



MARSHNER

Overtures and Stage Music • 3

Das Schloss am Aetna

Der Bäbu

Die Verlobung
vor der Trommel

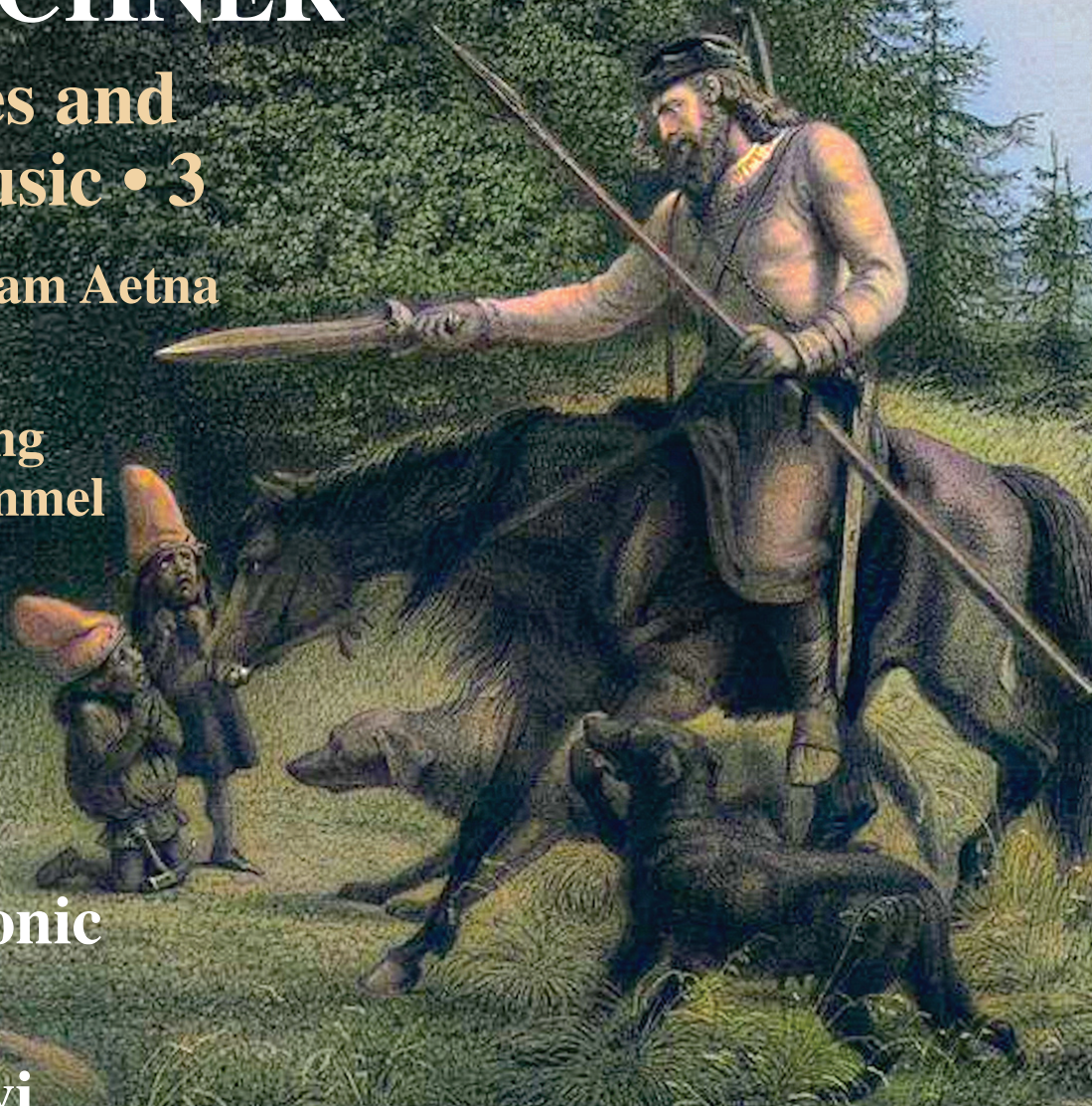
Lukretia

Sangeskönig

Hiarne

Janáček
Philharmonic
Ostrava

Dario Salvi



Heinrich August Marschner (1795–1861)

Overtures and Stage Music • 3

Heinrich August Marschner, master of German Romantic opera, provides the link between Weber and Wagner. *Der Vampyr* (1828) and *Hans Heiling* (1833) remain his masterpieces of magic and supernaturalism, but he also wrote operas on classical, epic and comic topics and incidental music to many plays.

