Paul Wranitzky (1756–1808)

Paul Wranitzky (Pavel Vranický) was born in the southern Moravian village of Neureisch (today Nová Říše, Czech Republic) were 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 Kärntnertortheater 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, Vol. 1

Die Poststation (1794)

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 thought-to-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)

1. Overture
Act II: Serenate
2. Allegro maestoso –
3. Andantino –
4. 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, Vol. 2

Der Schreiner (1799)

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 open 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.

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Mitgefühl (1804)

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' (pub. 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)

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 (pub. 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.

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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') premierered at Vienna's Kärntnertortheater 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

2 Princess Floreska arrives with her chambermaids and begins to dress. **3–5** 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 fores*t

6 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.

7–8 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

9 The chambermaids dance while waiting for the arrival of their mistress. The Princess enters and expresses her worry over the Princes' long absence. **10** 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

11 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. **12** 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.

13 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.

14 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

15 During the dance of the Cossacks, the Prince and Princess enter, followed by their court. **16** 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. **17** Lovinsky seizes the opportunity of this *pas de deux* to profess his feelings.

18–20 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.

21 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*.

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Musical Celebrations at the Imperial court of Franz II and Marie Therese

The Empress Marie Therese (1772–1807), second wife of Franz II (1768–1835), 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. Two of the most important yearly occasions were the birthday (12 February) and name day (4 October) of the Emperor. The Empress planned the celebrations in great detail and often collaborated surprisingly closely with the composers when drawing up the musical entertainment.

Wranitzky was one of her most frequent collaborators, suppling various divertissements, ranging from shorter ballet suites to larger scale stage works such as the opera parody *Macbeth* or the stage extravaganza *Das Picknick der Götter* (1804). The survival of Marie Therese's music collection today offers us an enticing glimpse into the private music making of the Imperial family and innermost court circles.

Das listige Bauernmädchen (c. 1795–1805)

Ouvertura: Allegro
No. 1. Allegro
No. 1½. Furlana

No. 2. Andantino
No. 3. Allegretto
No. 4. —
No. 5. Andante con moto
No. 6. Allegro
No. 7. Marcia: Moderato
No. 7½. Allegretto
No. 8. Contradance
No. 9. Allegro non troppo
No. 10. Andantino – Allegretto
No. 11. Allegro molto
No. 12. —
No. 13. —
No. 14. Tempo di Marcia
No. 15. Allegro
No. 15½. Non troppo Allegro – Furlana
No. 16. Allegro non troppo
No. 16½. Menuetto moderato
No. 17. Contradance

Among the ballets in Marie Therese's collection we find Wranitzky's *Das listige Bauernmädchen* ('The Cunning Farmer Girl'). A performance date is not known, and no ballet libretto or scenario exists. However, Giovanni Paisiello's opera *Il matrimonio inaspettato* ('The Unexpected Wedding', 1779) was known as *Das listige Bauernmädchen* in German translations. Indeed, comparing the opera plot and ballet score shows the near-perfect alignment of several key scenes of the following story:

The self-made, rags-to-riches farmer Tulipano has bought a marquisate. Wanting to distance himself from his humble origins, he has by correspondence arranged a marriage between his son Giorgino and the Countess Olimpia di Sarzana, a young widow of suitable noble birth. Finding out about the imminent arrival of his bride-to-be, Giorgino despairs to his beloved Vespina, a wealthy neighbouring farmer girl. By resourcefully impersonating the awaited Countess, Vespina deceives Tulipano to bless the young couple and prepare the wedding. The real Countess di Sarzana arrives, but Tulipano fails to recognise her due to Vespina's intervention. Outraged by this treatment, the Countess has two of her squires challenge the father and son Tulipano to a double duel. The Tulipanos are about to lose the battle when Vespina's servants come and chase the adversaries away. After having married his son to Vespina, the old Marquis discovers the deception. To try to remedy her offended honour, Tulipano offers his own hand in marriage to the Countess. Surrendering to the pleas from the young couple, the Countess accepts the father in place of the son. The unexpected double marriage resolves all conflicts.

Beginning with a fiddle tune over open string bass drones, the energetic and attractive *Ouvertura* firmly establishes the rustic setting of the story. The ensuing dance numbers vary between country dances and more complex pantomime parts, all colourfully scored. Giorgino's serenade to Vespina features woodwind solos over mandolin accompaniment, while the arrival of the false Countess is heralded by a march which leads into some very attractive cello solos. Trumpet fanfares and agitated strings accompany the struggle during the duel. At the happy end, the extended final contradance returns to the drones and tonality of the overture, bringing the ballet to a festive close.

