



Paul **WRANITZKY**

(1756–1808)

Orchestral Works • 3

Symphony in D major 'La Chasse'

Symphony in C major

Mitgefühl – Overture

Die gute Mutter – Overture

Czech Chamber Philharmonic
Orchestra Pardubice

Marek Štilec



Paul Wranitzky (1756–1808)

Orchestral Works • 3

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.

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.

Mitgefühl (1804)

Performed only twice in his lifetime, the one-act Liederspiel *Mitgefühl* ('Compassion') was premiered at the Kärntnertortheater in Vienna on 21 April 1804 and

repeated again the following day. A then-recent invention of composer J.F. Reichardt (1752–1814), the *Liederspiel* was a form of Singspiel in which pre-existing poems were set to new music and framed in a simple, rural plot.

The story of *Mitgefühl* centres around two young lovers, Niklas and Marie, and their very different fathers. Whereas Marie's father Jakob is kind and generous, Niklas's father Quaas is heartless and greedy. Through the good deeds of Jakob, Quaas is taught to feel compassion for his fellow man.

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

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

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)

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, boy-next-door Christel, into despair. Unimpressed by the fickle Rosenhügel, Rosalia devises a way to make her daughter realise who truly deserves her love.

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

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

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 first-act 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 third-act 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.

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 Štílec



Photo: Daria Kalinovska

Czech conductor Marek Štílec 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, The 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 Štílec has collaborated with ensembles including Czech Ensemble Baroque and Ensemble 18+. He is also the founder of the Wranitzky Kapelle and artistic director of the Academy Prague Mannheim Project. 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 conductor of the Czech Boys' Choir, Boni Pueri.

www.arcodiva.cz/en/agency/instrumental-soloists/marek-stilec



Paul Wranitzky, after Bossler

Paul Wranitzky moved to Vienna from his native Moravia at the age of 20, mixing with the likes of Haydn and Mozart. As the most important symphonist in Vienna in the late 1790s, his style influenced the early symphonies of Beethoven. The *Symphony in D major 'La Chasse'* reflects the popularity of hunting music, and is heard here for the first time in its expanded version. The overtures to *Mitgefühl* and *Die gute Mutter* represent Wranitzky's skill as a composer for the theatre, as does the masterfully scored *Symphony in C major* in which the composer repurposes some incidental and ballet music.



Paul
WRANITZKY
(1756–1808)



Orchestral Works • 3

- | | |
|--|--|
| 1 Mitgefühl – Overture (1804) 8:22 | 6 Die gute Mutter – Overture (1795) 3:53 |
| Adagio – (Allegro) | Allegro vivace |
| Symphony in D major, Op. 25 | Symphony in C major, |
| 'La Chasse' (pub. 1793) | Op. 33, No. 2 (pub. 1798) 32:44 |
| (version with expanded orchestration) 23:31 | |
| 2 I. Allegro maestoso 7:52 | 7 I. Allegro maestoso 10:02 |
| 3 II. Menuetto: Allegretto and Trio 3:53 | 8 II. Adagio 9:53 |
| 4 III. Adagio 5:57 | 9 III. Menuetto: Allegretto and Trio 4:33 |
| 5 IV. Allegro 'La Caccia' 5:49 | 10 IV. Finale: Andante – Allegro 8:13 |

WORLD PREMIERE RECORDINGS

Czech Chamber Philharmonic Orchestra Pardubice
Marek Štilec

Recorded: 29 June–2 July 2020 at The House of Music Pardubice, Czech Republic
Producer: Jiří Štilec (ArcoDiva Management) • Engineer: Karel Soukeník • Booklet notes: Daniel Bernhardsson
Publisher: Daniel Bernhardsson – The Wranitzky Project

The scores used for these recordings are available for free download at www.wranitzky.com
Cover: *Sir Edward Hales, Baronet of Hales Place, Hackington, Kent* (1744) by Philippe Mercier (1689 or 1691–1760)

© & © 2021 Naxos Rights (Europe) Ltd • www.naxos.com