

MAYR

Il sogno di Partenope (Cantata Opera)

**Brown • Hershkowitz • Adler • Lousseau
Frey • Sellier • Burkhardt**

**Members of the Bavarian State Opera Chorus
Simon Mayr Chorus and Ensemble
Franz Hauk**



Simon
MAYR
(1763–1845)

Il sogno di Partenope

Cantata Opera for soloists, chorus and orchestra

Naples 1817

Libretto by Urbano Lampredi (1761–1838)

Partenope Andrea Lauren Brown, Soprano
Minerva Sara Hershkowitz, Soprano
Urania Caroline Adler, Soprano
Tersicore Florence Lousseau, Mezzo-soprano
Mercurio Cornel Frey, Tenor
Apollo Robert Sellier, Tenor
Il Tempo Andreas Burkhardt, Bass

Members of the Bavarian State Opera Chorus

Simon Mayr Chorus and Ensemble

Concertmaster: Theona Gubba-Chkheidze

**Conducted by
Franz Hauk**

1	Ouverture	8:01	11	9. Recitativo: Ah! Qual nuova luce (<i>Partenope, Minerva, Mercurio, Apollo, Urania, Coro delle Muse e Coro de' Genj delle Arti</i>)	1:01
2	1a. Duetto con coro: In questa sede (<i>Urania, Tersicore con Coro delle Muse</i>)	3:43	12	10. Coro: Spunta lieto (<i>Coro generale</i>)	1:14
3	1b. Recitativo: Deh! per pietà (<i>Partenope</i>)	2:56	13	11. Aria con Coro: E fia ver già? (<i>Partenope, Coro generale</i>)	8:12
4	2. Recitativo: Sospendi, o regia Ninfa (<i>Mercurio</i>)	2:58	14	12. Recitativo: Tutto compito (<i>Apollo</i>)	0:47
5	3. Aria con Coro: Non temer (<i>Mercurio, Urania, Tersicore, Coro de' Genj delle Arti</i>)	7:10	15	13a. Quartetto con Coro: All'ombra placida (<i>Partenope, Minerva, Mercurio, Apollo, Coro delle Muse e de Geni</i>)	5:23
6	4. Recitativo: Ah! Lo confesso, o Numi (<i>Partenope, Minerva, Mercurio</i>)	7:36	16	13b. Recitativo: Vieni all'Olimpo (<i>Partenope, Minerva, Mercurio, Apollo</i>)	0:37
7	5. Duetto: Che avvenne! (<i>Partenope, Mercurio</i>)	5:04	17	14. Celebriamo il Monarcha immortale (<i>Coro generale</i>)	1:08
8	6. Recitativo: Qual forza sovrumana (<i>Il Tempo, Mercurio</i>)	3:16		Total	65:56
9	7. Aria: Affrettino l'ore (<i>Il Tempo</i>)	1:41			
10	8. Quartetto con Coro: Finchè il Borbonico genio (<i>Minerva, Mercurio, Apollo, Coro delle Muse e Coro de' Genj delle Arti</i>)	5:06			

Simon Mayr and his Cantata Opera *Il sogno di Partenope* (*The Dream of Parthenope*)

From a musico-historical point of view it was Johann Simon (Giovanni Simone) Mayr who, in his own cautious way, acted as an intermediary between the ossification of the formal genre of *opera seria* in the late eighteenth century and the *melodramma* of the nineteenth century. By drawing on his knowledge of the Viennese classics he renewed instrumentation and the handling of the orchestra and harmony so that through his own work, and as a teacher in Bergamo, he was able to create a precedent for musical training. This turnaround took place, in a gentle and moderate way, in the first ten years of the nineteenth century in a city whose taste in music and theatre was, in different ways, fast and progressive. Consequently a musical style could evolve which at the same time would be a constituent of opera for the following decades: a mode of expression derived from the distillable personal styles of the period, which Mayr essentially reformed, developed further and supported and which the budding composer Rossini adopted from around 1810. Examples of this characteristic growth are already present in Mayr's early operas: the structures of Rossini's operas, with their characteristically rhythmic basic patterns in the form of ostinati chords and the freshness of the melodic line, are already very present in the pre-Rossinian environment, even in that period when *bel canto* opera in its strictest sense came into being and hence the style of the early nineteenth century. Works such as Mayr's *Ginevra di Scozia* or *Adelasia ed Aleramo* in the field of *opera seria* or *L'avaro* and *L'amor coniugale* in their continuum of *opera buffa* and *semiseria* already display all these ingredients at a time when Rossini the opera composer had not yet emerged.

