

# Paul Wranitzky (1756–1808)

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Paul Wranitzky (Pavel Vranický) was born in the southern Moravian village of Neureisch (today Nová Říše, Czech Republic) where he received his first musical training at the local Premonstratensian monastery. After studies in Jihlava and Olomouc, he moved to Vienna in 1776 to study theology at the university, where he also became director of music at the theological seminary.

In 1783 he became music director to Count Johann Baptist Esterházy of Galantha, an amateur oboist and distant relative to Haydn's employer. Upon the count's recommendation, Wranitzky joined the Viennese Masonic Lodge Zur gekrönten Hoffnung, for which he composed songs as well as symphonies. The composer Joseph Martin Kraus (1756–1792) was a visiting member at the lodge in 1783. Kraus, an already established composer, recognised Wranitzky's budding compositional talent and provided encouragement and possibly some lessons. Several early publications also mention Wranitzky as a student of Haydn.

Wranitzky and Mozart became masonic brothers when three lodges merged in 1785. A concert given at the lodge on 15 December 1785 included two symphonies by Wranitzky, expressly written for the lodge, as well as a cantata, a piano concerto and improvisations by Mozart.

In 1785, Wranitzky became orchestra director at the Kärntnertheater and two years later also at the Burgtheater. From the early 1790s until his death he would hold the position of first orchestra director for both court theatres.

Wranitzky's first stage work, *Oberon, König der Elfen*, was premiered by Schikaneder's troupe at the Theater auf der Wieden in 1789. Its success prompted Schikaneder to launch a series of fairy tale operas, with Mozart's *The Magic Flute* from 1791 being the most well known today.

As secretary of the Tonkünstler-Societät from 1794 to 1807, Wranitzky revitalised the society, resolving a dispute regarding Haydn's membership application and welcoming the celebrated master into the society with a glowing speech. Haydn reciprocated by insisting that Wranitzky lead the orchestra in the society's profitable performances of *The Creation*. Wranitzky's high regard as an orchestra leader is further attested by Beethoven requesting Wranitzky to premiere his *First Symphony* in 1800.

The imperial court favoured Wranitzky with commissions. He became a favourite composer of the Empress Marie Therese (1772–1807), for whose private concerts he served as concertmaster and provided exclusive compositions.

After his sudden death in 1808 his musical legacy was quickly overshadowed by his colleagues and friends Mozart, Haydn and Beethoven. Only in recent years has his music again begun to garner the attention it clearly deserves.

Compared to his exact contemporaries Mozart and Kraus, Wranitzky began his serious compositional activities late in life. While a sizeable body of canons and part songs for male voices were probably produced during his student years, the first datable instrumental compositions are from the early 1780s when he was already in his mid-twenties. However, he quickly made up for lost time and became a very productive composer, notwithstanding his busy rehearsal and performance schedule at the theatres.

While Wranitzky composed in most genres, symphonies seem to have held a special position in his creative interest as he produced them continuously during his career. Today 45 symphonies survive, making him one of the most prolific composers of his day in the genre. During the second half

of the 1790s, Wranitzky was the most important symphonist in Vienna. It is therefore not surprising that many features of Wranitzky's style are echoed in the early symphonies of Beethoven.

## Orchestral Works – 1

### Die Poststation (1794)

*Die Poststation: Overture*

The two-act opera *Die Poststation, oder Die unerwartete Zusammenkunft* was premiered on 17 June 1794 in Frankfurt am Main. The plot takes place at the inn of a mail coach station where several couples of love-struck travellers are staying overnight. Complications ensue when pursuing family members catch up and a thoughtto-be-dead husband unexpectedly returns.

The Overture opens with a brief *Poco adagio* introduction which leads into a sonata-form *Presto assai*. The opening statement alternates forte orchestral chords with a piano rising five-note scale. This motif, together with its descending counterpart, becomes the basis for the secondary theme as well as much of the development section.

