studer Scholarship from the Berlin Summer University of the Arts. In March 2013 she sang the part of Adelasia in Simon Mayr's opera *Adelasia ed Aleramo* under Andreas Spering, in the production by Tilman Knabe.

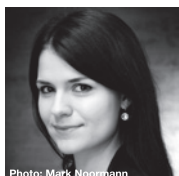


Photo: Mark Noormann

Katharina Ruckgaber

The soprano Katharina Ruckgaber was born in Munich, completing her studies in 2014 at the Music and Theatre Hochschule there and at the Bavarian August Everding Theatre Academy. She studied singing with Andreas Schmidt and Helmut Deutsch and in 2014 made her Frankfurt Opera début as Euridice in Telemann's *Orpheus* and at the Munich Gärtnerplatz in the leading female rôle in the première of Wilfried Hiller's *Der Flaschengeist*. In 2015 she made her début at the Berlin Konzerthaus Berlin as Fennimore in Weill's *Der Silbersee*. She has been awarded a number of scholarships, and since 2014 has been a member of the Frankfurt Opera Studio. www.katharinaruckgaber.com



Photo: Werner Kneititsch

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 Hanover Music and Theatre Hochschule. www.tenor-markus-schaefer.de

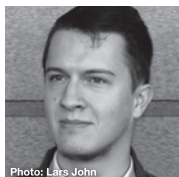


Photo: Lars John

Niklas Mallmann

The bass-baritone Niklas Mallmann began his musical training as a chorister in the Tölz Boys' Choir. He appeared in various opera houses under distinguished conductors, including Claudio Abbado. Sigiswald Kuijken and James Levine, both as a boy (*Die Zauberflöte*) and as a page (*Parsifal*). He later sang as a bass-baritone in the Men's Choir of the Tölz Boys' Choir, regularly taking solo parts. Concert tours have taken him throughout Europe, America and Asia. After graduation in engineering at the Munich Technical University, in 2014 he entered the Munich Hochschule für Music und Theatre as a vocal pupil of Frieder Lang. In the 2013 to 2015 seasons he undertook rôles at the Bavarian State Opera in *Die Soldaten* and *Arabella*. Since May 2015 he has been a member of the Bavarian State Opera Chorus.



Photo: Andy Frank

Theona Gubba-Chkhaidze

Theona Gubba-Chkhaidze was born into a family of artists in Tbilisi, Georgia. Her mother is a violinist and her father a well-known theatre director. She graduated from the University of Music and Performing Arts, Munich with the highest marks in violin studies. She is currently completing her Master's Degree in 'Historical Performance Practices' (Baroque violin) under the guidance of Professor M. Utiger in Munich, Germany. She performs as a soloist and chamber musician on both modern and baroque violins at international festivals and in important concert halls of France, Switzerland, Italy, Germany, Portugal, Peru, Argentina and Chile. As Concertmaster of the Simon Mayr Ensemble and Concerto de Bassus, under the baton of Franz Hauk, she has made over 20 recordings for the Naxos label.



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 nineteenth 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 Munich Music and Theatre Hochschule. He founded the Simon Mayr Choir in 2003.



Bavarian State Opera Chorus

The Bavarian State Opera Chorus has a long and distinguished history and appears in a wide repertoire, sharing with the Bavarian State Orchestra and Bavarian State Ballet a repertoire of some 350 opera and ballet performances annually at the Munich National Theatre, the Prince Regent Theatre and the Old Residence Theatre. Sören Eckhoff has been director since 2010, with Stellario Fagone as his deputy.



Simon Mayr Chorus

The Simon Mayr Chorus was established by Franz Hauk in 2003. The repertoire of the choir includes works from the sixteenth to the twentieth century. 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 Munich Hochschule für Music und Theater 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 of the seventeenth, eighteenth and nineteenth centuries. Many members of the ensemble are outstanding students or graduates of the University of Music and Performing Arts, Munich. 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.

