

NAXOS

BEETHOVEN

Der glorreiche Augenblick

Choral Fantasia



Rutter • Wallevik • Hoare • Gadd • McCawley
City of London Choir • Royal Philharmonic Orchestra
Hilary Davan Wetton

Ludwig van
BEETHOVEN
(1770-1827)

Der glorreiche Augenblick, Op. 136

37:52

Cantata for four soloists, chorus and orchestra
Text by Aloys Weissenbach, revised by Joseph Karl Bernard

- | | | |
|---|--|------|
| ① | Chorus: Europa steht! | 4:07 |
| ② | Recitative: O seht sie nah' und näher treten! | 4:29 |
| ③ | Aria with Chorus: O Himmel, welch' Entzücken! | 9:53 |
| ④ | Recitative: Das Auge schaut | 7:00 |
| ⑤ | Recitative and Quartet: Der den Bund im Sturme fest gehalten | 8:12 |
| ⑥ | Chorus: Es treten hervor | 4:11 |

Vienna Claire Rutter, Soprano ③ ⑤
Seherin (Prophetess) Matilde Wallevik, Mezzo-soprano ④ ⑤
Genius Peter Hoare, Tenor ② ⑤
Führer des Volkes (Leader of the People). . Stephen Gadd, Baritone ② ⑤

Ben Hughes, Solo cello ② • Clio Gould, Solo violin ③
Westminster Boys' Choir ⑥

⑦ **Fantasia in C minor for piano,
chorus and orchestra, Op. 80**

19:49

Leon McCawley, Piano
Claire Rutter, Soprano • Matilde Wallevik, Mezzo-soprano
Marta Fontanals-Simmons, Mezzo-soprano • Peter Hoare, Tenor
Julian Davies, Tenor • Stephen Gadd, Baritone

City of London Choir
Royal Philharmonic Orchestra
Hilary Davan Wetton

Quartett

Europa's Diademe alle,
erkenn' es, bete an!
Auf einem eingeworfenen Walle,
das hat der Herr getan.
Kein Aug' ist da,
das seinem Fürsten nicht begegnet.
Kein Herz ist nah',
das nicht sein Landesvater segnet.
Und diesen Glanz,
und diesen Gloriebogen,
hat Gott in unserm Franz
um eine ganze Welt gezogen.

6 Chor

Frauen

Es treten hervor
die Scharen der Frauen,
den glänzenden Chor
der Fürsten zu schauen,
auf alle die Kronen
den heiligen Segen
der Mütter zu legen.

Kinder

Die Unschuld als Chor,
sie wagt es zu kommen,
es treten hervor
die Kinder, die frommen,
Herz, Himmel und Scepter
mit Blumengewinden
zusammen zu binden.

Männer

Auch wir treten vor,
die Mannen der Heere,
ein krieg'rischer Chor
mit Fahnen und Wehre,
und fühlen die höchste
der Vaterlandswonnen,
sich also zu sonnen.

Quartet

All Europe's crowns,
recognise it, worship it!
On ruined walls,
this the Lord has done.
No eye is there
that does not meet its prince.
No heart is near
that the Father of the country does not bless.
And this splendour,
this arc of glory
God has in our Franz³
brought together over the whole world.

Chorus

Women

There step forward
bands of women,
to see the resplendent choir
of princes,
to bestow
on all the crowns
the mothers' holy blessing.

Children

Innocence as a choir,
it dares to come,
there step forward
the children, the pious,
to bind together
heart, heaven and sceptre
with garlands.

Men

And we too, step forward,
the men of the armies,
a warrior choir
with banners and weapons,
to feel the highest
delight in the fatherland,
to take pleasure in it.

Seherin

denn es steht ein Herz davor,

Führer des Volkes

und es ist ein Gott mit ihnen,

Genius

und die alten Zeiten werden
endlich wieder sein auf Erden.