Vorstellungen (1803)

Vorstellungen, Divertissement zum 13ten Februar 1803
Introduzione
No. 1. Allegro – Menuetto
No. 2. Andante – Allegro
No. 3. Allegro non troppo
No. 4. Allegro
No. 5. Marcia
No. 6. Tempo di Minuetto

For the Emperor's birthday in 1803 two compositions provided by Wranitzky survive. The first is a ballet divertissement named *Vorstellungen*. The title has multiple meanings, but possible translations could be 'Imaginations' or 'Performances'. Again, no scenario survives, but judging from the imaginative score, there must have been plenty of pantomime on stage.

A dramatic and slightly menacing introduction in D minor with big leaps exchanged between the oboes and first violins opens the divertissement. With the rise of the curtain the sombre mood is dispelled as the cheerful first number ensues. Loosely steeped in sonata form and seasoned with some contradance flavours, it concludes with a noble *Menuetto*.

The ensuing numbers have diverse characters, with *No. 3. Allegro non troppo* being of particular interest. Written on separate parts, the jaunty piece featuring piccolo, mandolin, flute, clarinets and violins pizzicato, was to be performed by musicians on the stage. The divertissement score ends rather quietly with a fleeting number in C major rather than the expected the home key of D major.

Quodlibet – Final Contradance (1803)

Quodlibet zum 13ten Februar 1803: Final Contradance

The second work of 1803, the *Quodlibet*, picks up where its companion left off. It features a sizeable collection of original and borrowed ballet numbers and popular dances. To give the preceding divertissement a satisfying conclusion, we have chosen to record the *Quodlibet*'s extensive and unusual *Final Contradance*. A returning contradance theme frames a host of contrasting sections with descriptive headings: *Krankheit* ('Illness'), *Arbeit* ('Labour'), *Fröhlichkeit* ('Happiness'), *Galopp* ('Gallop'), *Laune* ('Caprice'), *Lastthier* ('Beast of Burden'), *Bär* ('Bear') and *Beurtheilung* ('Judgement'). A selection of these are reprised in the extensive coda, before the work ends amid fanfares in the rejoicing key of D major.

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Incidental Music: Symphonies for the Stage

At the end of the 18th century the Viennese court theatres presented a rich repertoire of operas, ballets and spoken drama. As part of his duties at the theatres, Wranitzky was frequently tasked with providing incidental music for the considerable number of newly written plays.

The handful of scores surviving today all bear the cover title of *Sinfonia*. They all consist of overtures for each act, and occasionally a march or other shorter piece during the act. The designation of *Sinfonia* indeed appears fitting as Wranitzky does not seem to have treated the genre as of lesser importance than his regular symphonic production. The subsequent reuse of some of the incidental music in his regular symphonies also attest to this.

Die Spanier in Peru, oder Rollas Tod (1795)

Act I: Ouverture
Act II: Ouverture
Act II Scene 1: Marcia
Act IV: Ouverture

The five-act tragedy *Die Spanier in Peru, oder Rollas Tod* ('The Spaniards in Peru, or the Death of Rolla') by August von Kotzebue (1761–1819) premiered at the Burgtheater on 13 June 1795. A sequel to Kotzebue's popular *Die Sonnenjungfrau* ('The Virgin of the Sun'), the play continues a story set during Francisco Pizzaro's bloody conquest of the Inca empire in 1532.

In the engaging first act overture, a stately *Largo* introduction with dotted rhythms gives way to a rousing *Allegro molto* cast in sonata form.

A noble, breezy theme opens the second act overture until a sudden fanfare heralds the depiction of a battle. A possible reference to the Spanish conquistadors, among the modulations one can catch the outline of the famous *La Folia*. As the battle dies away, the movement segues into a gorgeous *Andante moderato* featuring concertante writing for the solo cello. Later during the act, an optimistic march resumes the military mood.

The third act overture, an *Adagio*, was reused by Wranitzky in his *Symphony in C major, Op. 33, No. 2* and was recorded on the third volume of this series. It is omitted from this recording.

Setting the scene for the fourth act, a stormy *Allegro con fuoco* in the minor gives way to a languid *Andante sostenuto* featuring a duet between solo clarinet and bassoon. The opening material then returns in the major, and at the raise of the curtain transitions into the stage action.

The fifth act overture, an *Andante con variazioni*, has also been omitted since it doubles as the slow movement of a symphony we hope to present on a later volume of this series.