Johann Simon Mayr (1763-1845)

Simon Mayr wurde am 14. Juni 1763 als Sohn eines Schulmeisters im niederbayerischen Mendorf bei Kelheim geboren. Schon früh zeigte er musikalisches Talent. Mayr war Schüler am Jesuitenkolleg in Ingolstadt, bevor er an der Universität Theologie studierte. Dabei zeigte er weiterhin beachtliche Vielseitigkeit als Musiker. Seine ernsthafte musikalische Ausbildung begann gleichwohl erst 1787, als ein Gönner, der sein Talent erkannt hatte, ihn mit nach Italien nahm. Dort studierte er von 1789 an bei Carlo Lenzi, dem musikalischen Leiter der Kathedrale zu Bergamo. Ein anderer Gönner ermöglichte ihm eine Zeit bei F. Bertoni in Venedig. Mayrs frühe Kompositionsaufträge waren hauptsächlich geistliche Oratorien, doch 1794 wurde in Venedig seine Oper Saffo aufgeführt. Seine Hinwendung zur Oper hatte viel mit der Ermutigung zu tun, die ihm Niccolò Piccinni (1728–1800) und Peter von Winter (1754–1825) zuteil werden ließen.

Telemaco

Der Sohn des Odysseus

Um Telemachos geht es in den ersten vier Gesängen von Homers *Odyssee*: die *Telemachie* gilt gar als ein in das Epos eingeschalteter „Entwicklungsroman“. Telemachos' Geschicht ist eng mit dem seines Vaters Odysseus verbunden. Telemachos' „Entwicklung“ beginnt mit einem Scheitern, denn ihm gelingt es nicht, die Freier, die seine Mutter Penelope in Abwesenheit des Vaters bedrängen, aus Ithaka zu vertreiben. Telemachos selbst scheint der Vertriebene zu sein, indem er nach Pylos zu Nestor und nach Sparta zu Menelaos aufbricht. Er sucht den Vater oder wenigstens Zeugnisse über ihn. Sein Mentor ist Mentor. In Mentor offenbart sich die Göttin Athene alias Minerva.

François Fénelon (1651–1715), seit 1695 Erzbischof von Cambrai, verfasste die *Suite du quatrième livre de l’Odyssée d’Homère, ou les Aventures de Télémaque, fils d’Ulysse* als „Erziehungsschrift“ für seinen Schüler, Louis de Bourbon, den siebenjährigen Dauphin von Frankreich, Herzog von Burgund. Dieser war ein Enkel von Ludwig XIV. und galt als möglicher französischer Thronfolger. Die Veröffentlichung des Romans im Jahr 1699 wurde allerdings als sublime Kritik an der Herrschaft Ludwig XIV. ausgelegt, Fénelon daraufhin vom Hofe verbannt. Denn Fénelons *Télémaque* hat den idealen Herrscher im Sinn, der den Frieden sucht, seinem Volke dient

Weitere Opern folgten: für Venedig und dann die Mailänder Scala wie auch für andere italienische Theater. Auch die Zahl der Aufführungen im Ausland nahm zu. 1802 trat Mayr die Nachfolge Lenzis als maestro di capella an der Kathedrale S. Maria Maggiore in Bergamo an. Drei Jahre später wurde er Direktor der Chorschule an der Kathedrale; diese Position behielt er bis zu seinem Tod 1845. Als Lehrer gewann er großes Ansehen, besonders bei seinem in Bergamo geborenen Schüler Gaetano Donizetti (1797–1848). Mayr tat viel, um die Komponisten der Wiener Klassik in Italien bekannt zu machen. Sein eigener Stil spiegelt das ganz im italienischen Kontext wider. Er war als Komponist von fast 70 Opern zwischen 1794 und 1824 und über 600 geistlichen Werken außerordentlich fruchtbar.

Keith Anderson

Deutsche Fassung: Thomas Theise

und seine absolutistische Macht nicht missbraucht.

Fénelons „Bildungsroman“ wurde in ganz Europa und weit über seine Zeit hinaus rezipiert und im Zeichen der Aufklärung neu interpretiert. Enzyklopädist Jean-Baptiste d’Alembert erkannte die Bedeutung von Fénelons *Télémaque* nicht zuletzt in seiner Wandlung vom fürstlichen zum bürgerlichen Lehr- und Lesebuch. Gelesen wurde das Werk auch als Liebesroman. Vom privaten Lehrbuch wurde der Roman bald zum öffentlichen Schulbuch. *Télémaque (Telemach)* vereinte politische, moralische und sentimentale Lesarten.