Das Schloss am Aetna ('The Castle at Etna'), Op. 95

After *Hans Heiling*, Marschner wrote five operas, none of which found a lasting successful reception. He had been sent 61 libretti, and did not find that any inspired him. *Das Schloss am Aetna* (*Grosse romantische Oper*) was delivered to him in April 1830. It was by the playwright Ernst August Friedrich Klingemann (1777–1831), Generaldirektor of the Brunswick Theatre. The subject is a Faustian one, also using the motifs of the supernatural night ride/death ride to perdition. The story is set in the Rhineland. Wilhelm von Strahleck leaves his beloved Helene for Adelheid von Stauff. But a letter from a mysterious stranger, the Marchese del'Orco, promises her the wealth and power she so desires. The Marchese is in fact a Mephistophelian figure, who exerts a supernatural power over Adelheid. The token betrothal ring is fetched at midnight by a raven amidst thunder and warning apparitions.

Overture: Allegro con fuoco

In E flat major, the *Overture* features tremendous chords and a staccato sequence leading into a reflective passage for horns and clarinet solo, before strings and woodwind become agitated. Busy strings evolve into a strident movement broken by a major march-like theme with solo clarinet moving into a minor variation with tonal groups in interaction. A second subject for the strings unfolds before the development, with a more varied version of the principal themes leading into a brisk, sinister coda.

Act I: No. 1: Allgemeiner Tanz (Ballet)

At a banquet attended by vintners and knights, Wilhelm confesses his love to Adelheid. Bright chords initiate a *scherzo*-like dance with staccato woodwind and strings.

No. 2: Più moderato

Lower string launch a melodic sequence with light woodwind figures.

No. 3: Grazioso (Più lento)

A mellow arching woodwind melody is presented over a strutting bass line.

No. 4: Con forza (Tempo primo)

Descending strings initiate a busy sequence leading to a more buoyant melody.

No. 5: Coda

This is repeated *forte*.

Act II: Fackeltanz – Solotanz von den italienischen Masken

('Torch Dance – Solo for the Italian Masks')

During a masked ball the Marchese implores Adelheid to marry him and to sign a contract in blood with a golden pen. Rich horns begin a stately polonaise interspersed with a second subject on light, busy strings and then staccato woodwind.

Act III: Bühnenmusik ('Stage Music')

Adelheid eventually signs the contract in blood, and is now bound to the Marchese. He is really the devil in disguise and rides off with Adelheid through the sky to his castle on Mount Etna – the very *entrée* to Hell. Big brass chords are followed by a sinister string sequence developing into a more sweeping passage for the *Totenritt* to Etna.

Lukretia

On Weber's death in 1826, Marschner travelled to Berlin and thence to Breslau and Danzig where he and his wife, a singer, were given a six-month contract. It was here, in January 1827, that his two-act opera *Lukretia* was staged. He had written the first act in 1821, and now completed the second during the first nine months of 1826. The libretto, by Josef August Eckschlager (1784–1827), Kapellmeister of the German opera in Pressburg (now Bratislava), retells the story of Lucretia and the tyrant Tarquinius, defeated by the Romans after Lucretia (Marschner's wife Marianne in the production) had killed herself. There were only three performances. Marschner, tackling this Ancient Roman subject, now sought to generate an atmosphere of classical antiquity. As a boy, the composer had sung in *La vestale*, knew Spontini's style well, and now sought to imitate the Italian master. But the opera suffers from a lack of stylistic unity. The influence of Gluck was apparent in some of the choruses, while Spontini is evident in the great amount of accompanied recitative. There are reminiscences of Weber, and also an Italianate influence in the orchestral accompaniments (triplets, sextuplets), as well as unmotivated coloratura in the style of Donizetti and Bellini. (The *Overture* can be heard on Marco Polo 8.223342.)