### Symphony in C major, Op. 19, 'Grosse Sinfonie bei Gelegenheit der Erhebung Franzens zum Deutschen Kaiser' (Coronation) (1792)

1. *Andante maestoso – Allegro vivace*

2. *Andante con moto*

3. *Menuetto: Allgretto*

4. *Finale: Presto*

Emperor Leopold II died suddenly in 1792 after a reign of just 17 months. When the 24-year old Franz II ascended the throne, Wranitzky provided a symphony to celebrate the event. As befits the occasion, the *Grosse Sinfonie bei Gelegenheit der Erhebung Franzens zum Deutschen Kaiser*, Op. 19 ('Grand Symphony on the Occasion of the Elevation of Franz to German Emperor') is grand and celebratory, making ample use of the trumpets and timpani.

A regal *Andante maestoso* introduction leads into an *Allegro vivace* where a sweeping and cheerful theme in the strings soon bursts into festive figurations played by the full orchestra. The celebration hesitates slightly as the development section modulates through minor tonalities before building anticipation for the carefree return of the recapitulation.

In the slow movement, a lyrical theme given by the strings and varied by the woodwinds creates contrast against a stately and darker middle section for the full orchestra. The third movement reverses the order of contrast as the dignified minuet bookends an unpretentious trio scored for solo oboe and strings.

The joy and excitement of the first movement returns with a spacious sonata-form finale. A simple triadic motif becomes the main building block, as it lends itself to thematic interactions between the instruments. The symphony exuberantly concludes amid fanfares, heralding the successful rule of the new emperor.

### Symphony in B flat major, Op. 33, No. 1 (pub. 1798)

1. *Allegro molto*

2. *Adagio*

3. *Menuetto: Allegretto*

4. *Finale: Allegro vivace*

The set of *Drei grosse Sinfonien*, Op. 33 was published in 1798 with a dedication to Baron Peter von Braun, manager of the Viennese court theatres. They bear the hallmarks of Wranitzky's mature symphonic style. The expanded orchestration is masterful with highly independent wind writing, often treating the winds as a *harmonie* ('wind band') group.

Unusual for Wranitzky's late symphonies, the first movement of the Symphony in B flat major, Op. 33, No. 1 starts without a slow introduction. After a unison opening statement, the *Allegro molto* makes great use of three distinct rhythmic patterns: dotted rhythms, syncopations and triplet figures. Combination and interchange of these rhythms manage to create both cohesion and variety, as well as a formidable momentum throughout the movement.

The pastoral second movement is built as a dialogue between strings and woodwinds. To great effect, muted horns provide a distanced echo to the wind statements. The rural mood continues in the third movement's charming *ländler* trio.

A perky Haydnesque tune opens the rondo Finale. The chromatically ascending four-note motif forms the basis of much of the development of the dramatic contrasting sections before being finally restated in the jubilant coda.

## **Das Fest der Lazzaroni (premiered 1794)**

*Das Fest der Lazzaronen: Overture*

*Das Fest der Lazzaronen, Act II: Serenate*

1. *Allegro maestoso* –

2. *Andantino* –

3. *Allegro*

The two-act opera *Das Fest der Lazzaroni* premiered on 4 February 1794 at the Leopoldstädter Theater in Vienna. The plot takes place among the Lazzaroni, the poorest class in Naples, Italy. The son and daughter of the Lazzarone Grisaldo are in love with the daughter and son of the rich mariner Albamonte who opposes the disadvantageous match.

The overture depicts a great storm in the bay of Naples where a ship founders in the raging waves. Wranitzky uses *piccolos* to depict the howling wind and adds a *timpanone* (a large type of kettle drum) to provide menacing thunder rolls. The swelling waves are depicted with running scales. Dissonances, tremolos and sudden *sforzandos* add to the drama. A lyrical melody in the clarinet lends a shimmer of hope but is soon overtaken by the storm. When this theme reappears in the minor mode, it is evident that all hope is lost for the ship, and the overture concludes with a brief coda.