Jolantha, Königin von Jerusalem (1797)

Act I: Ouverture
Act II: Ouverture
Act II: Trauer Marsch
Act III: Ouverture
Act IV: Ouverture

The four-act tragedy *Jolantha, Königin von Jerusalem* ('Yolanda, Queen of Jerusalem') by Friedrich Wilhelm Ziegler (1761–1827) premiered at the Burgtheater on 17 April 1797. The play, a fictional story inspired by actual historical figures, is set in Jerusalem in 1135. The young queen's rivalling suitors, an attacking Muslim army, and the election of a new Grand Master of the Knights Templar provide the impetus for the plot's high-stakes intrigue.

The religious/military duality of the Knights Templar is embodied already in the first act overture. A solemn polyphonic *Andante* leads into an *Allegro* which juxtaposes marching themes, choral passages and dramatically scurrying strings into an unexpected but satisfying whole.

Agitated and punctuated by fanfares and duelling snare drums, the second act overture depicts an off-stage battle between the Knights Templar and Muslim forces outside the gates of Jerusalem. After the rise of the curtain, a solemn funeral march pays tribute to the victims of the battle. By omitting the violins and dividing the lower strings, Wranitzky fittingly produces a darker, muted timbre.

The third act opens with a stately fugal *Andante con moto* which frames a serene *Adagio* with lyrical solo writing for the oboe, clarinet and bassoon. In the final fourth act overture, a tranquil

hymnal *Adagio* leads into an increasingly energetic *Allegro giusto* featuring fugal passages. Wranitzky, clearly inspired by the religious, militaristic and dramatic elements of the play, successfully created a distinctive score complementing the topic.

Achmet und Zenide (1796)

Act I: Ouverture
Act II: Ouverture Capriccio
Act III: Ouverture
Act IV: Ouverture
Act IV: Marsch
Act V: Ouverture

The five-act drama *Achmet und Zenide* ('Achmet and Zenide') by August Wilhelm Iffland (1759–1814) premiered at the Burgtheater on 28 October 1796. Set at the governor's palace in a Turkish province, the love triangle between the Pascha, his favourite concubine, and a European visitor provides a poignant tale of ambition, deceit, and eventual redemption.

Establishing the exotic locale, the opening act's lively sonata-form *Allegro* is a prime example of the popular Turkish style. The orchestra is extended with piccolo and the customary janissary percussion instruments: triangle, cymbals and bass drum.

In the second act, the *Ouverture Capriccio* presents and combines sections of contrasting character. The third act opens with an anguished *Allegro agitato*, which, after a middle section with wind solos, ends jubilantly in Turkish style.

The fourth act features a beautiful *Adagio* with wind solos framing a pert *Allegretto*. A janissary march follows later during the act. Taking advantage of the available janissary instruments, the final fifth act overture is an attractive *Allegro molto* in sonata form. Its similarity to Wranitzky's symphonic finales again attests to the symphonic conception of his incidental music.

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Symphony in D major 'Con musica turca' (1790s)

1. Grave – Allegro spiritoso
2. Capriccio: Largo
3. Menuetto: Allegretto – Trio
4. Finale: Rondo allegro

The *Symphony in D major*, subtitled 'Con musica turca', is one of several Wranitzky symphonies surviving solely in the music collection of Ferdinand III of Tuscany. During his exile in Vienna due to the Napoleonic wars, the Grand Duke frequently employed Wranitzky as a composer and performer.

A short and stately *Grave* introduction gives way to an energetic *Allegro spiritoso*. Defying the expected affirmation of the D major tonality, the opening theme in the strings begins with a series of modulations, delaying the arrival of the home key until the full orchestra eventually joins in *fortissimo*, dispelling any ambiguities. The fairly extended development section sets forth from this modulating material, advancing through a series of modulations into more distant keys.

In the ensuing *Capriccio*, Wranitzky presents a series of sections of contrasting characters, repeats the same material in another key sequence, and finally ties it all together in a uniting coda. The regal *Menuetto* of the third movement is complemented by a *Trio* scored for solo flute and strings alone.

The rousing *Finale* must have been a favourite piece at court, as Wranitzky used it for several works linked to the imperial family. The first contrasting episode of the *Rondo* features a solo flute, while the second introduces a piccolo and snare drum, evoking a militaristic atmosphere. In the third episode the promised Turkish instruments (triangle, cymbals, and Turkish drum) finally enters in Janissary style. After a final return of the principal theme, all instrumental forces unite for the jubilant coda.