Il sogno di Partenope is usually classified in the genre of the staged cantata. A cantata is understood to mean a multi-movement work for voices with instrumental accompaniment in which the range can encompass one or several soloists as well as a piano or full orchestra. In Mayr's time every composer of operas also wrote staged cantatas which in most cases were written for specific occasions and had a panegyric background – perhaps to celebrate the birthday or name day of a ruler – and came with a mythological-allegorical plot which served to glorify, even to deify the person being honoured. Since such pieces were written for specific occasions they were usually performed only once,

or more rarely twice, and then they sank into obscurity, often to be recycled by their composers into other musical works. Mayr composed this two-act work on the occasion of the rebuilding of the Teatro San Carlo in Naples which had been destroyed by a disastrous fire on the night of the 12th and 13th February 1816. Exactly eleven months later the building, which had been restored to plans drawn up by the court architect and universally-celebrated stage designer Antonio Niccolini, was consecrated with a performance of *Il sogno di Partenope*.

The libretto of this *melodramma allegorico* – dedicated to King Ferdinand I on his birthday – was provided by Urbano Lampredi, a well-known classicist and man of letters who had also made a name for himself in the field of journalism. What we have is an allegorical cantata with a multitude of stereotypical allusions to, and philological background knowledge of, classical Greek antiquity. As the poet explains in his foreword, he aims to embellish the conflagration and the theatre's rising again with mythological allegories and to point to Polyphlegon, a character invented by him, as the cause of the fire. In Italian the word *poliflegonte* comes from ancient Greek and means "the all-consuming one" and who, as a symbol of the irrationally destructive fire, is finally defeated by Minerva, the goddess of the arts and of reason.

What emerges is a phantasmagorical game of deception in which gods, muses, genii and evil spirits – with Polyphlegon leading the way – confront mankind with the cosmic principles. The Temple of the Muses (i.e. the Teatro San Carlo), which is central to the plot, is at first afflicted by the negative forces of decline and destruction but is finally restored by Olympic forces and by figurative shining lights. Ferdinand I had complied with Lampredi's wish that the sad event should vanish from the consciousness of the populace as though in a vision; with this imagery in his mind the poet sends Parthenope into a deep sleep by means of Mercury's wand (in Italian Parthenope is the tutelary goddess of Naples, the *città partenopea*) and in the meantime, through Time Personified, allows the theatre to shine with a new light. In a closing chorus Ferdinand is lauded by all as their undying ruler and on his birthday he gives to the now-wakened Parthenope (i.e. Naples) the gift of the new Temple of the Muses, San Carlo itself.

As Stendhal, who was present in the audience, reported, *Il sogno di Partenope* was met with great acclaim, to which the phenomenal casting of the original singers doubtless contributed. Isabella Colbran created the rôle of Parthenope, Giovanni David that of Mercury, Giovanni Battista Rubini, Apollo and Andrea Nozzari that of Polyphlegon. All that survives of the score is the autograph of the second act; even so, what shines out everywhere from the surviving sections is Mayr's ripe and opulent idiom, which is so characteristic of his later work.