A young nobleman, Cassandri, is rescued from the shipwreck, and soon takes an interest in Albamonte's daughter Rosaura. He hires a band of musicians to serenade her, a performance which is depicted in the second act *Serenate*. The number is made up of three contrasting sections, fast–slow–fast, creating the impression of miniature movements. The first section features a solo violin, while the following two showcase the wind instruments. After a false ending and a quote from the folk song 'S isch no nit lang daß's g'regnet hat, the musicians leave quietly into the night.

## Orchestral Works – 2

### Der Schreiner (1799)

#### *Der Schreiner: Overture*

The one-act opera *Der Schreiner* was premiered at the Kärntnertortheater in Vienna on 18 July 1799.

Simon, the titular carpenter, is fitting new windows at the home of the rich widow Frau von Sternwald. Intercepting a delivery of his wife's famous Krapfen (filled doughnuts) to the local doctor, Simon is shocked to discover she has baked love notes into the sweets. Frau von Sternwald is furious, as she and the doctor are to be married. Drama ensues.

The Overture starts with a forte unison figure before settling into an energetic piano theme containing rising intervals with offbeat accents. As the full orchestra joins in, this motif, together with forzandos and rapid grace note scales, is used to depict the sounds of hammering, planing and sawing. An extensive coda, featuring an attractive exchange of running scales, prepares the raise of the curtain.

### Symphony in D minor 'La Tempesta' (before 1795)

#### 1. *Vivace*

#### 2. *Adagio*

#### 3. *Finale, "La Tempesta": Allegro con fuoco*

Only surviving in manuscript copies, the Symphony in D minor 'La Tempesta' ('The Storm') dates from before 1795, when its three movements were used as part of the incidental music to the play *Die Rache*.

Omitting a slow introduction, the *Vivace* first movement opens with a stern five-note knocking motif which is extensively featured throughout the taut sonata form movement.

Like the eye of a storm, the serene *Adagio* only occasionally hints at the surrounding turmoil. The quiet pastoral atmosphere is reinforced by muted strings and extensive woodwind solo passages.

An apprehensive, quiet theme in the strings opens the extensive *Allegro con fuoco* finale. It is soon mercilessly interrupted by the arrival of the titular storm. Tremolos, sudden accents, dissonances and diminished chords are layered in different combinations to create an impression of nature's unpredictability. However, the movement is carefully planned out with multiple climaxes within a largescale monothematic sonata form structure. To enhance the impact of the thunder, Wranitzky added a timpanone (a large kettle drum) part which contains some surprisingly detailed information such as 'quiet rain' and 'the weather wanes'. When the storm indeed finally dies away, a bird-like flute solo coaxes the main theme out into the sun. Rejoicing in the restoration of good weather, the full orchestra launches into an exuberant coda.

### Symphony in A major, Op. 16, No. 2 (pub. 1792)

#### 1. *Allegro molto*

#### 2. *Adagio*

#### 3. *Menuetto: Allegro – Trio*

#### 4. *Finale: Allegro molto*

The set of three *Sinfonies à grand orchestre*, Op. 16 was published in 1792. However, the Symphony in A major is decidedly less 'grand' than its two companions. The orchestral forces and compositional style hints that this is an earlier work, brought into publishing by the increasing demand for

Wranitzky's compositions. Stylistically it sits within Wranitzky's early symphonic period of the mid-1780s.

The first movement, in sonata form without repeats, starts with a softly spoken melody in the strings. A nearly continuous flow of semiquavers is humorously interrupted by chirping hemiolas, a surprise slow passage and a stuttering figure ultimately played on open A strings by the violins.

Muted violins accompanied by a single viola open the lyrical sonata form slow movement. The strings and hushed winds then take turns leading the way before quietly joining together. A brief Menuetto and Trio follows before the Symphony is concluded by a charming rondo Finale.