Merkur, der Heiratsstifter oder Der Geiz im Geldkasten (1793)

1. Prologue: Overture
2. Act I: Sinfonia

In two acts with a prologue, the singspiel *Merkur, der Heiratsstifter* ('Mercury the Matchmaker') premiered on 21 February 1793 at the Theater in der Leopoldstadt in Vienna. The libretto, adapted by the house dramatist Joachim Perinet (1763–1816), was based on an earlier singspiel titled *Der vergötterte Bernardon* ('The Deified Bernardon'), written in 1764 by Viennese comedy legend Johann Joseph Felix von Kurz (1717–1784, stage name Bernardon). The fairy-tale plot revolves around the god Mercury helping two love-struck couples overcome obstacles to marry. In a letter to his publisher André, Wranitzky expressed his misgivings about the nonsensical plot, but still penned an inspired musical score, which includes not one, but two attractive overtures.

A call on the post horn, a homage to the titular messenger of the gods, initiates the overture to the prologue. Adding a delightfully unexpected sonority to the bright and breezy movement, the post horn continues to punctuate and comment with calls and fanfares.

As the plot thickens, so does the complexity of the music. While remaining optimistically energetic, the overture to the first act presents a sonata-form movement in a markedly more intricate style than its companion.

Symphony in C major, Op. 35, No. 1 (pub. c. 1799)

1. Adagio – Presto
2. Allegretto con moto
3. Menuetto un poco allegretto – Trio
4. Finale: Presto

The *Symphony in C major*, first in the set of three *Sinfonies à Grand Orchestre, Op. 35*, was published in or around 1799. It stands as a fine example of Wranitzky's mature orchestral style, characterised by assured orchestration with independent treatment of wind instruments. For the private concerts of Ferdinand III of Tuscany, Wranitzky augmented the orchestration with clarinets, which we have chosen to include in this recording.

After the pensive *Adagio* introduction, the *Presto* bursts into full force with a unison figure in the strings. Repeated quavers form the nucleus of rhythmic motifs which will develop and figure prominently throughout the movement, underpinned by the perpetuum mobile drive of unrelenting quavers.

The ensuing *Allegretto con moto* gracefully continues the clear rhythmic momentum established in the first movement. An elegant contradance set in rondo form, the movement maintains a noble character throughout, even as the winds and timpani frequently interject with a repeated hammering motif. The tunefully lilting *Menuetto* and its expansive *Trio* feature extensive woodwind solos, particularly highlighting the flute.

The *Finale*, a *Presto* set in rondo form, unfolds with unending good spirits and ceaseless energy. Extended passages showcase the winds alone, adding contrast to the orchestral texture. The two contrasting episodes serve as extended development sections focusing mainly on the opening motif of the principal theme. A brief coda rounds of yet another compelling finale by Wranitzky, who rarely disappoints in the genre.

Die Rache (1795)

Act I: Introduction: Andante con moto – Act II: Sinfonia: Allegro

The four-act tragedy *Die Rache*, a German-language adaption of *The Revenge* by Edward Young (1683–1765), premiered at the Burgtheater on 26 March 1795. The play revolves around Zanga, an enslaved Moorish prince driven by a thirst for vengeance against Don Alonzo, his master and captor, responsible for the murder of Zanga's father.

Wranitzky provided overtures for each act, with the bulk of them also forming the *Symphony in D minor 'La Tempesta'*, recorded on the second volume of this series (Naxos 8.574255). The remaining two pieces, a slow introduction to the first act and the second act overture, are combined here to create a highly satisfying unity.

The slow introduction, an affectionate *Andante con moto*, features lyrical writing in the strings before culminating in three *fortissimo* chords for the full orchestra. In the ensuing sonata-form movement, Wranitzky skilfully employs a selection of simple musical motifs. Unlike the dark fast movements of the *Tempesta* symphony, this *Allegro* brims with anticipation of great things to come. Like the first warm breeze of summer, it reveals Wranitzky at his sunniest.

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Symphony in E flat major 'Jagd-Sinfonie', P31 (1790s)

1. Adagio – Allegro
2. Donnerwetter: Introduzione. Andante amoroso – Allegro assai
3. Tempo di Menuetto – Trio
4. Rondo: Allegro molto

The *Symphony in E flat major (Poštolka 31)*, subtitled *Jagd-Sinfonie* ('Hunt Symphony'), survives in manuscript in the music collection of Ferdinand III of Tuscany. During his exile in Vienna due to the Napoleonic wars, the Grand Duke frequently employed Wranitzky as a composer and performer.