Vienna

In meinen Mauern bauen
sich neue Zeiten auf,
und alle Völker schauen
mit kindlichem Vertrauen
und lautem Jubel d'rauf!

Genius

Sieh', wie die Fahnen alle
der Herr zusammenband
und sie auf deinem Walle,
zur Schau dem Weltenballe,
hinaushängt in das Land.

Beide

So ist auf meinem Mauerbogen
Europa's Hauptwach' aufgezogen.

Führer des Volkes

O Volk, das groß getragen
das blutige Geschick,
dir ist zu schönen Tagen
die Pforte aufgeschlagen
in diesem Augenblick.

Seherin

Dem Wort laß Jubel schallen,
das deine Burgwand trägt.
Es hat in ihren Hallen
ein Pfand, nie zu verfallen,
der Ew'ge eingelegt.

Prophetess

for there stands a heart before them,

Leader of the People

and a God is with them,

Genius

and the ancient times
finally shall be again on Earth.

Vienna

Within my walls shall
new times be established,
and all peoples will look on them
with child-like trust
and loud rejoicing.

Genius

See how the standards
of the Lord are all united together
and hang from your walls,
seen by the world
throughout the land.

Together

So on the arches of my walls
Europe's new watch has been set.

Leader of the People

O people, who have bravely borne
the bloody fate,
to fairer days
the gates have been opened
in this moment.

Prophetess

Let joy ring out in the Word,
which your city walls bear.
It holds in its halls
a pledge, never to fail,
laid down by the Eternal One.

Ludwig van Beethoven (1770-1827)

Der glorreiche Augenblick, Op. 136 • Choral Fantasia, Op. 80

Born in Bonn in 1770, Ludwig van Beethoven was the eldest son of a singer in the musical establishment of the Archbishop-Elector of Cologne and grandson of the Archbishop's former *Kapellmeister*, whose name he took. The household was not a happy one. Beethoven's father became increasingly inadequate both as a singer and as a father and husband, with his wife always ready to draw invidious comparisons between him and his own father. Beethoven, however, was trained as a musician, albeit erratically, and duly entered the service of the Archbishop, serving as an organist and as a string-player in the archiepiscopal orchestra. He was already winning some distinction in Bonn, when, in 1787, he was first sent to Vienna, to study with Mozart. The illness of his mother forced an early return from this venture and her subsequent death left him with responsibility for his younger brothers, in view of his father's domestic and professional failures. In 1792 Beethoven was sent once more to Vienna, now to study with Haydn, whom he had met in Bonn.

Beethoven's early career in Vienna was helped very considerably by the circumstances of his move there. The Archbishop was a son of the Empress Maria Theresa and there were introductions to leading members of society in the imperial capital. Here Beethoven was able to establish an early position for himself as a pianist of remarkable ability, coupled with a clear genius in the necessarily related arts of improvisation and composition. The onset of deafness at the turn of the century seemed an irony of Fate. It led Beethoven gradually away from a career as a virtuoso performer and into an area of composition where he was able to make remarkable changes and extensions of existing practice. Deafness tended to accentuate his eccentricities and paranoia, which became extreme as time went on. At the same time it allowed him to develop his gifts for counterpoint. He continued to revolutionise forms inherited from his predecessors, notably Haydn and Mozart, expanding these almost to bursting-point, and introducing innovation after innovation as he grew older.

He died in 1827, his death the occasion of public mourning in Vienna.

