



Paul
WRANITZKY
(1756–1808)

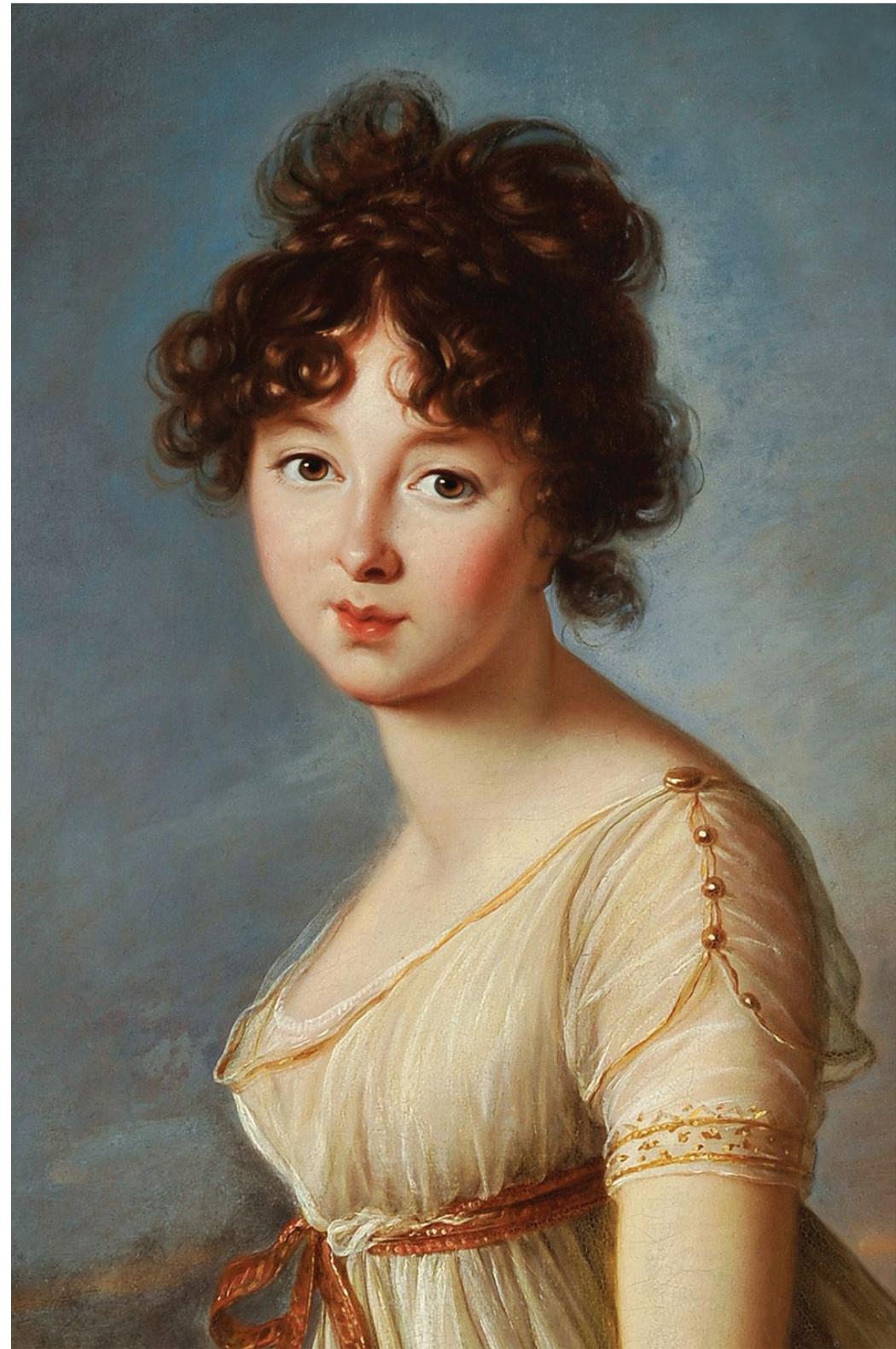
Orchestral Works • 4

Das Waldmädchen
(Ballet-Pantomime)