Act II: Entr'acte

The tyrannical Sextus Tarquinius, jealous of the love between Lucretia and Collatinus, has spitefully chosen Lucretia to be sacrificed. This serious piece seeks to generate the dark mood appropriate to the dramatic action to follow, which will see the overthrowing of the Tarquin dynasty's tyranny at the cost of wounding Collatinus, and the suicide of Lucretia after resisting the assault on her virtue. Low strings are broken by a solemn brass passage building into a crescendo with deep string undertow. The clarinet introduces a more hopeful section before the resumption of a slow emotionally charged climax, dying away into silence.

Act II: [Introduction]: Allegro – Triumph Marsch

All rally against Tarquinius, who flees. There is a great battle illuminated only by the flames of the *arx regia* at the Temple of Vesta. Tarquinius is defeated and driven off into the hills. The end of the battle is heralded by a march leading onto a ballet. As the high priest summons Brutus and Collatinus before him to commend them, the chorus sings a closing hymn of praise. Lucretia's shade is borne to the heavens amid general jubilation.

A stormy figure rises to a climax, initiating a *grandioso* march movement with a quiet string second subject, both repeated. There is a development with interplay of both themes before a grand reprise with a heavily dotted and extended brassy coda.

Der Verlobung vor der Trommel, oder Der Mutter Ungedenken

('The Betrothal before a Drum, or the Mother Unremembered')

Der Verlobung vor der Trommel, oder Der Mutter Ungedenken was a vaudeville in three acts premiered on 11 February 1843, freely translated from the French by Friedrich Blum (dates unknown) (and a companion piece to the vaudeville *Marie, die Tochter des Regiments* by Adolf Müller [1801–1886], premiered on 1 January 1843). These light entertainments followed on from the success of Donizetti's *opera-comique*, *La Fille du régiment* (1840). The music was adapted from Adolphe Adam (1803–1856), Karl August Krebs (1804–1880) and Adolf Müller. Marschner provided an introduction, arranging Adam's *Overture* to the *opera-comique* *Le Roi d'Yvetôt* (Paris, 1842), with reduced orchestration and a foreshortening of the opening *Andante marcato*.



Heinrich August Marschner (1795–1861)

Overture: Andante marcato – Allegro

In F major, the *Overture* begins with a sequence of chords for strings and brass, which then settles into a low reflective passage. High staccato strings with bass figures are broken by the side drum, and a bright, skipping figure for strings and woodwind introduces a mercurial mood. A soft passage follows with leisurely woodwind motifs, before a more strutting section brings on the reprise of the lighter second theme, leading to the bright, boisterous coda.

Der Bābu, Op. 98

(Premiere: 19 February 1838)

In 1837 Marschner completed his first opera to be staged in Hanover. *Der Bābu* (a native Indian clerk) with libretto by Wilhelm August Wohlbrück (1795–1848), has a comic plot of some complexity that centres on the cunning trickster of the title, a slave in the household of Sultan Ali, who cheats his master out of his possessions and causes a great deal of further mischief, before final retribution. Set in Calcutta, the characters include Muslims, Hindus and English. Bābu, through alteration of documents of identity, has acquired all the property of the Sultan Ali, and arranges a party to celebrate his success. (The *Overture* can be heard on Marco Polo 8.223342.)

Act I, No. 6e: Marsch der Zwerge (Allegretto)

The comic and satirical nature of the story is underlined by the marching on of a Chinese dwarf and his dwarfish entourage who proceed to dance a ballet at the party. Broken staccato figures punctuated by a woozy horn lead into a more stately sequence for woodwind and brass; muffled fanfares launch a hesitant melody, with the fanfares concluding the lumbering movement.

Act I, No. 6e: Komisches Ballett der Zwerge (Presto)

Bright, high trilled figures initiate a hobbling line before bustling strings introduce an air of lightness with ruminating lower strings bringing on another grotesque sequence of trilled figures with reiterated grace notes, until the 3/4 rhythm asserts itself, leading to a decisive coda.

Act II, No. 7: Entr'acte

(*Traumszene* 'Dream Scene' – *Allegro agitato*)

Picaresque mayhem is depicted in this act. The Englishman Forester loves Eva, another expatriate, but he is in turn loved by Sultan Ali's daughter Dilafroze. Forester has left Bābu's party drunk and has staggered into a bedchamber. He is hardly conscious and talks to himself; he falls asleep just as Dilafroze enters and feels his pulse. He begins calling out for Eva. Dilafroze successfully pretends to be Eva. He wakes up and prepares to sing a duet with her before disappearing off the stage in his stupor.