The contemporary fame that Beethoven enjoyed is witnessed by the distinction of the audience at his concert of 29th November 1814 in the Redoutensaal. The leaders of the major European states, through the conservative diplomacy of the Austrian statesman Prince Metternich, were meeting in Vienna at a Congress intended to re-establish something of the European order that had existed before the conquests of Napoleon, now exiled to the island of Elba. The occasion brought a great deal of social activity in Vienna, occasioning the remark of Charles-Joseph, Prince de Ligne: *Le congrès danse beaucoup, mais il ne marche pas*. Beethoven's concert had been postponed already three times in November, before all was ready for a programme that included his *Battle Symphony*, *Wellingtons Sieg* (Wellington's Victory), first performed in 1813 and written in celebration of Wellington's triumph at the battle of Vittoria, his *Seventh Symphony* and a new cantata, *Der glorreiche Augenblick* (The Glorious Moment), setting a text by a former army doctor, Aloys Weissenbach. The audience included the Empress, the Tsarina of Russia, the King of Prussia and other dignitaries. The concert was repeated on 2nd December in a benefit performance for the composer that attracted much less attention, and again on 25th December as a charity event in aid of St Marx's Hospital.

Der glorreiche Augenblick, commissioned by the Vienna City Administration, has an undistinguished text suited to the occasion of its first performance, a tribute to the kings and princes of Europe, words that are at least better than those that Beethoven had earlier contemplated for this occasion. Later editors and performers have proposed various verbal changes and substitutions, seeking to match the supposed views of Beethoven, as suggested elsewhere in his work, not least in his *Ninth (Choral) Symphony* with its setting of Schiller's *An die Freude*. The work is scored for four solo voices, a children's chorus, a mixed chorus and an

orchestra with pairs of flutes and a piccolo, oboes, clarinets and bassoons, four horns, two trumpets, three trombones, timpani and strings. The soprano soloist sings the rôle of Vienna, the mezzo-soprano that of a Prophetess, the tenor the Genius and the bass the Leader of the People.

The cantata starts with a full chorus, leading to a fugal passage at the second verse, *Wer muß die Hehre sein* (Who must that noble figure be). There is further fugal treatment of the third verse and dynamic contrasts before the chorus ends. The following recitative for the bass soloist, the Leader of the People, has a solo cello obbligato and leads to an *arioso*, *Erkennst du nicht das heimische Gebild?* (Do you not recognise the familiar form?), for the Genius, the tenor soloist. This is capped by an enthusiastic chorus in praise of Vienna.

The following *Aria with Chorus* starts with a recitative for the soprano soloist, Vienna, with praise of the victorious monarchs at the Congress and passages of *arioso* before a solo violin introduces an exchange between Vienna and the people and praise for the former. The following accompanied recitative has the Prophetess surveying the scene, before, in a *cavatina*, urging the people to give thanks where it is due. Her words are echoed by the chorus. The four soloists continue with recitative, before a quartet into which Vienna leads the way. The setting, however pedestrian the text may seem, reflects the nature of the occasion, with the necessary triumphant military nuances and music that may remind us that Beethoven at this time had been occupied in the final revision of his opera *Fidelio*, which had been staged towards the end of September at the Court Theatre, while dignitaries were arriving in the city. The final chorus brings forward women, children and then men in a final celebration, capped by a

triumphant concluding contrapuntal chorus in which all join.

The first performance of the *Choral Fantasia, Op. 80*, was a less happy occasion. On 22nd December 1808 Beethoven gave a concert at the Theater an der Wien with a programme that included first performances of the *Fifth* and *Sixth Symphonies*, a soprano aria, a choral piece, and his *Fourth Piano Concerto*. The *Choral Fantasia* was written to provide a grand conclusion to the evening. Inevitably the programme was under-rehearsed and far too long, particularly in a theatre that lacked proper heating. Various members of the audience on the occasion left their own accounts of what happened. It seems, at least, that the *Finale* of the *Choral Fantasia* broke down in some confusion after a wrong entry, apparently because of a misunderstanding over repeats, and had to be started again, souring Beethoven's relationship with his players still further, after earlier disagreements over his demands on the musicians.