Die Neuausgaben und Übersetzungen des *Telemach* wurden illustriert, die Stationen, „Prüfungen“ wie auch die Ausgestaltungen der Hauptfigur, die in Homers *Odyssee* nur eine Nebenfigur ist, beeinflussten andere literarische Gattungen, nicht zuletzt Bühnenfiguren, wie etwa die des Prinzen Tamino in Mozarts *Zauberflöte*. Telemachs Erlebnisse wurden zunehmend zu Bild-Geschichten, präsent in Medien aller Art, in der bildenden Kunst, wie bei Angelika Kauffmann und Jacques-Louis David, aber auch in Teppich gewirkt, auf Porzellan glasiert und auf Tapeten Wandschmuck. *Telemachos Abschied von Eucharis* ist Jacques-Louis Davids prächtiges Ölgemälde von 1818 überschrieben. Jacques-Louis David gilt als der Maler, der das Napoleon-Bild bis heute prägt.

Telemachs Abenteuer, insbesondere die Lebensabenteuer, wurden ein beliebter Opernstoff: *Telemaco ovvero il valore*

coronato lautet der Titel der italienischen Oper von Carlo Agostino Badia, die 1702 in Wien zur Aufführung gelangte. Händel schätzte die englische Oper *Calypso and Telemachus* von Johann Ernst (John Ernest) Galliard, die 1712 aufgrund von Rivalitäten in London allerdings nur fünfmal zur Aufführung gelangte. Die tragédie en musique *Télémaque et Calypso* von André Cardinal Désouches wurde am 15. November 1714 in Paris gespielt. Auch Alessandro Scarlattis Melodramma in tre atti *Telemaco* von 1718 beinhaltet wesentlich die Begegnung mit Calypso. Christoph Willibald Gluck komponierte *Telemaco, ossia L’isola di Circe* anlässlich der Hochzeit von Erzherzog Joseph im Jahre 1765. Die Regensburgerin Maria Therese von Ahlefeldt, Tochter von Alexander Ferdinand von Thurn und Taxis, setzte 1792 das Geschehen zwischen *Telemak und Calypso* als Opernballett in Musik. Die Geschichte lieferte auch Komponisten wie Ferdinando Bertoni, Antonio Calegari, Pietro Alessandro Guglielmi, Peter von Winter oder Wenzel Robert von Gallenberg ein bühnenwirksames Sujet. Altgriechische Metren verbunden mit französischen Hexametern suchte Jean-François Le Sueur in seiner tragédie lyrique *Télémaque dans l’île de Calypso ou Le Triomphe de la sagesse* (1796) wiederzubeleben.

Die aktuellen Opernstoffe aus Paris lieferten, was durchaus vor dem Hintergrund der politischen Umbrüche zu interpretieren ist, dem modernen venezianischen Theater La Fenice wichtige Vorlagen, und so überrascht es nicht, dass, nach *Saffo* (1794) und *Lodoiska* (1795/1796), nun *Telemaco* für Mayr zum Thema wird. Der Musikhistoriker Francesco Caffi (1778–1874), ein Schüler von Simon Mayr in Venedig, erinnert sich noch 1838 an das „revolutionäre“ Venedig 1797, das auch im „demokratischen Theater“, im Kantaten- wie im Operntext des Paduaner Juristen Simeone Antonio Sografi, des Librettisten von *Saffo* und *Telemaco*, erkennbar wird. Sografi bearbeitete französische Vorlagen. Inspirieren ließ sich der Komponist für die Konzeption seiner neuen zeitgemäßen italienischen Opera seria durchaus von der Pariser Operndramaturgie hinsichtlich der Ausrichtung des altgriechischen mythologischen Opernstoffes, des gesuchten „Lokalkolorits“ und der Einbindung instrumentaler Einlagen und Tänze in die Stringenz der Opernhandlung. Die Oper ist durchaus ein Zeitspiegel: Krieg, der militärische, „patriotische“ Aufbruch in Venedig wird musikalisch neben Schiffsbruch und Unwetter zentral. Mayr führt durch die Einbindung des Marsches im Chortableau musikdramatisch Regie.