Plunging sequences over busy triplet figures with heavy brass motifs introduce a troubled narrative ending in sharp chords.

Sangeskönig Hiarne, oder Das Tyrsingschwert

('Hiarne, the Singer King, or The Tyrping Sword')

Sangeskönig Hiarne, oder Das Tyrsingschwert, an opera in four acts, was the work of Wilhelm Grothe (1830–1892), who was a writer, actor and publishing bookseller. A representative of the *Renaissancismus* movement, he wrote a trilogy on the Borgias. The libretto is based on the Nordic *Fridthjof's Saga*, which furnished material for a large number of opera libretti (such as Ingeborg von Bronsart's [1840–1913] *Hiarne*, Berlin 1891).

Marschner began composing on 26 October 1857 and completed the score on 28 January 1858. Despite high hopes, performing the opera was not easy. Attempts by Marschner and his fourth wife Theresa to have the work accepted for Paris came to nothing, and they returned to Hanover on 5 July 1861. The work was produced posthumously in Frankfurt on 13 September 1863, survived for a few performances and then fell into obscurity.

Hiarne wins Asloga with the Tyrving Sword, which he received from the spirit of Asamund, his ancestor. This makes him invincible in battle for any good cause, but turns against the owner in unjust conflict. Uller, with the powers of evil spirits, has to give way before the Tyrving Sword and Hiarne ascends to the throne. The true heir to the throne, Friedebrand, unexpectedly returns. Uller joins forces with him, drawing the sword against Hiarne, but is himself killed by its magic. Friedebrand reconciles with Hiarne, and the latter remains united with Asloga

Overture: Andante – Allegro con brio

A slow, mysterious passage for horns and strings over a sustained bass leads into a sequence for woodwind over light chords. More solemn fanfares on the lower brass build into a harsh climax. Trombones and ophicleide herald a full brassy theme, melodically rather jerky. A dialogue follows between trombones and horns (*recitative*), flowering into a melody of some lyric affectivity, taken up by strings and woodwind, building climactically into a colloquy between strings and brass. A chord sequence leads into fleeting reminiscences before a bright assertive reprise. Horn calls herald a longer reflective retrospect and then begin the recapitulation with the main theme treated with some emotional power.

Act I, Scene 7: Verwandlung und Tanz

The hall in Hiarne's castle. Hiarne hears of Frotho's death and Uller's courtship of Asloga. He wants to win the Tyrving Sword and then fight for Asloga.

Transformation: At Asamund's grave, a wild romantic clearing near the sea. A chorus of elves sing and dance. Hiarne summons the spirit of Asamund, who gives him the Tyrving Sword, but also tells him about its properties.

A bright, decisive introduction dies away, with horn and woodwind interplay before the strings take over with a quiet viola solo leading into Mendelssohnian fairy music, always sustaining a hushed atmosphere, the woodwind very prominent with a reprise of the main melody.

Act II, Scene 2: Grosses Ensemble

Asloga's chamber in Leuthra. Asloga is to become Uller's wife the next day; then she hears Hiarne's singing and takes courage.

Transformation: Grove in front of the castle in Leuthra. In league with dark spirits, Uller wants to force Asloga to become his wife, when Hiarne comes out of hiding from behind a window, and with Tyrsing snatches Asloga's hand. Uller flees from the magic sword.

Chord progressions lead into a broken melodic passage, always very brassy.

Act IV, Scene 8: Friedebrand Marsch

Hiarne's tent. When Hiarne draws his sword to rush into battle, he sees from its glitter that his cause is unjust. Horrified, he throws the sword away and flees. Friedebrand arrives victorious and seizes the Tyrving Sword, whose magic he now knows.

Transformation: Coronation hall in Leuthra. Friedebrand ascends to the throne, Hiarne comes as a singer, Uller draws his sword against him, ignores the threatening glitter and collapses. Friedebrand unites Hiarne and Asloga.

Rising and falling strings initiate the striding main theme on the trumpets, with a dialogue between the lower strings and the brass, growing in intensity and volume, promising but not achieving a reprise.

