



Leopold
KOŽELUCH

**Joseph der
Menschheit Segen
(Masonic Cantata)**

Simona Eisinger, Soprano

Siegfried Gohritz, Speaker

Filip Dvořák, Harpsichord

Czech Boys Choir Boni Pueri

Czech Chamber

Philharmonic

Orchestra

Pardubice

Marek Štilec



Leopold
KOŽELUCH
(1747–1818)

Joseph der Menschheit Segen, PosK XIX: 3 (c. 1783) <i>(Text: Leopold Föderl, 1748–1817)</i>	33:20
1 Introduzione. Adagio – Allegro	5:40
2 Coro. Andante (Segen kam auf uns hernieder ...)	3:13
3 Melodrama. Allegro (Einst goß sich Barbarei ...)	4:44
4 Aria. Andante (Von ihm quoll Segen auf uns nieder ...)	2:46
5 Coro. Allegro (Er schenkte Freiheit unsern Hallen ...)	2:45
6 Melodrama. Moderato (Heil Menschheit dir! ...)	4:26
7 Aria. Adagio (Trockne sanft die heissen Zähren ...)	4:25
8 Melodrama. Allegro maestoso (Wie herrlich schön ...)	2:41
9 Coro. Allegretto (Dem Maurer Bunde true zu handeln ...)	2:40
10 Aria in B flat ‘Umbra noctis orbem tangit’, PosK XXV: 5 (after 1783) <i>(Text: unknown)</i>	6:12
11 Aria in E flat ‘Quaeso ad me veni, sponse divine’, PosK XXV: 4 (c. 1782) <i>(Text: unknown)</i>	6:11
Missa in C, PosK XXV: 1 (date unknown) <i>(Text: Ordinarium Misae)</i>	11:54
12 Kyrie. Andante	2:02
13 Gloria. Allegro moderato	1:40
14 Credo. Allegro moderato	2:08
15 Sanctus. Adagio	1:05
16 Benedictus. Andante	2:15
17 Agnus Dei. Adagio	1:41
18 Dona nobis pacem. Allegro	1:38
Klage auf den Todt Marien Theresien, PosK XIX: 1 (c. 1781) <i>(Text: Michael Denis, 1729–1800)</i>	9:51
19 Largo (Von meinem ersten Knabenalter ...)	3:14
20 Andante (Er leiht sie nimmer länger ...)	4:05
21 Largo (Und nun herab, du falber Winterkranz! ...)	2:32

Leopold Koželuch (1747–1818)
Joseph der Menschheit Segen

As early as 1772 the English musician and music historian Dr Charles Burney described Vienna as ‘the imperial seat of music as well as of power’, drawing his readers’ attention to the presence there of a number of gifted and highly productive composers. Its rise in importance as a musical centre was due largely to a decision made in the late 16th century to transfer the court from Prague to Vienna. Where the court went the nobility followed, and Vienna soon eclipsed Prague as the greatest city in the far-flung Habsburg dominions. Like any imperial city, Vienna was a magnet for talented and ambitious artists and musicians from all over Europe, but one group in particular was unusually successful: the Bohemians. In the middle decades of the 18th century, many of the leading musical figures in Vienna were Bohemians, among them Christoph Willibald Gluck (1714–1787), Florian Leopold Gassmann (1729–1774), Johann Baptist Wanhal (1739–1813) and Leopold Koželuch, while in other European centres composers such as Josef Mysliveček (1737–1781) and Antonio Rosetti (c. 1750–1792) enjoyed deserved fame as composers of international stature.

Visitors to Bohemia were universally impressed by the high quality of the musicians there. Burney observed that he ‘had frequently been told that the Bohemians were the most musical people of Germany, or, perhaps, of all Europe’, but on visiting there he realised that this apparent musicality was firmly rooted in excellent teaching:

I found at length, that, not only in every large town, but in all villages, where there is a reading and writing school, children of both sexes are taught music ... I went into the school [in Čáslav], which was full of little children of both sexes, from six to ten or eleven years old, who were reading, writing, playing on violins, hautbois, bassoons, and other instruments. The organist had in a small room of his house four clavichords, with little boys practicing on them all: his son of nine years old, was a very good performer.