## **Symphony in F major, Op. 33, No. 3 (pub. 1798)**

1. *Andante – Allegro vivace*

2. *Allegretto*

3. *Menuetto: Allegretto – Trio*

4. *Allegro assai*

The set of the Drey grosse Sinfonien, Op. 33 was published in 1798 with a dedication to Baron Peter von Braun, manager of the Viennese court theatres.

A stately yet lyrical slow introduction featuring woodwind solos open the Symphony in F major, Op. 33, No. 3. In the following *Allegro vivace*, a sprightly theme in the strings leads into echoed calls in the winds before the full orchestra joins together. The secondary theme group builds upon motifs from the first, which are then further explored in contrapuntal fashion in the development. One particularly jaunty motif prevails to become the focus of the coda.

The slow movement is a set of variations on *Freut euch des Lebens* ('Life Let Us Cherish'), composed by Hans Georg Nägeli (1773–1836) in 1795. The song, urging the enjoyment of life, went on to become extraordinarily popular and is to this day considered one of the most beloved German *Volkslieder* (popular 'folk' songs). Wranitzky provides imaginative and masterfully scored variations from effortlessly flowing woodwind solos to a marching band setting for the full orchestra.

The good-humoured Menuetto has a surprise in store. Its Trio is a short set of variations on the popular Viennese *Volkslied* *O du lieber Augustin*.

An upbeat and catchy theme opens the finale which is set in sonata rondo form. New and old motifs are explored and developed in the contrasting episodes while the primary theme itself is varied and re-orchestrated for each return. A rousing coda aptly concludes a symphony which has urged its audience to celebrate the joys of life.

## **Orchestral Works – 3**

### **Mitgefühl (1804)**

*Mitgefühl: Overture*

Performed only twice in his lifetime, the one-act *Liederspiel* *Mitgefühl* ('Compassion') was premiered at the Kärntnertortheater in Vienna on 21 April 1804 and repeated again the following day. A then-recent invention of composer J.F. Reichardt (1752–1814), the *Liederspiel* was a form of *Singspiel* in which pre-existing poems were set to new music and framed in a simple, rural plot.

The story of *Mitgefühl* centres around two young lovers, Niklas and Marie, and their very different fathers. Whereas Marie's father Jakob is kind and generous, Niklas's father Quaas is

heartless and greedy. Through the good deeds of Jakob, Quaas is taught to feel compassion for his fellow man.

The lengthy Overture starts with a slow introduction full of pathos and distant modulations. A sprightly theme in the strings with accented syncopations opens the fast main section, but soon comes to an end as the true primary subject is stated by the low strings and then repeated by the woodwinds. Taken from the final chorus, a setting of G.A. Bürger's poem, *Das Lied vom Braven Manne* ('Song of the Good Man'), this seven-note motif is put to extensive and sometimes surprising use throughout the expansive sonata-form movement.

## **Symphony in D major, Op. 25 'La Chasse' (published 1793)**

*(version with expanded orchestration)*

1. *Allegro maestoso*
2. *Menuetto: Allegretto – Trio*
3. *Adagio*
4. *Allegro, "La Caccia"*

Wranitzky wrote several symphonies containing hunt movements, a popular genre in 18th-century music. Bearing the title *La Chasse*, the *Sinfonie à grand Orchestre*, Op. 25 was published in 1793.

The *Allegro maestoso* first movement is brimming with optimism and anticipation. After a unison opening statement, assorted rhythmic patterns and orchestration create forward momentum. The contrasting development section contains a darker episode reminiscent of Wranitzky's storm depictions, but the cloudy mood is quickly dispelled.

Possibly a reference to outdoor *divertimenti*, the stately *Menuetto* and its rustic *Trio* are placed as the second movement. The slow movement, an idyllic serenade in compound ternary form, features woodwind solos in the expanded repeats. After a contrasting, stern middle section in the relative minor, the pastoral mood returns in full force as the solo flute and oboe evoke the calls between two birds, perhaps a male courting a female?