With one of the shortest running times in Wranitkzy's entire symphonic output, this charming symphony is comparable in length to just the first movement of the *Op. 31* symphony, yet it is densely packed with musical invention.

The symphony opens with a stately, yet lyrical slow introduction marked *Adagio*. The following *Allegro* prominently features the horns and, for a first movement, presents a surprising hybrid of sonata form and rondo, blending structural elements in a unique manner.

Opening with a pastoral *Andante amoroso* scored for winds only, the second movement suddenly transitions into a vivid depiction of a storm. Featuring four timpani, the storm rages with intense force, interspersed with calmer episodes before eventually subsiding.

After a brief *Menuetto* and *Trio*, the symphony concludes with a spirited *Rondo*. Featuring hunting calls once more, the finale exudes joy and relief, celebrating both the resumed hunt and the rejuvenated landscape that follows the storm's end.

Symphony in D major, P17 (1790s)

1. Adagio – Allegro vivace
2. Andante
3. Menuetto: Allegro – Trio
4. Rondo: Allegro molto

Also hailing from Grand Duke Ferdinand's collection is the likewise unpublished *Symphony in D major (Poštolka 17)*.

The symphony opens with an *Adagio* introduction, where stately dotted rhythms frame lyrical writing for the woodwinds. This leads into the *Allegro vivace*, set in sonata form, where Wranitzky skilfully employs the simplest of musical building blocks – an arpeggiated triad, a rising scale, a turn, and a descending arpeggio – before combining and developing these motifs with great effectiveness.

Featuring a set of variations on a poignant *Andante* in a siciliana rhythm, the second movement is opened quietly by the strings and a solo flute. Unexpectedly, the sombre mood is twice dispelled by jubilant martial fanfares before the movement ultimately settles peacefully in the major.

The ensuing *Menuetto* features rhythmic interplay, occasionally offsetting the dotted rhythms to create a 'stumbling' effect. The *Trio* section contrasts *forte* winds with *piano* strings, offering a distinct textural shift.

Beginning with a rising arpeggio, the *Rondo* finale inverts one of the main motifs from the first movement. This bright and breezy movement brings the symphony to a rousing conclusion.

Symphony in C Minor, Op. 31, P12 'Grande sinfonie caractéristique pour la paix avec la République françoise' (pub. 1797)

1. Die Revolution – Englischer Marsch – Oesterreicher und Preußischer Marsch
2. Das Schicksal und der Tod Ludwigs – Ein Trauer Marsch
3. Der Englische Marsch – Marsch der Allirten – Das Getümmel einer Schlacht
4. Die Friedens Unterhandlungen – Der Jubel über die Herstellung der Friedens

One of his best-known works today, Paul Wranitzky's *Grande sinfonie caracteristique pour la paix avec la Republique Francoise, Op. 31* ('Grand Characteristic Symphony for Peace with the French Republic') *(Poštolka 12)* was published in early June 1797 by Gombart in Augsburg.

Set within the customary four movements of the Classical symphony, it depicts the events of the French Revolution, the subsequent War of the First Coalition against France, and the ensuing peace negotiations following the Armistice of Leoben on 18 April 1797.

The first movement, titled *Die Revolution* ('The Revolution'), opens with an ominous *Andante maestoso* introduction before launching into the tumultuous *Allegro molto*, set in an approximated sonata form. In the exposition, syncopations, tremolos, and scurrying strings build drama. An *English March* is heard *pianissimo*, as if in the distance, but is brusquely interrupted by the strings. After a modulating passage, the development section leads into a pompous *March of the Austrians and Prussians*, before the stormy material of the revolution returns, leading this expansive movement to its tense conclusion.

Titled *Das Schicksal und der Tod Ludwigs* ('The Fate and Death of Louis'), the second movement opens with an affectionate and languid *Adagio affettuoso* that grows increasingly despondent, culminating in two *fortissimos* marking the fall of the guillotine. A dire funeral march follows, with muted trumpets and cloth-covered timpani. The movement concludes with the return of the initial *Adagio*, tenderly evoking the memory of Louis XVI.

The return of the *Der Englisher Marsch* ('English March'), now heard in full force, followed by the *Marsch der Allirten* ('March of the Allies') opens the third movement. A 'cannon shot' on the bass drum leads into *Das Getümmel einer Schlacht* ('Tumult of a Battle'). Piccolo calls, snare drum rolls, cannon shots, and agitated strings vividly depict the raging battle.