The *Choral Fantasia* opens with an improvisatory *Adagio* for the piano, leading to an *Allegro*, introducing, after a call to attention from the horns and then the oboes, the theme on which the whole work is based, taken from an earlier song by Beethoven, *Gegenliebe, WoO 118*. The theme, with its step-wise motion, has much in common with the theme Beethoven devised in 1824 for his *Choral Symphony*, with its setting of Schiller's *Ode to Joy*. There follows a series of variations, the theme first embroidered by a solo flute, then by pairs of oboes, by clarinets and bassoon, and by the strings. The work continues with further treatments of the theme, leading, finally, to the entry of the solo voices and then the chorus, in praise of music.

Keith Anderson

4 Rezitativ

Seherin

Das Auge schaut, in dessen Wimpergleise
die Sonnen auf- und niedergeh'n,
die Stern' und Völker ihre Bahnen dreh'n.
O seht es über jenem Kreis
der Kronenträger glänzend seh'n!
Dies Aug', es ist das Weltgericht,
das die zusammen hier gewunden,
um derentwillen nicht Europa
in dem Blutmeer ist versunken.

O knieet, Völker, hin und betet
zuerst zu dem, der euch gerettet!
Dem die erste Zähre
droben in dem Sonnenhaus,
der schon in dem Sturme drauß'
mit der Allmacht Hand
Könige und Heere
aneinander flocht und band.

Chor

Gott, die erste Zähre
droben in dem Sonnenhaus,
der schon in dem Sturme drauß'
mit der Allmacht Hand
Könige und Heere
aneinander flocht und band.

5 Rezitativ und Quartet

Seherin

Der den Bund im Sturme fest gehalten,
er wird den Bau der neuen Welt,
der neuen Zeit auch fest gestalten,
daß d'ran des Frevels Arm zerschellt.

Vienna

Ewig wird der Ölzweig grünen,
den der Chor dieser,
die den Bau jetzt gründen,
um Europa's Säulen winden,

Recitative

Prophetess

The eye sees under its gaze
the suns rise and set,
the stars and peoples revolve in their courses.
Oh see it look upon that circle
of crown-bearers, standing resplendent.
This eye, it is the world's justice
that binds together
those who kept Europe
from drowning in a sea of blood.

Oh kneel down, people, and pray
first to Him who has delivered you.
To whom the first tear
above, in the sun's house,
who in the storm outside
with almighty hand
bound together and united
kings and armies.

Chorus

To God the first tear
above, in the sun's house,
who in the storm outside
with almighty hand
bound together and united
kings and armies.

Recitative and Quartet

Prophetess

He who held the union fast in the storm,
He will help build a new world,
establish firmly too the new time
that the arm of evil may be shattered.

Vienna

Ever will the olive branch grow,
which the chorus of those
now building the foundations
weave about the pillars of Europe,

ein Bild der Kraft sind und der Güte.
Und der Gekrönte auch, der mit der Kraft
der Babenberger wirkt und schafft
in Deutschlands Paradiese!

Alle die Herrscher darf ich grüßen,
alle die Völker freundlich küssen.

Chor

Heil Vienna dir und Glück!
Stolze Roma, trete zurück!

Vienna

Und das Höchste seh' ich gescheh'n
und mein Volk wird Zeuge steh'n,
wenn ein gesprengter Weltteil wieder
sich zum Ringe füget und schließt,
und zum Bunde friedlicher Brüder
sich die gelöste Menschheit küßt.

Chor

Welt! Dein glorreicher Augenblick!

Vienna

Und nach meines Kaisers Rechten
greifen die Herrscherhände all',
einen ewigen Ring zu flechten.
Und auf meinem gesprengten Wall
baut sich Europa wieder auf.

Chor

Heil Vienna, dir und Glück!
Feire den glorreichen Augenblick!
Stolze Roma, trete zurück!

are symbols of power and goodness.
The crowned head too who with the strength
of a Babenberger acts and provides
in Germany's paradise!

All you Sovereigns, may I greet you,
all you people embrace in friendship!

Chorus

Hail and good fortune to Vienna!
Proud Rome, step back!