The hunting horns sound and with a Mannheim crescendo the orchestra sets off into the *La Caccia* finale. The excitement is palpable as the movement chases towards the jubilant ending amid hunting calls and varied orchestral textures.

While making ample use of the horns, the original version of the Symphony did not contain any parts for trumpets. For the private concerts of Ferdinand III of Tuscany, exiled in Vienna due to the Napoleonic wars, Wranitzky added trumpets and, for the Finale, a timpanone (a large kettle drum). This recording presents the extended orchestration for the first time.

## **Die gute Mutter (1795)**

*Die gute Mutter: Overture*

After a six-year hiatus, the German-language opera productions at the Vienna court theatre reopened on 11 May 1795 with the premiere of the two-act opera *Die gute Mutter* with music by Wranitzky.

An adaptation of the French play *La Bonne mère*, set in the Austrian countryside, the plot revolves around the widow Rosalia. Her daughter Marianne is courted by the Viennese fop Rosenhügel, sending her sweetheart, boynext-door Christel, into despair. Unimpressed by the fickle Rosenhügel, Rosalia devises a way to make her daughter realise who truly deserves her love.

As the opera opens, local villagers dressed in their finest clothes are preparing the start of a ring-dance. Fittingly, the light-hearted Overture makes use of country dance themes, which will also be heard in the final chorus.

## **Symphony in C major, Op. 33, No. 2 (published 1798)**

1. *Allegro maestoso*

2. *Adagio*

3. *Menuetto: Allegretto*

4. *Finale: Andante – Allegro*

The set of Drey grosse Sinfonien, Op. 33 was published in 1798 with a dedication to Baron Peter von Braun, manager of the Viennese court theatres.

As part of his duties at the court theatres, Wranitzky provided incidental music to numerous plays. Sometimes existing symphonies were reused for the stage, and sometimes stage music made its way into symphonies. This symphony is an example of the latter.

The opening *Allegro maestoso* comes from the firstact overture to the play *Siri Brahe oder Die Neugierigen* (1794). In clearly articulated sonata form, the spaciousness of the movement is enhanced by broad musical gestures, running scales and unison passages.

A tranquil *Adagio* with muted strings and interweaving wind solos, the second movement comes from the thirdact overture to the romantic tragedy *Die Spanier in Peru oder Rollas Tod* (1795). The pert *Menuetto*, clearly not for dancing, frames a more relaxed Trio.

The *Finale* surprisingly opens with a rustic slow introduction, a reuse of the short overture to the ballet *Die Weinlese* (1794). The frolicking *Allegro*, cast in sonata form, makes great use of its propelling opening motif. Masterfully scored and irresistibly catchy, it illustrates the care Wranitzky took in composing his symphonic finales.

## **Orchestral Works – 4**

### **Das Waldmädchen (1796)**

*Overture: Vivace – Polonoise – Tempo primo*

No. 1. Act I: *Allegretto I*

No. 2. Act I: *Maestoso – Ballabile – Allegro non troppo*

No. 3. Act I: *Andante – Allegretto*

No. 4. Act I: *Un poco adagio – Allegro*

No. 5. Act I: *Andante – Allegro – Andante con moto – Poco più mosso – Larghetto – Allegretto – Allegro*

No. 6. Act I: *Allegretto II*

No. 7. Act I: *Allegretto III*

No. 8. Act II: *Andantino – Allegretto*

No. 9. Act II: *Allegro*

No. 10. Act II: *Larghetto*

No. 11. Act II: *Larghetto – Allegretto – Larghetto – Allegretto – Larghetto – Allegro – Un poco allegro*

No. 12. Act II: *Maestoso*

No. 13. Act II: *Andantino semplice*

No. 14. Act III: *Cosacca: Non troppo allegro – Zum Kosakischen*

*No. 15. Act III: Groteschi: Andantino – Allegretto*

*No. 16. Act III: La Russe*

*No. 17. Act III: Polonoise I*

*No. 18. Act III: Solo Vulcani: Adagio non troppo – Polonoise II*

*No. 19. Act III: Masur*

*No. 20. Act III: Allegro vivace*

The ballet-pantomime *Das Waldmädchen* ('The Forest Maiden') premiered at Vienna's Kärntnertheater on 23 September 1796, following a play in a double bill programme. The choreography was by Guiseppe Traffieri and the music by Paul Wranitzky. Quickly becoming an audience favourite, the ballet was performed over 130 times in the following years. (As a comparison, Beethoven's *Die Geschöpfe des Prometheus* was given 28 performances.)