Koželuch, born in Velvary, a small town northwest of Prague, may have begun his musical training in just this kind of environment, but his advanced education took place in Prague where he studied counterpoint and vocal writing with his cousin, Jan Antonín Koželuch (1738–1814) and piano and instrumental composition with František Xaver Dušek (1731–1799). Dušek, a former pupil of Georg Christoph Wagenseil in Vienna, was the leading keyboard teacher in Prague and a highly accomplished composer of instrumental music. Under his guidance Koželuch (who changed his name to Leopold to avoid confusion with his cousin) developed into an exceptional pianist and a composer of great promise. A flirtation with studying law was abandoned after the successful performance of his first ballets and pantomimes in Prague, and in 1778 he moved to Vienna to pursue a career as a professional musician. Koželuch’s reputation as a pianist, teacher and composer was sufficiently well established by 1781 for him to decline the position as court organist to the Archbishop of Salzburg made vacant by Mozart’s dismissal. He began publishing his own works by 1784 and in 1785 he founded a music publishing house (the Musikalisches Magazin) which was later managed by his younger brother, Antonín Tomáš Koželuch (1752–1805). Koželuch also cultivated publishers elsewhere in Europe and his works seem to have been particularly successful in London. It is testimony to Koželuch’s reputation that the Bohemian Estates commissioned him to compose a cantata for the coronation in Prague of Leopold II as King of Bohemia. The success of this work almost certainly played a part in Koželuch’s appointment in June 1792 as Kammer Kapellmeister and Hofmusik Composer at the court of Leopold’s successor, Emperor Franz II.

In 1797 Koželuch received a letter from the Scottish song collector and publisher George Thomson inviting him to take over from Ignaz Pleyel the task of arranging the songs he had selected for inclusion in his ambitious *A Select Collection of Scottish* [sic] *National Airs*. Having

agreed on the terms, which also included a commission to write a series of accompanied sonatas incorporating Scots airs, Koželuch set to work with a purpose and proved in short order to be an excellent if at times rather testy collaborator. The scope of the project, which expanded to include Welsh and Irish folksongs, and Koželuch's teaching and duties connected with his court position, inevitably had an impact on his own work and from around 1804 his productivity as a composer declined.

Koželuch was an influential figure as a pianist and contemporary writers credited him with playing an important role in the development of an idiomatic style of piano playing at a time when the harpsichord was still widely played. Like his compatriot Wanhal – and to a certain extent, Mozart – Koželuch derived a significant proportion of his income from teaching. It was important therefore that his output as a composer reinforced his reputation as a leading exponent of his instrument. Unsurprisingly, he wrote a large body of works for the piano including sonatas, piano trios and concertos, but he also composed in other instrumental genres and also produced a significant number of vocal works including oratorios, cantatas, arias, operas (only one of which survives) and settings of liturgical texts.

Like a number of his musical colleagues in Vienna, Koželuch was a Freemason. He was a member of the lodge 'Zum Palmenbaum' in the early 1780s and later joined 'Zu den drei Adlern'. 'Zum Palmenbaum', together with the lodges 'Zu den drei Adlern' and 'Zur Beständigkeit', were closely associated with 'Zur wahren Eintracht', the most intellectually distinguished of the Viennese masonic lodges. Under the leadership of the brilliant Ignaz von Born, it viewed itself as an academy of enlightened thought, establishing a library and a regular series of lectures. The flourishing state of Freemasonry in Vienna owed a great deal to Emperor Joseph II, who, though not a mason himself and of the opinion that their mysteries and ceremonies were pure charlatry, nonetheless admired and was supportive of many of their nobler initiatives. His landmark Patent of Toleration, promulgated in 1781, effectively gave state protection to Freemasonry

as it did to non-Roman Catholic faiths. This important change in status quickly led to a rapid expansion in numbers of professed members of the craft, and growing somewhat alarmed, Joseph responded in 1785 by signalling a far-reaching reorganisation of the lodges. This caused many lukewarm masons to resign or drift away from the craft and by the late 1780s, Freemasonry was no longer the political or social force it had been.