Vienna

The highest event I see happening
and my people will bear witness,
when a shattered continent
comes together in a circle again,
and brothers at peace together
embrace mankind set free.

Chorus

World! Your glorious moment!

Vienna

And to my Emperor's right hand
all the sovereign hands reach out,
to bind together an eternal union.
And on my shattered walls
Europe is rebuilding itself.

Chorus

Hail and good fortune to Vienna!
Celebrate the glorious moment!
Proud Rome, step back!

Claire Rutter



Photo: Joe Sinclair

The soprano Claire Rutter was born in South Shields, County Durham, and studied at the Guildhall School of Music and Drama and at the National Opera Studio sponsored by The Friends of English National Opera. Her operatic career has taken her to leading opera houses around the world (*Aida* in Sydney, *Don Giovanni* in Dallas, *Un ballo in maschera* in Helsinki and *La traviata* in Oslo) but she has also enjoyed enormous success in Britain, notably with *bel canto* repertoire at Grange Park Opera (*Norma*) and English National Opera (*Lucrezia Borgia*).

Matilde Wallevik



Photo: Sandi Friend

Danish mezzo-soprano Matilde Wallevik completed her studies at the Guildhall School of Music and Drama in London where she continues to reside. After winning the EU Opera Competition in Baden-Baden, she made her operatic debut as Dorabella in Innsbruck. Other rôles include heroines in Handel repertoire such as Dardano, Ruggiero, Armindo, and Andronico, as well as Carmen, Waltraute, Eboli, Cherubino, Niklausse, Florence Pike and Orlofsky. She is active on the concert platform with works such as Elgar's *Sea Pictures*, Wagner's *Wesendonck Lieder*, oratorios and Sibelius song recitals.

Peter Hoare



The tenor Peter Hoare studied percussion before starting his professional singing career. Operatic highlights include Tikhon in *Kat'á Kabanová* (Geneva, Welsh National Opera), Shapkin in *From the House of the Dead* (Metropolitan Opera, New York; La Scala, Milan), Nono's *Al gran sole carico d'amore* and Vitek in *Vec Makropulos* (Salzburg Festival), Desportes in *Die Soldaten* (New National Theatre, Tokyo; Lincoln Centre, New York), and Faust in *The Damnation of Faust* (English National Opera). He has an extensive concert repertoire, and Delius's *Song of the High Hills* and the Master of Ceremonies in *Gloriana* feature among his several recordings.

Stephen Gadd



Photo: Joe Low

English baritone Stephen Gadd was a finalist in the inaugural Plácido Domingo Operalia Competition, and among other numerous awards won the Kathleen Ferrier Memorial Scholarship. His early musical training was as a boy chorister at Coventry Cathedral. He then studied engineering while a choral scholar at St John's College, Cambridge, before studying singing with Patrick McGuigan in Manchester at the Royal Northern College of Music. His recent operatic performances have included Macbeth for Glyndebourne Festival, the Count in *Le nozze di Figaro* for Salzburg Festspiele on tour, and a recording of Weber's *Euryanthe* at the Warsaw International Beethoven Festival.

Genius

Erkennst du nicht das heimische Gebild?
Auf seinem Wappenschilde
erscheinet dir die Lerchenschaar,
der gotisch alte Turm,
der Doppelaar,
der durch Gebraus und Sturm
im tausendjähr'gem Flug
sein Volk empor zu dieser Glorie trug.

Chor

Vienna!
Kronengeschmückte,
Götterbeglückte,
Herrscher bewirtende Bürgerin!
Sei begrüßt
von den Völkern allen und Zeiten,
die an dir vorüberschreiten,
denn jetzt bist du der Städte Königin.
Vienna! Vienna!

