

## News from Ingolstadt

The Mayr revival gathers ever apace. *Guild Music* is shortly to issue on CD *La Passione* (1794) coupled with a *Stabat Mater* (the work dates stylistically from the same period). Next year we shall have a revival of Mayr's great 'azione sacra', *Atalia* (1822) in the critical edition of Dr Franz Hauk. Readers will recall Donizetti's desperate letter (Zavadini 11) to his Master concerning Rossini's wretched treatment of the San Carlo performances and how the devoted pupil later took the work to Rome in order to ensure a valid performance. The San Carlo autograph manuscript shows that Rossini may have even played around with Mayr's music. Dr Hauk has much work on his plate in order to restore the Master's original intentions. *Atalia* will also find its way in due course onto CD; and so the catalogue listing ever lengthens.

In 2004 Ingolstadt will have a Mayr festival centred around the revival of the 1807 'dramma giocoso' *Belle ciarle and tristi fatti* (Anders Wiklund's critical edition) and a conference, the theme of which will most likely be concerned with subjects related to the libretti of Mayr's works. There will be various supporting concerts and events. The music making under the direction of Franz Hauk will be of a high standard, perhaps using period instruments. In Ludwig Schiedermaier's study of the operas there is a long analysis of *Belle ciarle*, an opera he considered to be one of Mayr's best comic works. The story of the opera may be found in my Italian Mayr book. Angelo Anelli's libretto is highly amusing and draws on Mayr's love of the absurd, the tradition to be found in the plays of Goldoni and the *Commedia dell'arte*.

Dr Iris Winkler is bringing to a conclusion her work on Mayr's Venetian years and the publication of her research will help to bring to light the composer as a forceful personality during those turbulent years when Napoleon ensured the demise of the Venetian Republic and imposed his reforms. This will be a book to buy and to study. Dr Winkler pointed out to me that it is important to follow up her study with others concerning Mayr's influence in Milan,

Rome, Naples, etc. It will be a series recalling Alberto Cametti's *Donizetti a Roma* (1907), a book that is still well worth reading.

The papers of the 2001 conference on *Mayr and Vienna* will shortly be published, likewise the essential 4<sup>th</sup> issue of the *Simon Mayr – Mitteilungen* of the International Mayr Society, now under its new enthusiastic president, Bürgermeister Hans Amler. For all intents and purposes, Ingolstadt is moving towards a 'Mayr Foundation', for it will also be publishing critical editions of the music it revives.

The City throughout the year holds concerts in the beautiful Asam Church of Maria de Victoria and if the programmes are leafed through one finds numerous works of Mayr standing besides those of Bach, Haydn and Mozart. For example, the motets *Exurge Anima* (A1466) and *Oh Deus, quod me circumdant* (A1475) composed for Bianca Sacchetti of the Ospedale dei Mendicanti in 1793 and 1791 respectively. They are thus examples of the composer's early work before the collapse of La Serenissima. Such compositions are polished works of sheer joy as may be established by listening to *La Passione*. They have none of the operatic flavourings that crept into Mayr's religious music once he moved to Bergamo.

Anders Wiklund is bringing to a conclusion his critical edition of *Fedra* (1820) and a revival in the near future is foreseen. Watch this space! There is a general opinion between those who have had the opportunity to study this rich score that the opera is one of Mayr's finest and richly displays the link between Master and Pupil as no other work studied to date.

*John Stewart Allitt*

PREMIO INTERNAZIONALE

*"Johann Simon Mayr"*

**Announced from Bergamo, the initiative of the GIANANDREA GAVAZZENI Associazione Musicale together with the CIVICA BIBLIOTECA "Angelo Mai" is the *Prima edizione 2002-2003* of an award for a scientific study on the life, formation, activity, influence, fortune, present-day situation or criticism of Johann Simon Mayr. The date for submission is 31 May 2003. All details from:**

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