Zum Karneval 1797 wurde *Telemaco nell’isola di Calipso*, dramma per musica, 3 atti, unter der Impresa von Alberto

Cavos vom 11. Januar bis 9. Februar in Folge und fast geradezu täglich in La Fenice gespielt. Giuseppina Grassini, gab die Prima donna Calipso, der Sopranist Girolamo Crescentini sang Telemaco, der Tenor Matteo Babbini interpretierte die Rolle des Mentore, weiter wirkten Carolina Maranesi als Eucari und Francesco Rossi (Sacerdote di Venere) und Filippo Fragni (Sacerdote di Bacco) mit. Um die Freiheit Polens und um *Lodoiska*, am La Fenice bekannt durch Mayrs gleichnamige Oper, ging es im Ballett.

In Mayrs Partitur fehlt die Cavatina der Calipso. Mayr scheint Sografis Text an dieser Stelle durchaus komponiert zu haben, was die Anschluss-Stellen nahelegen. Ob Giuseppina Grassini ihre Cavatina „mitgenommen hat“, bleibe dahingestellt. Als Einlage an dieser Stelle erklingt die Cavatina der Temira, die sich auch als Einzelstück in Venedig überliefert hat. Sie entspricht Calipsos unseliger Liebessehnsucht. Im Mai 1795 hatte Giuseppina Grassini die Rolle der Temira in Mayrs Kantate *Temira e Aristo* ebenfalls interpretiert.

Im Seminario Patriarcale in Venedig findet sich eine Abschrift von Telemacos „Rec:vo e Cavatina / La bella età d’amore / Del Sig:r Gio. Simon Maÿer“ mit Vermerk der Interpretin Giovanna Piatti. Bei Konzerten wie auf der Opernbühne trat die „donna musico“ zum einen das Erbe des weiterhin noch gefeierten Kastraten an, zum anderen schufen die Sängerinnen in dieser Übergangszeit eine neue Hosenrolle, was sich wesentlich in den neuen Opernkompositionen niederschlug. Napoleon wird die Äußerung zugeschrieben: „Die Gesellschaft braucht strenge Justiz; darin liegt die Humanität des Staates, alles andere ist Humanität der Opernbühne.“ Doch vor dem Zeitgeist, dem Hintergrund der Menschenrechte, des napoleonischen Zeitalters, des Code civil musste selbst die „Humanität der Opernbühne“ sich ändern. Napoleon hat zwar durchaus noch die Sopranisten als Opernstars geschätzt, Girolamo Crescentini und Luigi Marchesi wurden am La Fenice favorisiert. Napoleons Favoritin wurde aber eine Frau, eine Geliebte: die Grassini. Die Rollen von Sopranist und Sopranistin, von Kastrat und Sängerin scheinen in dieser Zeit austauschbar, ablösbar, wie es die Opernbesetzungen, gerade in ihrer Folge, lehren. An Bedeutung gewinnt die Tenorpartie.

Muss der Sohn die Fehler des Vaters wiederholen, holen ihn dessen Verfehlungen ein, werden es seine eigenen Prüfungen, seine Erfahrungen? Die Episode mit Kalypso-Calipso thematisiert genau diesen Aspekt, der zentral für Telemachos „Entwicklung“ wird. Das „Erbe“, die Nachfolge des abwesenden Vaters als Liebhaber hat Telemachos bei

Kalypso anzutreten. Das allerdings ist kein unumgängliches Fatum für den Sohn. Denn zu Telemachos tritt als seine Leitfigur Mentor. Mit Mentor gelingt letztendlich gerade noch die notwendige Distanz, wenngleich in Form der resoluten Abkühlung. Bei Sografi und Mayr tritt als eine bedeutsame weibliche Figur neben der affektgesteuerten Calipso die empfindsame Eucari, für die Telemaco durchaus Gefühle entwickelt. Vor dem Hintergrund der politischen Ereignisse liegt bei Sografi und Mayr der Akzent vordergründig deutlich auf die Abwehr von Liebeshändel und die Befürwortung des Heroentums.