3 Arie mit Chor

Vienna

O Himmel, welch' Entzücken!
Welch' Schauspiel zeigt sich meinen Blicken!
Was nur die Erde hoch und hehres hat,
in meinen Mauern hat es sich versammelt!
Der Busen pocht! Die Zunge stammelt!
Europa bin ich – nicht mehr eine Stadt.

Der Heros, der den Fuß
aufstellt auf den Wolkenschemel,
den alten Kaukasus,
und von dem Eismeer bis zur Memel
ausbreitet seine Segenshand.
Der Herrscher an der Spree Strand,
der, als sein Land verloren,
sein Reich geboren.
Der König, der am fernen Belt
das Vaterhaus und Scepter hält.
Der Wittelsbacher, dessen Land und Schild

Genius

Do you not recognise the familiar form?
On his escutcheon
you see the ascension of larks,
the old Gothic tower,
the double-headed eagle,
which through turbulence and storm
in its thousand-year flight
has raised its people to this glory.

Chorus

Vienna!
Adorned with crowns,
favoured by gods,
city whose citizens serve monarchs,
accept the greetings
of all peoples from all times
who may pass your way,
for now you are the queen of cities.
Vienna! Vienna!

Aria with Chorus

Vienna

Oh heaven! What delight!
What drama I see before my eyes!
What only Earth has, lofty and sublime,
is gathered together within my walls.
My breast throbs! My tongue stutters!
I am Europe – no more a mere city.

The Hero sets his foot
on the footstool of the clouds,
extends his sacred hand
to the old Caucasus
and from the Arctic to the Memel.
The Sovereign on the banks of the river Spree,
who lost his country,
has his realm born.
The King who at the far Belt²
has his ancestral home and sceptre.
The Wittelsbach, whose land and blazon

Der glorreiche Augenblick, Op. 136

*Text: Aloys Weissenbach (1766-1821),
revised by Joseph Karl Bernard (1781-1850)*

1 Chor

Chor

Europa steht!
Und die Zeiten,
die ewig schreiten,
der Völker Chor,
und die alten Jahrhundert,
sie schauen verwundert empor!

Wer muß die Hehre sein,
die von dem Wunderschein
der alten Götterwelt umzogen.
herauf aus Osten geht
in einer Fürstin Majestät,
und auf des Friedens Regenbogen?

Viele entzückte
Völker steh'n,
rufend zu der herrlichen
kronengeschmückten,
lichtumflossenen Gestalt:
Steh' und halt!
Gib der großen Völkerrunde
auf den Anruf Red' und Kunde.

2 Rezitativ

Führer des Volkes

O seht sie nah' und näher treten!
Jetzt aus der Glanzflut hebt sich die Gestalt.
Der Kaisermantel ist's, der von dem Rücken
der Kommenden zur Erde niederwallt!
Sechs Kronen zeigt er den Blicken:
an diesem hat den Busenschluß
der Aar geheftet mit den gold'nen Spangen,
und um des Leibes Faltenguß
seh' ich des Isters Silbergürtel prangen.

The Glorious Moment, Op. 136

English translation: Keith Anderson

Chorus

Chorus

Europe stands!
And the times
that ever move forward,
the chorus of peoples
and the old centuries
look on in wonder.

Who must that noble figure be,
that clad in the wonderful brilliance
of the old world of the gods
ascends from the east
in princely majesty
on to the rainbow of peace?

Many delighted
people stand,
calling to the glorious figure
adorned with crowns
girt with light:
Stand and stay!
Give the great crowds of people
counsel and news in answer to them.

Recitative

Leader of the People

Oh see it step nearer and nearer.
Now from the shining flow rises the figure.
It is the imperial mantle, which unfolds
from the back of the one coming down to Earth!
Six crowns it shows;
upon the breast is fastened
the eagle with gold clasps
and about the waist's folds
I see the river Ister's¹ silver girdle shining.