This second act consists of the following numbers: a chorus with solos from Urania and Terpsichore (*In questa sede*) [2], an aria from Parthenope (*Deh! per pietà*) [3], an aria with chorus from Mercury (*Non temer*) [5], a duet between Parthenope and Mercury (*Che avvenne!*) [7], an aria from Time Personified, 'Il Tempo' (*Affrettino l'ore*) [9], a quartet with chorus for Minerva, Mercury, Apollo und Urania (*Finché il Borbonico genio*) [10], a chorus (*Spunta lieto*) [12], an aria with chorus from Parthenope (*E fia ver già?*) [13], a quartet

with chorus from Parthenope, Minerva, Mercury and Apollo (*All'ombra placida*) [15] and finally the closing chorus of jubilation (*Celebriamo il Monarcha immortale*) [17], all with accompanied recitative. If only we had this work complete it would surely mark a further point of culmination in Mayr's musico-dramatic output. What has come down to us makes the loss of the initial act all the more bitter.

Mayr's work shows just how blurred are the boundaries between an "operatic" cantata and a fully-fledged opera. It is surely no accident that, from the outset, even Rossini's *Il viaggio a Reims* was considered to be an opera and nowadays no one would think of referring to it as a staged cantata; yet it was Rossini himself who had originally coined the phrase. So for the purposes of the title of this article a compromise genre, a hitherto rarely-encountered concept, is suggested for *Il sogno di Partenope*, namely that of a cantata opera.

Thomas Lindner

English translation by David Stevens



Simon Mayr Chorus and Ensemble

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. 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 Munich Hochschule für Music und Theatre and singers selected from Ingolstadt and the region. The orchestra is formed by leading professional players.

Martin Peterdamm



Andrea Lauren Brown

Born in Wilmington, Delaware, Andrea Lauren Brown was a prize-winner of the Salzburg Mozarteum International Summer Academy in 2002. She also took second prize at the Munich ARD International Singing Competition. She made her operatic debut at the age of seventeen in Libby Larsen's *A Wrinkle in Time*. As a soloist she has taken part in recordings of Handel's *Dixit Dominus*, Caldara's *Missa Dolorosa* and Heinrich Schütz's *Symphoniae Sacrae II*. The latter was awarded a Diapason D'Or, a Deutschen Schallplattenpreis and a GRAMMY®. She has undertaken engagements in the United States and in Europe, making her debut in 2006 at the Theater an der Wien.



Sara Hershkowitz

Sara Hershkowitz was born in Los Angeles. From 2007 to 2012 she was a member of the Theater Bremen company, twice acclaimed in *Opernwelt* as Singer of the Year. In the 2011/2012 season she sang the Queen of the Night at the Hamburg State Opera, the New Israeli Opera, the Weimar German National Theatre and the Kiel Theatre. She took the rôle of the Governess in Britten's *The Turn of the Screw* at Bremen, Armida in *La finta giardiniera* in Bonn and Adele in *Die Fledermaus* at the Opéra National de Lorraine. In June 2012 she took the title rôle in the newly discovered opera *Zanaïda* by Johann Christian Bach at the Vienna Konzerthaus, with Opera Fuoco.

Katharina Scheerer



Caroline Adler

After her schooling, Caroline Adler studied for two years at the Tyrol Regional Conservatory with Gabriele Erhard. She was a member of the Bavarian Singing Academy and the Audi Young Choral Academy. She sang under the director of the Bavarian Radio Chorus, Peter Dijkstra, and completed her training in master-courses with Cornelio Murgu, Julie Kaufmann and Brigitte Fassbänder. Engagements have taken her to Austria, Switzerland, Paris and Hawaii. Since 2011 she has studied under Frieder Lang at the Munich Hochschule für Musik und Theater.

Johannes Rothascher



Florence Lousseau

Born in Munich in 1960, Florence Lousseau had her schooling at the Lycée Jean-Renoir. She has won several prizes at the *Jugend musiziert* and since 2009 has studied singing with Frieder Lang at the Munich Hochschule für Musik und Theater.