Both the enchanting story and Wranitzky's tuneful and lyrical score captured the imagination of the Viennese public. A novel inspired by the plot appeared in 1799 and arrangements of the score for different chamber ensembles were quickly made available. Especially the Russian dance, a variant of *Kamarinskaya*, inspired sets of variations by several composers, most famously those by Beethoven (12 Variations, WoO 71). In 1800, the barely 14-year-old Carl Maria von Weber composed his first opera, *Das Waldmädchen*. The most famous ballet scenes were kept, with the mute title role performed by a dancer.

*Waldmädchen* ballet productions, sometimes with new music, were staged in Prague, Mannheim and Stockholm, among others. As late as 1870 a *Waldmädchen* extravaganza with dancers, acrobats and 40 horses was presented in Munich.

In Vienna the ballet was revived again in 1816 at the Theater an der Wien, where Friedrich Horschelt adapted it for his famous children's ballet. His Kapellmeister Joseph Kinsky provided a new overture, finale, and some new dances, but the main bulk of Wranitzky's score was kept.

Unfortunately, no full scenario for Traffieri's original staging has been found. However, a director's score for Horschelt's version survives, providing a detailed scenario of the story. Uncomplicated, yet full of charm, it foreshadows many of the romantic ballets of the 19th century.

## **Cast**

*FLORESKY*, a Polish Prince

*FLORESKA*, his Consort

*LOVENSKY*, Polish Prince and Floreska's brother

*AZÉMIA*, a young maiden who, abducted from her parents as a baby, has grown up alone in the forests of Lithuania

*PETRUSCHKA*, a Cossack hunter employed by Prince Floresky

*Monsieur CISONNE*, a Dancing Master

Chambermaids, hunters, attendants, and members of the Princely court

## **First Act**

### ***A dressing room in Prince Floresky's castle***

Princess Floreska arrives with her chambermaids and begins to dress. Prince Floresky enters. Hunting horns are heard, and the Princess asks what this music signifies. Her husband tells her that he will go bearhunting with her brother. Finding the hunts dangerous, she expresses her concerns, but in vain. Prince Lovinsky arrives to retrieve his brother-in-law. The Princess, who is not able to stop them, implores them at least to be not too daring.

### ***The theatre transforms into a forest***

Azémia is seen sleeping on a bed of moss. She wakes up, says her morning prayer and goes to pick fruit for her breakfast. Hearing the hunting party approaching, she hides in a cave.

Floresky appears – distributes his hunters and then leaves. Petruschka, chased by a bear, climbs a tree. The bear is attacked by other hunters. Prince Lovinsky arrives and persecutes the bear out of sight. Petruschka comes down from the tree and soon discovers Azémia in her cave. Both become scared and run away in opposite directions.

Petruschka returns with Prince Floresky and describes how he encountered a spectacular two-legged beast, which wanted to devour him. While he talks Azémia appears, persecuted by a hunter. She is surrounded. The Prince, moved by her youth and beauty, seeks to inspire her trust and is successful. Petruschka convinces himself that the beast that scared him is a beautiful girl, and becomes eventually, after several relapses into his earlier fear, more daring.

Prince Lovinsky returns. He has killed the bear, carried by the hunters on a stretcher. Azémia becomes scared again. She fears that Lovinsky will treat her as he dealt with the bear. Lovinsky asks who this beautiful but intriguing creature is. Floresky enlightens him and introduces him to Azémia. She conquers her fear and begins to like Lovinsky. They ask her how she has survived in the forest alone. She describes it.