Bei der Verwirrung eines jungen Mannes, den Goethe in seiner Straßburger Zeit kennengelernt hatte, befürchtet der Dichter, „er werde sich in den Rhein stürzen. Wäre ich sicher gewesen, ihn, wie Mentor seinen Telemach, schnell wieder aufzufischen, so mochte er springen, und ich hätte ihn für diesmal abgekühlt nach Hause gebracht.“ Deutet sich in diesen Erinnerungen Goethes nicht auch die klassische Lösung allem Wahn des Sturm und Drang und der Romantik gegenüber an? Alle Hoffnung und Verantwortung liegt allein im Mentor, im Fürst, im Vater, im Lehrer, der seinen anvertrauten Untertanen, Kindern, Schülern nicht Willkür, sondern verantwortungsvolle Vor- und Fürsorge zeigt, um Entwicklungen zu fördern, nicht zu verhindern.

Mayrs Oper endet tragisch für die rasende, wutschäumende, enttäuschte Calipso, nicht für Telemaco und Mentore, die sich vor ihr, wenngleich unter Lebensgefahr, in Sicherheit gebracht haben. „Krieg mit Frauen ist der einzige, den man durch Rückzug gewinnt“, soll Napoleon geäußert haben, eine Erfahrung, die ihn mit dem von Athene gelenkten Mentor zu verbinden scheint. Calipso jedoch scheint als Mayrs „Königin der Nacht“ auf das Ancien Régime zurück zu deuten und zugleich aber auf den Wahnsinn späterer Rollentypen musikdramatisch vorauszuweisen. Mit seiner Schlusskonzeption überzeugt Mayr und ergreift Partei für seine Calipso.

Simon Mayrs Biograph Girolamo Calvi (1801–1848) berichtet:

„Die dramatische Musik hat überdieß noch den Nachtheil, daß, wenn ihr einmal ein Mißgeschick geworden ist, sie in Vergessenheit geräth, ohne je wieder ihr Glück

versuchen zu können; denn kleinere Bühnen wagen sich nicht daran, und große begehren nur Neues. Ich werde daher auch Mayr’s Opern, die einen ungewissen Erfolg hatten, erwähnen. Unter diese muß ich auch den „Telemach“ zählen, ernste Oper in drei Acten, Poesie von Sografi, zum ersten Male dargestellt im Theater la Fenice im Carneval 1797. Die Symphonie beginnt mit einem Maestoso - nichts Besonderes; - hierauf folgt ein Andantino grazioso, ein einfaches Thema, aber von etwas fremder Form enthaltend, mit dessen verschiedenen Variationen das Tonstück schließt. Die Oper selbst enthält viele unbestreitbare Schönheiten, die des Schöpfers der „Ginevra“ und der „Geheimnisse von Eleusis“ würdig sind; der ganze Part der Kalypso ist fantasie reich, und gemahnt an einige Züge der Medea. Überhaupt tritt in dieser Composition Mayr’s Charakter klarer ausgesprochen hervor. Sie enthält auch einen Sturm und eine Jagd; der erstere blos Instrumentalmusik, die zweite mit Chor; und Mayr’s Stürme wurden zu ihrer Zeit so berühmt, daß man sie sogar über jene des Sacchini und Cherubini, ja über den vorzüglichen Salieri’s in der „Wiedererkannten Europa“ stellte; auf welche Vergleichenungen ich jedoch nicht näher eingehen will.