Leon McCawley



Photo: Sheila Rock

Leon McCawley won First Prize at the International Beethoven Piano Competition in Vienna and Second Prize at the Leeds International Piano Competition at the age of nineteen in 1993, following his previous success in BBC Young Musician of the Year. His solo recordings have received many accolades including two "Editor's Choice" awards in *Gramophone* and a Diapason d'Or for his set of the complete Mozart *Piano Sonatas*. He has given acclaimed recitals at major venues in Europe and the United States and performed with many leading orchestras at home and abroad, with appearances at the BBC Proms and regular broadcasts.

Westminster Boys' Choir

Director: Jeremy Walker



Photo: Harry Adam

The forty boys of Westminster Boys' Choir are educated at Westminster Under School, part of London's historic Westminster School, established before 1179 as a monastic school of the Abbey and re-founded by Elizabeth I in 1560. They have appeared in concert with the English Chamber Orchestra, the Southbank Sinfonia and the Royal Philharmonic Orchestra, and with many soloists from Faryl Smith to Sir Thomas Allen and Julian Lloyd Webber. They have toured throughout Europe, North and South America, China and South Africa and have twice been category finalists in the BBC Radio 3 Choir of the Year Competition.

City of London Choir



Photo: Daisy Hutchison

The City of London Choir was founded in 1963. Under the inspirational leadership of Hilary Davan Wetton, it undertakes a busy annual programme, performing regularly at the Barbican and in a well-regarded season at St John's, Smith Square, with leading professional orchestras, instrumentalists and soloists. The choir also appears on the Southbank, at the Royal Albert Hall, at St Martin-in-the-Fields and outside London. The choir's debut recording on the Naxos label, *In Terra Pax: A Christmas Anthology* (8.572102), received great critical acclaim and reached No. 2 in the *Gramophone* Classical Chart.

www.cityoflondonchoir.org

The City of London Choir gratefully acknowledges the generous support of the Steel Charitable Trust.

Royal Philharmonic Orchestra



Photo: Robert Taylor

Acknowledged as one of Britain's most prestigious orchestras, the Royal Philharmonic Orchestra enjoys an international reputation for bringing audiences worldwide first-class performances and the highest possible standards of music-making across a diverse range of musical repertoire. Since its formation, the orchestra has been directed by some of the world's finest conductors, continuing with current Artistic Director and Principal Conductor, Charles Dutoit. The Royal Philharmonic Orchestra is resident at London's Cadogan Hall, performs regularly at the Royal Albert Hall and gives a prestigious series of concerts each year at Southbank Centre's Royal Festival Hall. The orchestra is committed to offering an extensive British regional touring programme and has also toured more than thirty countries in the last five years. The orchestra records extensively for film and television as well as for all the major commercial record companies and also has its own record label.

www.rpo.co.uk

Hilary Davan Wetton



Photo: Clive Barda

Hilary Davan Wetton has enjoyed a distinguished career as both conductor and teacher. He was Director of Music at St Paul's Girls' and Tonbridge Schools, and conductor of the Edinburgh Youth and Birmingham Schools Orchestras. He is Associate Conductor of the London Mozart Players. Artistic Director and Principal Conductor of the City of London Choir since 1989, he was founder/conductor of the Holst Singers and is Conductor Emeritus of the Guildford Choral Society and the Milton Keynes City Orchestra. He has recorded many neglected works, both by British composers (including Parry, Holst, Samuel Wesley and Sterndale Bennett) and by Raff and Mendelssohn. He appears regularly on BBC Radio 3 and Classic FM, for which he presented the popular series *Masterclass*. His acclaimed recordings include Holst's *Choral Symphony* which won the Diapason d'Or in 1994. www.hilarydavanwetton.co.uk

Alle

Vindobona, Heil und Glück!
Welt, dein großer Augenblick!

7 Choral Fantasia, Op. 80

Text: Unknown

Schmeichelnd hold und lieblich klingen
unsers Lebens Harmonien,
und dem Schönheitssinn entschwingen
Blumen sich, die ewig blüh'n.
Fried' und Freude gleiten freundlich
wie der Wellen Wechselspiel;
was sich drängte rauh und feindlich,
ordnet sich zu Hochgefühl.