Robert Ignatius Letellier

Janáček Philharmonic Ostrava



Photo: Dita Pepe

The Janáček Philharmonic Ostrava (JPO) is one of the leading symphonic orchestras of the Czech Republic, with its distinctive sound and progressive repertoire held in the highest esteem by audiences and critics alike. The JPO dates back to the first half of the 20th century and the founding of a radio orchestra in Ostrava, which saw performances with Hindemith, Prokofiev and Stravinsky. In 1954 the orchestra was officially established, and many world-renowned artists have since made their artistic contribution, including Sir Charles Mackerras, Karel Ančerl, Mariss Jansons and Sviatoslav Richter. The orchestra has toured extensively across Europe and Asia, and has performed at such prestigious venues as the Elbphilharmonie Hamburg, Musikverein Wien and Philharmonie Berlin, among numerous others. Regular guest conductors are Andrey Boreyko, Gabriel Bebeșelea and Gábor Káli. The orchestra has also collaborated with Jakub Hrůša, Vassily Sinaisky, Domingo Hindoyan, Stanislav Kochanovsky and Krzysztof Penderecki. The JPO cooperates closely with Daniel Raiskin, and in 2024/25 he accepted the role of principal guest conductor.

Dario Salvi

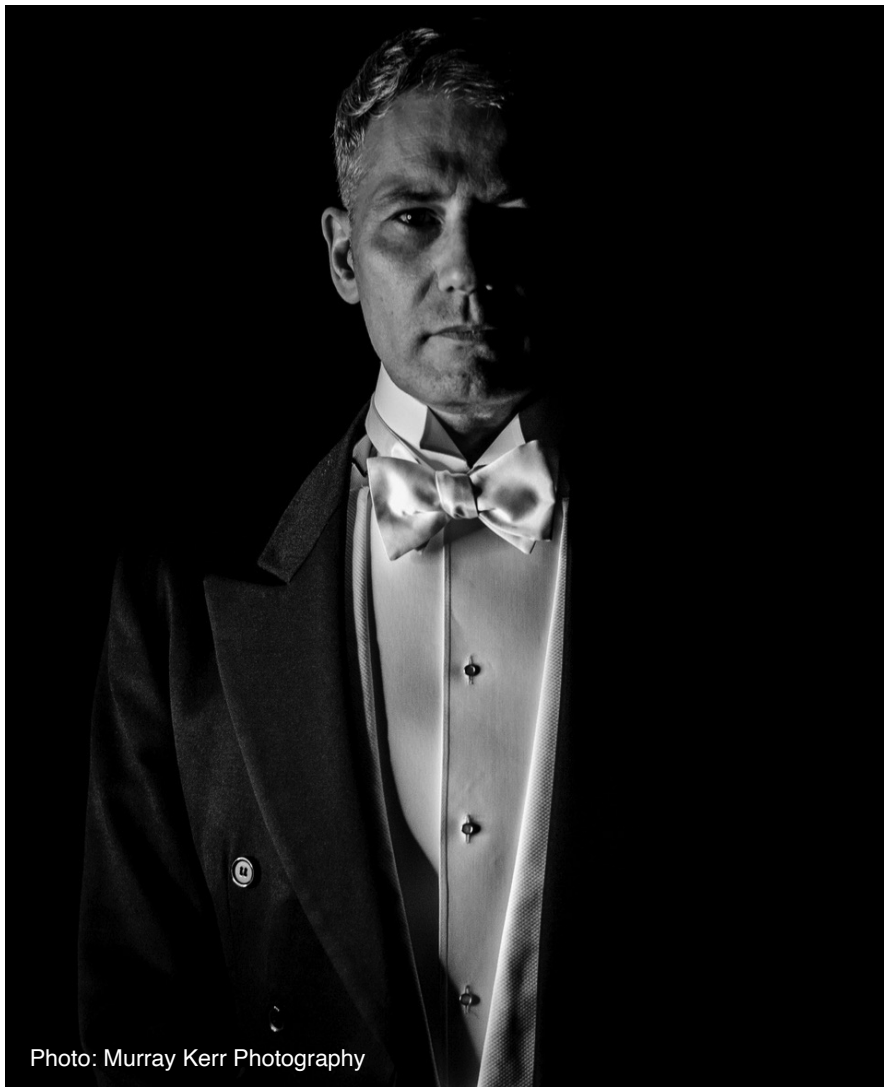


Photo: Murray Kerr Photography

Dario Salvi is a busy and respected conductor with a versatile and eclectic repertoire, which has been recognised through numerous awards and nominations, including the 2023 'Riccardo Drigo' Music for Ballet prize and a 2022 International Classical Music Awards nomination for the world premiere recording of Johann Strauss II's *Waldmeister* (Naxos 8.660489-90). His passion for the rediscovery and performance of long-forgotten masterpieces and the curation of world premieres has put Salvi in the spotlight around the world. He has conducted many international orchestras and opera companies including the Malta Philharmonic Orchestra, Janáček Philharmonic Ostrava, Czech Chamber Philharmonic Orchestra Pardubice, Sofia Philharmonic Orchestra and Chorus, Karlovy Vary Symphony Orchestra, PKF — Prague Philharmonia, Neue Preußische Philharmonie Berlin, Kosovo Philharmonic, Malmö Opera and State Opera Rouse among many others, in a repertoire ranging from ballet to opera, operetta to musical comedies, and stage to symphonic works. World premiere performances include Vassallo's *Edith Cavell*, Adam's *Griseldis*, Romberg's *The Desert Song* and Strauss II's *Blindekuh*, among many others. Salvi's discography is available on Naxos.