Auch die Jagd wird nicht auf jene triviale Weise eingeleitet, die zu jener Zeit fast unabw eichlich schien; der Eingang ist original, dem Texte ganz angemessen, ergreifend, und ich finde darin gleichsam ein Vorbild zu dem Chore: „Viva, viva!“ - in Bellini’s „Piraten“. Zeit- und Ortsauffassung ist so treffend, daß man sich wie auf Kalypso’s Zaubersinsel versetzt fühlt, was mir in solchem Maße nur selten, und erst wieder in Rossini’s „Fräulein vom See“ begegnete, eine Auffassung, welche Dichter und Tonsetzer wohl oft in einzelnen Stellen vorwalten lassen, höchst selten aber zu einem schönen Ganzen zu vereinbaren wissen, und in deren Erreichung der Culminationspunkt des Letzteren gelegen ist.“

(Girolamo Calvi, *Johann Simon Mayr*, in: *Wiener allgemeine Musik-Zeitung*, herausgegeben und redig[i]ert von August Schmidt, Nr. 54, Di[e]nstag den 5.Mai 1846. Sechster Jahrgang, 214f.)

Iris Winkler

Inhalt der Oper

CD 1

1 Sinfonia

Erster Akt

2 Eucari, die Nympe berichtet vom untröstlichen Liebesgram der Göttin Calipso. Ulisses hatte sie einst verlassen. 3 Zur Höhle der Göttin gehen Eucari und ihre Gespielinnen. Sie wollen den Zorn und das Leid von Calipso lindern. 4 Calipso kommt aus ihrer Höhle und läßt ihrem Schmerz freien Lauf. 5 Calipso singt von ihrem gebrochenen Herzen: „Sola, dolente... Tradita amante [...] degg’io languir.“ – „Allein, in Schmerzen... ich, verratene Liebende, weinend, umherirrend, muss schmachten.“ 6 Im Gespräch mit Eucari reflektiert Calipso die Vergangenheit: Ein Sterblicher, Ulisses, habe sie, eine unsterbliche Göttin, im Stich gelassen. 7 Calipso besteigt einen Felsen und zaubert ein heftiges Gewitter herbei. Sie will sich rächen. 8 Ein instrumentales Unwetter: Telemaco, der Sohn des Ulisses, strandet mit seinen Gefährten aus Ithaka vor der Insel. 9 Der Sturm hat sich gelegt. Telemaco wähnt sich allein am Strand: „Tutto io perdei“ – „Ich habe alles verloren“. 10 Eucari findet den Schiffbrüchigen und warnt ihn. Sie zeigt ihm die Inschrift mit Calipsos Racheschwur. Telemaco liest den Namen seines Vaters. 11 Telemaco sucht seine Gedanken zu ordnen. 12 Telemaco erfährt, dass seine Gefährten die Katastrophe überlebt haben. Allein Mentore, sein Freund und Begleiter, wird vermißt. 13 Telemaco ängstigt sich um Mentore. Die Ithaker berichten, er sei möglicherweise ertrunken. 14 Eucari, allein, empfindet Mitleid, gleichzeitig Zuneigung für Telemaco. Telemaco samt Gefolge treten auf. Calipso geht dazwischen. Sie erkennt Telemaco und offenbart ihre Gefühle, sie spricht von Liebe, Verrat und Täuschung. 15 Telemaco soll die Vergehen seines Vaters büßen. 16 In der Arie deutet Calipso ihren Plan an – entweder Liebe oder Tod. 17 Szenenwechsel. Eine heitere Feier am Tempel der Venus. Calipso soll wieder einmal fröhlich gestimmt werden. 18 Die Nymphen beginnen mit einem Tanz. 19 Telemaco betrachtet entrückt die bukolische Landschaft. Calipso tritt hinzu. Er fragt: „Gran Dea, che feci io mai.“ – „Große Göttin, was hab ich getan?“. 20 Telemaco bittet Calipso um Gnade. 21 Die Ithaker verstärken diesen Wunsch im Chor. 22 Calipso lenkt die Gedanken auf ein prunkvolles Fest. Telemaco wiederholt sein Anliegen um Erbarmen. Plötzlich erscheint Mentore,

der Totgeglaubte. 23 Mentore entsetzt sich über Spiele und Liebeshändel. 24 Er sieht seinen Schützling in Gefahr, tadelt ihn, fordert männliche Standhaftigkeit. 25 Mentore gerät mit Telemaco und Calipso in Streit. Calipso droht mit dem Tod – den aber scheut Mentore, heroisch, keineswegs. 26 Finale I: Telemaco schwankt zwischen Neigung und Angst, Calipso zwischen Liebeshoffnung und Zorn, allein Mentore verteidigt seine Prinzipien.