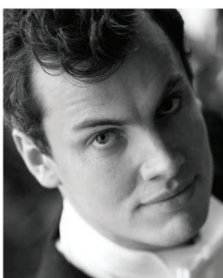
Klaudia Today



Cornel Frey

Cornel Frey was born in 1977 and sang with the Lucerne Boys Choir, later studying in Bern. Holder of various awards, he has made his name particularly in performances of Bach in the concert hall. He has also enjoyed success in the opera house. from 2003 to 2009 with the Wuppertal Theatre and in 2009/2010 at the Munich State Theatre in the Gärtnerplatz. Engagements have included festival appearances under Wolfgang Gönnerwein, Alois Koch and Niklaus Harnoncourt. Since 2012 he has been a member of the German Oper am Rhein in Düsseldorf.

David Jerusalem



Robert Sellier

The tenor Robert Sellier was born in Munich in 1979 and studied in Augsburg, winning various awards and prizes. He has appeared with a number of early music ensembles and has sung Emilio in Mozart's *Il sogno di Scipione* at Klagenfurt and the Salzburg Festival. He has sung Belmonte (*Die Entführung aus dem Serail*) in Bielefeld and Rossini's Count Almaviva (*Il barbiere di Siviglia*) at the Berlin Comic Opera. Other rôles have included Roderigo in *Otello* and Ferrando in *Così fan tutte* in Augsburg and Don Curzio (*The Marriage of Figaro*), Fenton (*Falstaff*), Count Almaviva, and Tamino (*The Magic Flute*) at the Munich State Theatre. He has also served as a member of the Halle Opera.

Christine Schneider



Andreas Burkhart

Born in Munich in 1984, the baritone Andreas Burkhart was a chorister with the Tölz Boys Choir, going on to study at the Bavarian Singakademie and from 2005 with Frieder Lang at the Munich Hochschule für Musik und Theater. Winner of a number of prizes, in 2011 he appeared at the Bonn Beethoven Festival in a recital of songs by Poulenc, Liszt, Schumann and Schubert. He is a member of the Bavarian Radio Symphony Chorus.

Andy Frank



Theona Gubba-Chkheidze

Theona Gubba-Chkheidze, the daughter of a violinist and an internationally distinguished theatre director, was born in Georgia and as a child enjoyed performing at home and abroad. A pupil of Konstantin Vardeli and Lina Isakadze, from 1995 she studied at the Munich Hochschule für Musik und Theater. Since 2006 she has been a member of the Georgian Chamber Orchestra in Ingolstadt and leader of the Simon Mayr Ensemble.



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 Hochschule für Musik und Theater.

Bavarian State Opera Chorus

The Bavarian State Opera Chorus has a distinguished history and appears in a wide repertoire, with performances at the Munich National Theatre, the Prince Regent Theatre and the Old Residence Theatre. The director since 2003 has been Andrés Maspéro, with Stellario Fagone as deputy director and Anna Hauner as répétiteur.

Simon Mayr und seine Kantatenoper *Il sogno di Partenope*

Aus musikgeschichtlicher Sicht war es Johann Simon (Giovanni Simone) Mayr, der auf behutsame Weise zwischen der formal erstarrten Opera seria des späten 18. Jahrhunderts und dem Melodramma des 19. Jahrhunderts vermittelte, indem er auf dem Hintergrund seiner Kenntnis der Wiener Klassik Instrumentation, Orchesterbehandlung und Harmonik erneuerte und sowohl durch sein Werk wie auch als Lehrer in Bergamo damit Schule machen konnte. Dieser Umschwung vollzog sich auf sanfte und maßvolle Weise in den ersten zehn Jahren des 19. Jahrhunderts, je nach Musikgeschmack einer Stadt bzw. eines Theaters unterschiedlich schnell und progressiv. Somit konnte sich der musikalische Stil herausbilden, der für die Opern der nächsten Jahrzehnte gleichsam konstitutiv wurde: jener aus der Summe der Personalstile destillierbare Zeitstil, den Mayr maßgeblich reformierte, weiterentwickelte und mitrug und Rossini um 1810 als angehender Komponist rezipierte. Das für diesen typische Crescendo beispielsweise gibt es bereits in den frühen Mayr-Opern; die für die Opern Rossinis charakteristischen rhythmischen Grundschemas in Form von ostinaten zerlegten Akkorden und jene Spritzigkeit der melodischen Linie finden sich bereits recht ausgeprägt im vorrossinischen Umfeld, eben in jener Epoche der

Konstituierung der Belcanto-Oper *stricto sensu* und damit der Stilistik des Primo Ottocento. Werke wie Mayrs *Ginevra di Scozia* oder *Adelasia ed Aleramo* im Seria-Bereich oder *L'avaro* bzw. *L'amor coniugale* im Kontinuum von Opera buffa und semiseria zeigen bereits sämtliche Ingredienzien zu einer Zeit, als Rossini als Opernkomponist noch nicht hervorgetreten war.