www.dariosalvi.com

Heinrich August Marschner was a master of German Romantic music, and this third volume in the series presents excerpts from some of his later operas. These include *Das Schloss am Aetna* with its dark Faustian themes, and *Lukretia* in which the composer generates an air of Classical antiquity. Both *Sangeskönig Hiarne* and *Der Bäbu* showcase Marschner's talent with descriptive ballet music, allowing us to discover a completely new side to his musical craft.

Heinrich August MARSCHNER (1795–1861)

Das Schloss am Aetna, Op. 95 (1830–35) (excerpts) 22:49		Die Verlobung vor der Trommel, oder Der Mutter Ungedenken	
1 Overture: Allegro con fuoco	11:30	10 Overture: Andante marcato – Allegro (1843) (adapted from Adolphe Adam [1803–1856]: Le Roi d'Yvetôt – Overture)	6:26
Act I:			
2 No. 1: Allgemeiner Tanz	1:51	Der Bäbu, Op. 98 (1837) (excerpts)	9:47
3 No. 2: Più moderato	1:34	11 Act I, No. 6e: Marsch der Zwerge (Allegretto)	3:55
4 No. 3: Grazioso (Più lento)	1:05	12 Act I, No. 6e: Komisches Ballett der Zwerge (Presto)	4:33
5 No. 4: Con forza (Tempo primo) – No. 5: Coda	2:14	13 Act II, No. 7: Entr'acte (Traumszene – Allegro agitato)	1:15
6 Act II: Fackeltanz – Solotanz von den italienischen Masken	3:05	Sangeskönig Hiarne, oder Das Tyringschwert (1857–58) (excerpts)	21:26
7 Act III: Bühnenmusik	1:23	14 Overture: Andante – Allegro con brio	12:45
Lukretia (1821–26) (excerpts) 11:19		15 Act I, Scene 7: Verwandlung und Tanz	4:51
8 Act II: Entr'acte	4:04	16 Act II, Scene 2: Grosses Ensemble	1:01
9 Act II: [Introduction]: Allegro – Triumph Marsch	7:14	17 Act IV, Scene 8: Friedebrand Marsch	2:43

Janáček Philharmonic Ostrava • Dario Salvi

Recorded: 27 10–13, 28 14–17 and 29 1–9 May 2024 at the Kino Vesmír, Ostrava, Czech Republic • Producer: Jiří Štílec
Engineer: Václav Roubal • Booklet notes: Robert Ignatius Letellier • Publisher: Naxos Rights International Limited
Cover: *King Svafur Lami forces the dwarves Durin and Dvalin to promise him the Tyring Sword* (1880s)
Lithograph by Adolph Kittendorff (1820–1902) after Lorenz Frølich (1820–1908) • Colourised by Dario Salvi

© & © 2025 Naxos Rights (Europe) Ltd • www.naxos.com

Naxos Rights (Europe) Ltd, 3rd Floor, Forum House, 41-51 Brighton Road, Redhill, Surrey, RH1 6YS, UK. info.NREU@naxos.com
Contact: Naxos Deutschland Musik & Video Vertriebs-GmbH, Gruber Str. 46b, DE-85586 Poing, Germany. info@naxos.de