Akt II

27 Eucari befragt den Priester der Venus. Sie hegt Liebesgefühle für Telemaco. 28 Der Priester warnt Eucari vor dem Zorn der Calipso. 29 Eucari beschließt, Calipso zu meiden. In diesem Moment erscheint die Göttin im verführerischen Jagdkostüm. 30 Calipso sucht Mentore zu umgarnen und ihn samt seinen Gefährten auf der Insel festzuhalten. Mentore bleibt hart, er wünscht die Abreise. Die verweigert Calipso, ihre Gefühle pendeln zwischen Groll, Rache, Wut und Liebessehnsucht. 31 Im Duett der beiden Protagonisten treten die unterschiedlichen Positionen hervor: Mentore will durch Ratio und Recht überzeugen, Calipso wiederum spricht von Seelenqual und sucht den inneren Frieden. 32 Schauplatz ist nun der Tempel des Bacchus. Ein fröhliches Fest wird gefeiert, Venus, Bacchus und Amor werden besungen. 33 Calipso spricht zum Volk: Freude und Achtung der Götter gehörten zusammen. 34 Der Chor bittet Calipso, ein Lied vorzutragen. 35 Calipso singt von der Liebe, blickt dabei Telemaco an.

CD 2.

1 Calipso fordert Mentore auf, ebenfalls einen Gesang anzustimmen. 2 Mentore singt vom Lorbeer des Krieges, er warnt vor den Verlockungen der Liebe: „Si guardi da amore chi debole ha il cor.“ – „Hüte sich vor der Liebe, wer ein schwaches Herz hat.“ 3 Telemaco vermag in all dem keinen Gegensatz erkennen, er beschwört das Feuer der Jugend 4 und ergibt sich seinen Leidenschaften: „Se v’è chi sdegnà un placido tenero e caro affetto, un cor non chiude in petto, un’alma in sen non ha.“ – „Wenn es jemanden gibt, der ein friedliches, zärtliches und teures Gefühl verschmäht, der hat kein Herz in seinem Busen, der hat keine Seele in seiner Brust.“ 5 Calipso läßt ein zur Jagd. Ein munteres Jagdlied erklingt und verklingt. 6 Einige Nymphen tanzen noch weiter. 7 Eucari entdeckt das wiederhergestellte und abfahrbereite Schiff des Mentore. 8 Eucari und Telemaco bekennen gegenseitig ihre Liebe und werden von Calipso überrascht. 9 Calipso, außer sich, bedroht Eucari und Telemaco mit

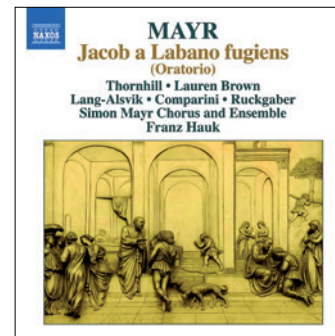
dem Tod. Eucari wird gefangengenommen. 10 Klagearie der Calipso: Sie erkennt, dass all ihre Rache umsonst ist, wenn sich ihr eigenes Schicksal nicht wandelt. 11 Calipso will die Abreise der Fremden verhindern. Die Priester des Bacchus sollen dabei helfen. 12 Der Oberpriester sieht seinen Plan gelingen und verhöhnt Mentore, dessen Klugheit er insgeheim fürchtet. 13 Mentore stellt Telemaco zur Rede und vor die Wahl, auf der Insel zu bleiben oder mit ihm zu gehen. Telemaco folgt Mentore, ihn beunruhigt aber das ungewisse Schicksal von Eucari. 14 Telemaco bittet Calipso um das Leben von Eucari. Da sich Telemaco nicht für das Bleiben und die Liebe entscheiden kann, scheint er bei Calipso das Leben von Eucari zu verwirken. Der einsetzende, für Eucari bestimmte Trauermarsch spiegelt auch seine eigene Verfassung wider. 15 Mentore und die Kriegstrompeten künden die Abfahrt des Schiffes. Telemaco ist hin- und hergerissen in seinen Gedanken. 16 Der Priester des Bacchus deutet Calipso's Plan an, das Schiff der Ithaker in Brand zu stecken. Auch der Priester der Venus meldet Calipso, dass alles für eine Ausführung vorbereitet sei. 17 Telemaco erfährt, dass Calipso offenbar Eucari begnadigt hat. 18 Calipso macht Telemaco Vorwürfe. 19 Im Duett offenbart sie ihm ihre Liebe, beide erschrecken über ihr Schicksal.