The hunters arrive with the hunting party's lunch. Azémia is given food and wine for the first time and finds it appealing. Floresky proposes to his brother-in-law to give Azémia a sleeping potion and bring her to the castle.

The Cossacks perform a dance. Azémia finds it intriguing, but often becomes scared. Encouraged by the wine, she finally joins in the dance. As the sleeping potion kicks in, she collapses and falls asleep in Lovinsky's lap. The hunting party returns to the castle, carrying the sleeping Azémia.

## **Second Act**

### ***The Princess's chamber***

The chambermaids dance while waiting for the arrival of their mistress. The Princess enters and expresses her worry over the Princes' long absence. A squire enters and announces the hunting party's return. The Princess is told about the strange find that has been made. Curious and moved by the girl's plight, she goes to greet the Princes.

### ***The theatre transforms into another room in the castle***

Azémia sleeps on an ottoman in an alcove. The Princes and the Princess contemplate her with the liveliest interest. When Azémia starts stirring, the others hide themselves. Azémia is surprised by the beautiful rooms. The mirrors are a particular source of astonishment. Her curiosity is thereafter piqued by a pendulum clock. She is then approached by the Princes and the Princess who ask her how she likes the Palace. She vividly expresses her satisfaction and tries to win the favour of the Princess, by whose kindness and grace she is enthralled.

A Dancing Master enters. He has been called to give Azémia more suitable manners. Azémia finds it difficult to understand the usefulness of this ridiculous figure. Eventually she agrees to a lesson, but is soon bored, and gives in to outbreaks of her wildness, during which, on one hand, she relapses into fear, and on the other hand makes the Dancing Master lose all motivation in teaching such a pupil.

Lovinsky offers to replace the Dancing Master. She accepts this teacher with pleasure and makes quick progress under the guidance of love and complaisance. The Dancing Master leaves with

apparent displeasure. Azémia is commended by the Prince and the Princess. She admires the beautiful dress of the latter and expresses her desire to own a similar one. This is promised to her. Azémia follows the Princess to her room. The Princes go to give orders for holding a festive ball.

### **Third Act**

#### ***A great ballroom***

During the dance of the Cossacks, the Prince and Princess enter, followed by their court. The ball begins. Azémia arrives in a splendid Polish costume. She asks the Princess and her ladies-in-waiting if they do not find her beautiful in her pretty clothes. All say that she looks astounding. Lovinsky, whose admiration has constantly been growing, remarks that a bit more nobility would raise her charms even further. At first she scoffs him, but soon tries to mimic the noble grace of the Princess. Lovinsky can no longer suppress his passion. As he goes to declare it, the musicians begin the Russian dance. Lovinsky seizes the opportunity of this pas de deux to profess his feelings.

The ball continues. While the courtiers dance and the Princes rest, the Princess gives a necklace to Azémia. Wanting to return the gesture, Azémia produces a medallion, which she offers to the Princess. She explains it is her most treasured possession because she has borne it since her earliest childhood. The Princess regards it and the medallion springs open. A miniature painting within discloses that Azémia is a Princess of the house of Floresky, abducted in her childhood.

This revelation dispels Lovinsky's last doubts. He requests Azémia's hand and receives it. Their felicity and forthcoming betrothal are celebrated by the court.

### **Pastorale and Allemande**

The Empress Marie Therese (1772–1807), second wife of Franz II, was an important musical patron in Vienna at the turn of the 19th century. As one of her favourite composers, Wranitzky was often asked to provide compositions to court celebrations as well as to her private musical soirées. The Pastorale and Allemande is one of the many works by Wranitzky surviving exclusively in her collection. A rustic pastorale, cleverly imitating the sound of the hurdy-gurdy, frames a danceable Allemande.

*Daniel Bernhardsson*