In the final movement, a tender and pastoral *Andante grazioso* titled *Die Friedens Unterhandlungen* ('Negotiations of Peace') leads into an *Allegro vivace* titled *Der Jubel über die Herstellung der Friedens* ('Jubilation Over the Establishment of Peace'). Structured in a clear-cut sonata form, this movement brings the symphony to a brilliant conclusion, capturing the exuberant spirit of the peace settlement.

Alas, the reality of the peace negotiations proved to be much more convoluted than Wranitzky had anticipated when composing the symphony. When Wranitzky requested permission in December 1797 to perform the *Peace Symphony* at the Tonkünstler-Societät's annual Christmas concerts, the negotiations were still ongoing. Since a final peace had not yet been reached, Emperor Franz II consequently forbade the symphony from being performed publicly. However, this did not sour Wranitzky's relations with the court, where the symphony was later performed in private. The peace negotiations ultimately failed, and the war resumed in 1799.

It is also worth noting that the Napoleonic connection, the inclusion of a funeral march, and the extensive length of the symphony all foreshadow Beethoven's *'Eroica' Symphony*.

Daniel Bernhardsson

Symphonies

Pavel Vranický (1756–1808) was born in Nová Říše in West Moravia, a small town but an important cultural centre with lively musical activity. He learned the basics of music at the local Premonstratensian school. After he completed a Jesuit Gymnasium in Jihlava he studied theology in Olomouc and later in Vienna. Then he changed his mind (as did his younger brother Antonín who had studied to become lawyer) and decided to devote himself to music.

In the mid-1780s he was appointed Musikdirektor at the court of Count Esterházy of Galantha, and in 1790 director of the orchestra of the Burgtheater and Kärntnertortheater in Vienna. It was in Vienna that he composed his many stage compositions, symphonies, quartets, quintets, etc. Grove's musical dictionary (1980) lists 21 of his singspiels, operas and ballets. His instrumental output is also large. Most of it are symphonies (51) and string quartets (over 70). He was also a celebrated violinist and conductor – in 1799–1800, both Joseph Haydn and Ludwig van Beethoven asked him to conduct the premières of their works (respectively, The Creation and Symphony No. 1).

Vranický was one of the few people in history who not only knew the famous trio of Vienna classics – Haydn, Mozart and Beethoven – but who earned artistic recognition and friendly respect from each of them. Vranický also held a prominent position at the court of Franz II, at the Vienna Tonkünstler-Societät, and was a high-ranking official of one of the masonic lodges. In the middle of a brilliant career he died suddenly of a typhoid-type "Nervenfieber".

Vranický's 51 symphonies were written over two decades before 1805. Having long been forgotten they are now being resuscitated but still only a few are performed. They provide an example of a post-classical extension of some movements, a predomination of melodic invention over treatment, and outstanding orchestration modelled with particular plasticity in the wind section. Just like Haydn and Beethoven (but not Mozart), Vranický often has the last movement preceded by a slow introduction.

Soon after his death Vranický's work fell into oblivion from which it began to be recovered only recently in isolated editions and recordings of his quartets and symphonies.

Symphony in D major, Op. 52

1. Adagio maestoso – Allegro molto
2. Adagio
3. Menuetto
4. Finale. Vivace assai

Symphony in C minor, sine Op.

1. Grave – Allegro assai
2. Adagio
3. Allegretto
4. Presto

From this recording of his Symphony in C minor from his earlier years, and Symphony in D major from his mature years we can judge that he was an author of great invention and perfect compositional technique of the period of high classicism. The gist of both works seems to be concentrated in the first two movements. The "triumphal arches" of the free introductions remind us of Haydn. The first sonata movements are very dynamic: in the first movement of the symphony in D major the rococo theme gradually loses its original playfulness in the course of a stormy, harmonically variegated execution. The *Allegro* of the symphony in C minor opening with a dark unison changes (like same of Schubert's movements in the minor key) into large sequences in the major key. Particularly fine are the free movements: the dramatic, romantically unfolded *Adagio* of the symphony in D major reaches, thanks to its grandiose concept of a large sequence, far into the 19th century. The finales following the minuet are light-toned, full of composition wit. Their straightforwardness of mood again tells of a Haydnian model.

Both works show that Vranický had at his disposal an excellent orchestra the high artistic level of which was, most probably, achieved largely thanks to him. It was not only his work but also his practical musical activities which contributed to the fame of classical Vienna's musical life that still await a modern assessment.