Il sogno di Partenope wird üblicherweise dem Genre der szenischen Kantate zugerechnet. Unter einer Kantate versteht man ein mehrsätziges Werk für Gesang und Instrumentalbegleitung, wobei die Palette von einem einzigen bis zu mehreren Solisten sowie von Klavier- bis zu vollem Orchestersatz reicht. Damals schrieben alle Opernkomponisten auch szenische Kantaten, die zumeist einen konkreten Anlaß mit panegyrischem Hintergrund hatten – etwa zu Ehren des Geburtstags oder Namenstags eines Herrschers – und eine mythologisch-allegorische Handlung aufwiesen; diese diente dem Lobpreis, ja geradezu der Apotheose der gefeierten Persönlichkeit. Sie kamen, anlaßbezogen, zumeist nur ein einziges Mal, seltener schon zweimal zur Aufführung, verschwanden dann in der Versenkung und wurden von den Komponisten musikalisch häufig wiederverwertet.

Mayr komponierte dieses zweiaktige Werk anlässlich des Wiederaufbaus des Teatro San Carlo in Neapel, das in der Nacht vom 12. auf den 13. Februar 1816 durch eine Brandkatastrophe zerstört worden war. Exakt 11 Monate danach, am 12. Januar 1817, wurde das nach den Plänen des damaligen Hofarchitekten und allseits gefeierten Bühnendekorateurs Antonio Niccolini restaurierte Haus mit *Il sogno di Partenope* eingeweiht.

Das Libretto dieses «*melodramma allegorico*» – König Ferdinand I. zum Geburtstag gewidmet – stammt von Urbano Lampredi, einem bekannten Altphilologen und Literaten, der sich auch journalistisch einen Namen gemacht hatte. Es handelt sich um eine allegorische Kantate mit jeder Menge an stereotypen Anspielungen und philologischem Hintergrundwissen aus der klassisch-griechischen Antike. Wie der Dichter in seinem Vorwort ausführt, legte er es darauf an, die Feuersbrunst und das Wiedererstehen des Theaters mit mythologischen Allegorien auszuschnücken und die Ursache des Brandes einer von ihm erfundenen Gestalt Polyphlegon – ital. *Poliflegonte* kommt aus dem Altgriechischen und hat die Bedeutung 'der Vielbrennende' – zuzuschreiben, die als Sinnbild des irrational-destruktiven Feuers schließlich von Minerva, der Göttin der Künste und der Vernunft, besiegt wird.

Herausgekommen ist ein phantasmagorisches Vexierspiel, in dem Götter, Musen, Genien und böse Geister – allen voran Polyphlegon – die Menschen mit den kosmischen Prinzipien konfrontieren: Der handlungszentrale Musentempel (also das Teatro San Carlo) wird zunächst von den Negativkräften des Verfalls und der Zerstörung heimgesucht und schließlich von den olympischen Mächten und Lichtgestalten wiederhergestellt. Ferdinand I. hatte Lampredis Bericht zufolge den Wunsch geäußert, daß das traurige Ereignis wie in einem Traumbild aus dem Bewußtsein der Bevölkerung verschwinden möge; diese Metaphorik vor Augen, versetzte der Dichter durch den Heroldsstab des Merkur Partenope – ital. *Partenope*, die Schutzgöttin der *città partenopea* Neapel – in einen tiefen Schlaf und läßt währenddessen durch die personifizierte Zeit das Theater in neuem Glanz erstrahlen. Zu guter Letzt wird Ferdinand in einem Schlußchor von allen als unsterblicher Herrscher gefeiert, der der wiedererwachten

Partenope, d.h. Neapel, just an seinem Geburtstag das Geschenk des neuen Musentempels San Carlo macht.