Pastorale and Allemande

**Czech Chamber
Philharmonic
Orchestra
Pardubice**

Marek Štilec



Paul
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Das Waldmädchen ('The Flower Maiden') (1796)	66:40
1 Overture: Vivace – Polonoise – Tempo primo	3:54
2 No. 1. Allegretto	0:34
3 No. 2. Maestoso – Ballabile: Allegro non troppo	3:06
4 No. 3. Andante – Allegretto	1:59
5 No. 4. Un poco adagio – Allegro	2:36
6 No. 5. Andante – Allegro – Andante con moto – Poco più mosso – Larghetto – Allegretto – Allegro	9:01
7 No. 6. Allegretto	1:49
8 No. 7. Allegretto	1:55
9 No. 8. Andantino – Allegretto	2:22
10 No. 9. Allegro	1:40
11 No. 10. Larghetto	1:20
12 No. 11. Larghetto – Allegretto – Larghetto – Allegretto – Larghetto – Allegro – Un poco Allegro	7:11
13 No. 12. Maestoso	1:57
14 No. 13. Andantino semplice	3:07
15 No. 14. Cosacca: Non troppo allegro – Zum Kosakischen	1:40
16 No. 15. Groteschi: Andantino – Allegretto	9:19
17 No. 16. La Russe	2:41
18 No. 17. Polonoise	4:02
19 No. 18. Solo Vulcani: Adagio non troppo – Polonoise	3:34
20 No. 19. Masur	1:29
21 No. 20. Allegro vivace	1:19
22 Pastorale and Allemande	6:19

Paul Wranitzky (1756–1808)

Orchestral Works • 4

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 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.

After his sudden death in 1808, Wranitzky's 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.

Das Waldmädchen (1796)

The ballet-pantomime *Das Waldmädchen* ('The Forest Maiden') premiered 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 bear-hunting 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

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*.

Daniel Bernhardsson

Czech Chamber Philharmonic Orchestra Pardubice



Photo: Frantisek Renza

The Czech Chamber Philharmonic Orchestra Pardubice is valued for its stylistic interpretations and the extraordinary quality of its orchestral sound, and it is rightly ranked amongst the world's leading representatives of Czech musical culture. It often performs at the most prestigious festivals in the Czech Republic and venues throughout Europe such as the Concertgebouw, Amsterdam, the Grosses Festspielhaus, Salzburg, the Herkulesaal and the Gasteig, Munich, the Musikverein, Vienna, the Brucknerhaus, Linz, and the Meistersingerhalle, Nuremberg among many others. Outside Europe the orchestra has performed in Japan and toured extensively around America. The first principal conductor, Libor Pešek, quickly raised the orchestra to a high standard, and subsequent principal conductors have included Marco Armiliato and Mariss Jansons. The orchestra has also welcomed numerous world-renowned soloists such as Isabelle van Keulen, Vladimir Spivakov, Ludwig Güttler, Radek Baborák, Gábor Boldoczki and Sergei Nakariakov. Aside from concerts, the orchestra regularly engages in operatic and theatre projects and has recorded dozens of successful albums on record labels including Naxos, ArcoDiva, Supraphon, Classico, Monitor-EMI and Amabile. www.kfpar.cz

Marek Štilec



Photo: Antonín Bína

Czech conductor Marek Štilec is known as an interpreter of Classical orchestral repertoire and is a specialist in Czech Romantic and contemporary music. He has collaborated with orchestras the world over, including the New World Symphony, Ulster Orchestra, London Classical Soloists, Orchestra of the Swan, Berlin Camerata, Kammerphilharmonie Graz and Sinfonietta Bratislava. A prolific recording artist, he has made over 30 discs for labels including Naxos, ArcoDiva, cpo and Supraphon. In the field of historically informed performance Štilec has collaborated with ensembles including Czech Ensemble Baroque and Ensemble 18+. He is also the founder of the Wranitzky Kapelle and artistic director of Academy Prague Mannheim with Das Kurpfälzische Kammerorchester Mannheim. He attended the masterclasses of conductor Leonid Grin at the International Järvi Academy for Conducting, and also taken masterclasses with Michael Tilson Thomas, Jorma Panula and Gerd Albrecht. Since 2020 he has been the permanent principal choirmaster of the Czech Boys' Choir, Boni Pueri.

[www.arcodiva.cz/en/agency/
instrumental-soloists/marek-stilec](http://www.arcodiva.cz/en/agency/instrumental-soloists/marek-stilec)



Paul Wranitzky, after Bossler

In the last decade of the 18th century, the Moravian composer Paul Wranitzky was Vienna's leading symphonist. As orchestral director of the court theatre he also composed many works for the stage. The ballet-pantomime *Das Waldmädchen* ('The Forest Maiden') proved one of his greatest successes, enchanting the Viennese public with its tuneful score and the charming story of a feral girl found in the forest by a Polish prince out hunting. Its enduring popularity sparked numerous productions across Europe and inspired works by Beethoven and Weber. The delightfully rustic *Pastorale and Allemande* was written for Empress Marie Therese, an important musical patron who favoured Wranitzky as composer and concertmaster.



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|-------------|--------------------------------|--------------|
| 1–21 | Das Waldmädchen (1796) | 66:40 |
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WORLD PREMIERE RECORDINGS

Czech Chamber Philharmonic Orchestra Pardubice

Marek Štilec

A detailed track list can be found inside the booklet.

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The scores used for these recordings are available for free download at www.wranitzky.com

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by Élisabeth Louise Vigée Le Brun (1755–1842)

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