Wenn der Töne Zaubervalten
und des Wortes Weihe spricht,
muß sich Herrliches gestalten
Nacht und Stürme werden Licht.
Auß're Ruhe inn're Wonne
herrschen für den Glücklichen.
Doch der Künste Frühlingssonne
läßt aus beiden Licht entsteh'n.

Großes das ins Herz gedrungen,
blüht dann neu und schön empor,
hat ein Geist sich aufgeschwungen,
hallt ihm stets ein Geisterchor.
Nehmt denn hin, ihr schönen Seelen,
froh die Gaben schöner Kunst.
Wenn sich Lieb' und Kraft vermählen,
lohnt den Menschen Göttergunst.

All

Vindobona⁴, hail and good fortune!
World, your great moment!

¹ Ister: an old name for the lower Danube.

² Far Belt: the Danish straits.

³ Franz: Francis I of Austria, b. 1768, Emperor of Austria 1804-1835,
and (as Francis II) the last Holy Roman Emperor 1792-1835.

⁴ Vindobona: the Roman name for Vienna.

Choral Fantasy, Op. 80

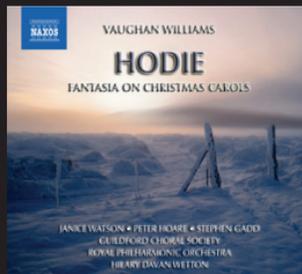
English translation: Keith Anderson

Caresingly sweet and charming sound
the harmonies of our life,
and to the sense of beauty waft
the flowers that for ever bloom.
Peace and joy join in friendship,
as the sporting of the waves;
that which oppressed, rough and harsh,
turns now to elation.

When the magic of music prevails
and the word's solemnity speaks,
something wondrous is created,
night and tempests turn to light.
Outer peace, inner joy
reign for the happy.
Yet in the spring sunshine of art
light emerges from both.

Greatness that entered in our hearts
blossoms forth new and fair,
a spirit has soared up,
ringing out as a spirit choir.
Accept then, you fair souls,
in gladness the gifts of fair art.
If love and strength are wedded,
the gods' favour is bestowed upon mankind.

Also available



8.570439



8.572102



8.572783

DDD

Playing Time

57:41



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 Booklet notes in English
 Made in Germany

Beethoven's unusual cantata *Der glorreiche Augenblick* (The Glorious Moment) is filled with patriotic praise for Vienna and tributes to the kings and princes of Europe after the defeat of Napoleon. It was performed alongside his symphonic *Wellington's Victory* at its première in 1814. The *Fantasia in C minor for piano, chorus and orchestra* opens with a virtuosic, improvisatory *Adagio* for the piano. The work's main theme anticipates the famous *Ode to Joy* setting Beethoven later devised for his *Choral Symphony*.

Ludwig van
BEETHOVEN

(1770-1827)

- 1-6** Der glorreiche Augenblick, Op. 136 ¹ **37:52**
- 7** Fantasia in C minor for piano,
 chorus and orchestra, Op. 80 ² **19:49**

Claire Rutter, Soprano • Matilde Wallevik, Mezzo-soprano
 Peter Hoare, Tenor • Stephen Gadd, Baritone
 Marta Fontanals-Simmons, Mezzo-soprano ²
 Julian Davies, Tenor ² • Leon McCawley, Piano ²
 Westminster Boys' Choir ¹

City of London Choir • Royal Philharmonic Orchestra
 Hilary Davan Wetton

Recorded at Cadogan Hall, London, England, on 5th and 6th February, 2011

A detailed track and artist list can be found on page 2 of the booklet.

The sung texts are included in the booklet and may also be accessed at
www.naxos.com/libretti/572783.htm.

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