Il sogno di Partenope ging, wie auch der anwesende Stendhal berichtet, unter großem Jubel über die Bühne, wozu sicherlich die phänomenale Besetzung mit den damaligen ersten Kräften beitrug: So kreierte Isabella Colbran die Rolle der Partenope, Giovanni David den Merkur, Giovanni Battista Rubini den Apollo und Andrea Nozzari den Polyphlegon. Die Partitur ist nur etwa zur Hälfte, als Autograph des zweiten Aktes, erhalten; immerhin leuchtet aus den überlieferten Teilen allenthalben Mayrs reifes und üppiges Idiom hervor, das für sein späteres Œuvre charakteristisch ist.

Dieser 2. Akt besteht aus folgenden Nummern: einem Chor mit Soli von Urania und Terpsichore («*In questa sede*») [2], einer Arie der Partenope («*Deh! per pietà*») [3], einer Aria con Coro des Merkur («*Non temer*») [5], einem Duett zwischen Partenope und Merkur («*Che avvenne!*») [7], einer Arie der personifizierten Zeit «*Il Tempo*» («*Affrettino l'ore*») [9], einem Quartetto con Coro zwischen Minerva, Merkur, Apollo und Urania («*Finché il Borbonico genio*») [10], einem Chor («*Spunta lieto*») [12], einer Aria con Coro der Partenope («*E fia ver già?*») [13], einem Quartetto con Coro zwischen Partenope, Minerva, Merkur und Apollo («*All'ombra placida*») [15] und schließlich dem finalen Jubelchor («*Celebriamo il Monarcha immortale*») [17], allesamt verfügt durch Akkompagnato-Rezitative. Hätten wir dieses Werk zur Gänze, wäre es sicherlich ein weiterer Kulminationspunkt in Mayrs musikdramatischem Schaffen. Das, was uns vorliegt, macht den Verlust des initialen Aktes umso bitterer.

Mayrs Werk zeigt, wie unscharf die Grenzen zwischen „opernhafter“ Kantate und „vollwertiger“ Oper zu ziehen sind. Es ist sicherlich kein Zufall, daß etwa Rossinis *Il viaggio a Reims* von Anfang an als Oper angesehen wurde und heutzutage wohl niemand auf die Idee kommen würde, hier von einer szenischen Kantate zu sprechen; dennoch hatte Rossini die Genre-Zuordnung ursprünglich so gehandhabt. Im Sinne des Beitragstitels sei mithin für *Il sogno di Partenope* ein Kompromiß vorgeschlagen und ein bislang selten anzutreffender Begriff verwendet, nämlich der der Kantatenoper.

Thomas Lindner

Franz Hauk and the Simon Mayr Chorus and Ensemble have spearheaded the revival of the music of Johann Simon Mayr who was born in Bavaria but lived in Italy. In the latest instalment of their critically acclaimed recordings they turn to *Il sogno di Partenope*, an allegorical staged cantata composed to mark the rebuilding of the Teatro San Carlo in Naples following a fire in February 1816. Mayr's significance as an intermediary between the *opera seria* of the late eighteenth-century and the melodrama of the early-nineteenth is reflected in this important work, a unique kind of 'cantata opera' of which only the second act survives.



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Bayerisches Staatsministerium für
Wissenschaft, Forschung und Kunst



Gefördert von
Margarete Baronin
de Bassus.



**Simon
MAYR**
(1763–1845)

Freunde der Musik Gaetano Donizettis



simon-mayr-chor
ensemble e.V.



Il sogno di Partenope (Cantata Opera)

Partenope Andrea Lauren Brown, Soprano
Minerva Sara Hershkowitz, Soprano
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A detailed track list will be found in the booklet

The Italian libretto and the English and German translations may be accessed at
www.naxos.com/libretti/573236.htm

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