Akt III

20 Ein Ithaker meldet Telemaco die Ankunft von Mentore. Dieser gibt vor, sich zu verabschieden: Er zeigt Telemaco einen Brief von Ulisse. Ulisse ermahnt zur Ehre, zur Sorge um das Vaterland und um die Mutter. 21 Telemaco bleibt aufgewühlt und allein zurück. 22 In seiner Arie wiederholt Mentore nochmals die aufgezeigte Alternative für Telemaco – stete Vergnügen oder der Verlust von Heimat und Ehre. 23 Telemaco plagt immer noch Zweifel. 24 Der Chor verkündet, das abfahrtsbereite Schiff stehe in Flammen. 25 Mentore sichtet ein Schiff der Phönizier. Er befiehlt den Ithakern, sich auf dieses zu retten. 26 Telemaco wird von Zweifeln und Gewissensbissen geplagt. Mentore erkennt in der Schuld ein menschliches Prinzip und fordert Mut. 27 Schließlich schwört Telemaco, ihm durch alle Gefahren zu folgen. Beide ersteigen die Spitze eines Felsens. 28 Calipso gebietet Einhalt. Doch Mentore stößt Telemaco vor den Augen aller Beteiligten hinunter ins Meer und springt dann selbst in die Flut. 29 Der Schall der Trompeten signalisiert die Rettung der beiden Helden auf das Schiff der Phönizier. Calipso hadert mit ihrem Schicksal. 30 Sie verwünscht ihre Unsterblichkeit und beklagt ewige Verzweiflung.

Franz Hauk und Iris Winkler

Also available



8.573237



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Mayr's *Telemaco* was a product of turbulent political times in the Republic of Venice, which had been occupied by Napoleon's troops in late 1796. Military elements, with incorporated marches, feature strongly in a score that brought to contemporary Venetian theatre many of the innovative elements that were in vogue on the operatic stages of Paris. Taking classical Greek mythological material, Mayr fashioned an opera full of colour, interweaving instrumental interludes and dances into his arias, cavatinas and choruses, and crafting his own very personal vision of the new Italian *opera seria*.



Johann Simon
MAYR
(1763-1845)

Telemaco

Playing Time
2:15:51



Dramma per musica in tre atti • Libretto by Antonio Simeone Sografi

Telemaco (Telemachus) Siri Karoline Thornhill, Soprano
Calipso (Calypso) Andrea Lauren Brown, Soprano
Eucari (Eucharis) Jaewon Yun, Soprano
Mentore (Mentor) Markus Schäfer, Tenor
Sacerdote di Venere (Priest of Venus) Katharina Ruckgaber, Soprano
Sacerdote di Bacco (Priest of Bacchus) Niklas Mallmann, Bass

WORLD PREMIÈRE RECORDING

Members of the Bavarian State Opera Chorus

Simon Mayr Chorus • Concerto de Bassus

Theona Gubba-Chkeidze, Concertmaster

Franz Hauk, Harpsichord and Conductor



CD 1	1 Sinfonia	5:06	27-35 Act Two (beginning)	20:04	CD 2	1-19 Act Two (conclusion)	42:36
	2-26 Act One	47:34				20-30 Act Three	20:31

Recorded in the Kongregationssaal, Neuburg, Germany, 29th August-5th September 2015

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The Italian libretto can be accessed at www.naxos.com/libretti/660388.htm