Symphony in D major, Op.36

1. Adagio – Allegro molto
2. Russe. Allegretto
3. Polonese
4. Finale. Largo – Rondo. Allegro

Both symphonies featured here were written to attract the widest possible audience, as can be judged from the relation between the introduction and the principal movement: the contrasts are much more striking than in the "classical" symphonies. In the *Symphony in D major, Op. 36* (around 1800), the ceremonial entrée is followed by a playful, teasing theme, and after the mysterious introduction of the winds (4th movement), reminiscent of the world of The Magic Flute, the trumpet puts an end to the

previous mood and opens up a new World of more down-to-earth ideas. A similar contrast between a "solemn" introduction and a considerably more popular principal movement was present more visibly from the early 19th century, especially in concert pieces intended for more sophisticated urban audiences and in theatre music. The inner movements of this symphony carry distinctive and intelligible musical symbols: the Russian melody and the Polonaise are period elements whose fashionablenees probably depended on the movement of the troops of different nationalities across Europe at the time of Napoleonic wars.

Symphony in C major, Op. 11

1. Adagio maestoso – Vivace assai
2. Larghetto con moto. Affetuoso
3. Finale. Allegro

Central in the *Symphony in C major, Op. 11* is a largescale Larghetto with melodiousness its chief asset. It is mostly by means of fundamental harmonic functions that an idyllic atmosphere is maintained throughout the Larghetto prefiguring the bourgeois style of the early 19th century. The outer movements remind of the world of the theatre, be it the overture character of the first movement, or the finale the beginning of which creates the impression of a prototype buffo situation – thumping at a locked door. It was probably due to such places that Vranický was reproached in the past for using comic elements proper to the theatre in such "serious" compositions as symphonies and quartets. Today, however, we feel no aesthetic reservations about such refreshing features.

Olga Zuckerová
Translation Zoja Joachimová

Symphonies

Pavel Vranický was born in the small Moravian town of Nová Říše on 30 December 1756 (the same year as Mozart), the second son of land-owning innkeepers who also operated a postal service. He studied singing, organ, violin and viola at the Premonstratensian monastery grammar school in Nová Říše and, later (1770–71), in Jihlava (where Mahler was to spend his boyhood nearly a century later), twenty miles north of Nová Říše and fifty north-west of Brno; he subsequently studied theology in Olomouc, fifty miles north-east of Brno. Like many of their Czech contemporaries, both he and his younger brother Antonín (1761–1820), who was also trained as a musician, gravitated to Vienna, germanising their names to Paul and Anton Wranitzky. Pavel arrived in that city in about 1776 and entered the theological seminary where he also served as choirmaster. He continued his musical studies with Joseph Martin Kraus, Kapellmeister to the Swedish court in Stockholm, who visited Vienna in 1783.

Early in 1784 he was appointed music director for Count Johann Baptist Esterházy, and in October 1785 he became director of the newly formed orchestra of the Kärntnerthortheater in Vienna, moving down the road to the Burgtheater two years later. He maintained his association with the orchestras of both these institutions until his death on 26 September 1808, when he was succeeded by his brother Anton. He was a friend of Mozart's, whose last German opera, *Die Zauberflöte* (1791), was at least partially influenced by Wranitzky's first opera, *Oberon, König der Elfen* (1789). The two composers belonged to the same Masonic Lodge, 'Zur gekrönten Hoffnung'; and after Mozart's death in 1791 Wranitzky helped his widow, Constanze, with negotiations for publishing his music. Though there is no evidence that Wranitzky had ever studied under Haydn, he was certainly on friendly terms with that illustrious colleague, who insisted that he should direct the performances in 1799 and 1800 of *Die Schöpfung*; and Beethoven asked him to conduct the first performance of his First Symphony in

1800. His own compositions comprise over twenty stage works, including ten operas; fifty-one symphonies (listed, with *incipits*, details of movements and scoring, and of publication and manuscript sources, in Milan Poštolka's invaluable but elusive twenty-eight-page *Thematic Catalogue* published in Prague in 1967); at least fifty-six string quartets; and a large amount of other orchestral and chamber music.

Symphony in D major, Op. 36

1. Adagio – Allegro molto
2. Russe. Allegretto – Minore – Maggiore
3. Polonese – Trio
4. Finale: Largo – Rondo. Allegro

The Symphony in D major was published in Offenbach am Main by André in about 1799 as Op. 36, with a dedication to, among others, Archduke Joseph, Palatine of Hungary, and is scored for strings and pairs of flutes, oboes, clarinets, bassoons, horns, trumpets and timpani. Its first movement is prefaced by an introductory *Adagio* whose grand, stately opening and conclusion are set off by a tender episode for the strings. The main theme of the sonata-form *Allegro molto*, beginning quietly on the strings and continuing in a festive *tutti*, is pure *opera buffa*; there is a dramatic and colourful development section and a recapitulation crowned by a jubilant coda. The second movement, in A major and entitled *Russe*, is in ternary form and based on a gavotte-like theme; the stern middle section is in A minor and the varied reprise of the A major section is followed by a short coda, played here in slightly faster tempo. The third movement is a racy and exuberant *Polonese* in D; it frames a slower and gentler Trio in G with prominent flute and cello, and with strings playing *sul ponticello*. Like the first movement, the Finale begins with a solemn slow introduction, but scored only for double woodwinds and horns. It prepares the way for a jolly (and later dramatic) Rondo in 6/8, notable, once more, for its perceptive scoring, contrasting and combining strings and winds.

Symphony in C minor, Op. 11

1. Grave – Allegro assai
2. Adagio
3. Menuetto. Allegretto – Trio
4. Presto

The Symphony in C minor was published by André in 1791 as Op. 11, and by Imbault in Paris in 1792, and is scored for strings, flute and pairs of oboes, clarinets, bassoons, horns, trumpets and timpani. It begins with a short but impressive *Grave* which leads into a fine, turbulent *Allegro assai* in concise sonata form, with a modulating development section. The second movement is a predominantly gentle, even chamber-musical, sonata-form *Adagio* in E flat major and 2/4 time, without clarinets and timpani. The third movement is a *Menuetto* in C minor in the usual two repeated sections: the first rather severe in character, the second more playful and waltz-like; the dancing Trio is in the relative major key, E flat, and brings the wind instruments into prominence. The finale, in C major and, like the first movement, in economical, monothematic sonata form, is festive in character and again brings the wind instruments to the fore; there is an adventurous, widely modulating development. If Mozart had written a symphony in C minor, this could surely be it!

Grand Characteristic Symphony for the Peace with the French Republic in C major, Op. 31

1. The Revolution. Andante maestoso – Allegro molto –
English March –

March of the Austrians and Prussians: Tempo di marcia. Maestoso – Più allegro, tempo primo
2. The Fate and the Death of Louis. Adagio affettuoso, con sordini –
Funeral March – [ ]
3. English March: Tempo di marcia. Movibile –
March of the Allies –
The Tumult of a Battle. Allegro
4. The Prospects of Peace. Andante grazioso –
Rejoicing at the Achievement of Peace. Allegro vivace

The Grand Characteristic Symphony for the Peace with the French Republic was published in Augsburg by Gombert in 1797 as Op. 31, together with arrangements for piano trio and for string quintet. It is the most remarkable of the three symphonies recorded here, not only because of its programmatic subject but also because it is so brilliantly scored for string orchestra, rather than the full classical orchestra for which Wranitzky wrote with such mastery. The work, a musical portrait of the French Revolution (1789–94) and war with Austria, is in four 'movements', each subdivided into shorter, contrasting sections. The first movement begins with 'The Revolution', an *Andante maestoso* in a solemn C minor leading to a fierce, syncopated *Allegro molto* with a gentle subsidiary theme in E flat major; this is followed by a brief and remarkably gentle 'English March' in C major, after which the music of 'The Revolution' returns; the third section begins with a pompous 'March of the Austrians and Prussians' in E flat major and ends with another return to C minor and the music of 'The Revolution'. The second movement begins with 'The Fate and the Death of Louis', marked *Adagio affettuoso, con sordini* and in E flat major, a tender, chamber-musical tribute to Louis XVI, who had married Maria Antonia (Marie Antoinette), daughter of Empress Maria Theresia, in 1770, and who, together with his Queen, was guillotined on 21 January 1793. This section is followed by a dramatic passage which in turn leads to a 'Funeral March' in C minor, concluding with two vivid crashes of the guillotine; the movement ends with a return to the eloquent tribute to the French King. The third movement begins with the 'English March' heard earlier, here greatly enlivened; it is followed by a grandiloquent 'March of the Allies', also in C major, and the remainder of the movement is devoted to a vivid depiction of 'The Tumult of a Battle', an *Allegro* in the same key. The fourth movement begins with a portrayal of 'The Prospects of Peace', *Andante grazioso*, and ends with an exuberant and extended musical account of 'Rejoicing at the Achievement of Peace', *Allegro vivace*, in C major. A projected performance of the symphony in Vienna was proscribed by an Imperial resolution, dated 20 December 1797, which objected to the provocative nature of the work's title.

Robin Golding (2002)