Koželuch's *Joseph der Menschheit Segen* is a masonic cantata and was performed for the first time on 1 September 1783 at three Viennese lodges: 'Zu den drei Adlern', 'Zur gekrönten Hoffnung' and 'Zur Beständigkeit'. Like Mozart's masonic works, it was composed for performance within the masonic sphere rather than for a wider audience. The author of the text, Leopold Föderl (1748–1817), an ordained priest and professor of poesis at the Akademisches Gymnasium in Vienna, was a dedicated mason who wrote a considerable number of masonic texts during the 1780s and was a member of the lodge 'Zur Beständigkeit'. Composed in the golden period between the enactment of the Patent of Toleration and the first signs of Joseph's crackdown on the craft in late 1785, *Joseph der Menschheit Segen* praises the emperor not just as the source of benevolence to mankind but to masons in particular.

Föderl's text is not only explicitly masonic in sentiment but provides a suitable vehicle for Koželuch to employ more subtle masonic imagery. Numbers play an important symbolic role in Freemasonry and Koželuch pays particular attention to the numbers three and nine. Although the individual movements of the cantata are not numbered, the work falls into nine discrete sections if the first *Aria – Chorus* complex [4](#) is countered as two movements. The *Adagio Introduzione*, in triple metre, begins with three imposing chords and the closing chorus also ends with a thrice-repeated chordal pattern. The chorus itself consists of three parts – two sopranos and bass – rather than the standard four parts and the key of E flat major (with its three accidentals) is of central importance in the work. The tonal scheme of *Joseph der Menschheit Segen* differs from that conventionally found in large-scale works of the period which have the outer

movements cast in the same key. In *Joseph*, this does not happen: the overture is in G major and the final chorus is in B flat major. Instead of considering tonal relationships between the various movements in terms of musical structure, Koželuch chooses his keys according to their expressive qualities. Thus, we see a sequence of tonalities that carefully matches the structure of the text: G–E flat–C minor–D–B flat–E flat–G–B flat. Expressed as a series of key characteristics typical of those described by 18th-century musical theorists, the work progresses from a feeling of true friendship and faithful love (G major) to aspiration for a better world (B flat major). Koželuch's placement of the two E flat movements is similarly careful. The key is heard first in the opening chorus where the number three is further emphasised by the three-part choir, and returns in the second aria, a movement of great beauty. D major, the brightest key employed in the work and associated with ideas of victory and rejoicing, is reserved for the first aria and chorus complex, a paean of praise to Joseph himself.

One of the most unusual features of *Joseph der Menschheit Segen* is its use of Melodrama, the technique of breaking up spoken text with short sections of instrumental music which establish, reflect or intensify the expressive quality of the text. While there are musical reasons why Koželuch may have chosen to employ Melodrama in three of the nine movements, it is possible that they took this form in order that Brother Föderl could take part in the performance of the work.

Although *Joseph der Menschheit Segen* contains its share of masonic arcana, the work is in every way intelligible to the profane listener and indeed Koželuch later published the work with piano accompaniment. Although this version did not describe the work as a masonic cantata, the handsomely engraved title page, quite as much as Föderl's text, would have left the purchaser in doubt about its origins.

The first of the two sacred arias featured on this recording, *Umbra noctis orbem tangit*, PosK XXV: 5, was probably composed after 1783 and the first phrase of the solo part bears a striking resemblance to the opening chorus of *Joseph der Menschheit Segen*, but there the

resemblance ends. The range of the soprano part exceeds two octaves, employs frequent large intervallic skips, but otherwise does not indulge in too many vocal fireworks. The mastery of compositional technique that Koželuch displays in his symphonies is also evident in this work in which he maintains a skilful balance between expressive text-setting and larger structural concerns. The second aria, *Quaeso ad me veni, sponse divine*, PosK XXV: 4, is a radical reworking of the cantata *Quanta è mai tormentosa*, PosK XIX: 2, composed c. 1782. Koželuch's original setting included *obbligato* parts for fortepiano and violin, which, in the present version, are replaced by violin and clarinet. The work has a two-part structure: a *Largo* aria followed by a brisk, cheerful *Alleluja* chorus. The slow tempo of the aria rules out the bravura passage-work that is all too often regarded as the hallmark of virtuosity, but it nonetheless demands a singer who not only possesses a wide vocal range but also a voice suited to lyrical, expressive performance. The instrumentation of the aria is colourful and Koželuch cleverly exploits the timbral possibilities of the ensemble, but equally impressive is the way that he animates the musical texture with interesting figuration without in any way masking the voice. It is surprising that this sacred aria did not circulate more widely since the original version, *Quanta è mai tormentosa*, enjoyed considerable success and was published in Vienna by both Artaria and Mollo and later, with a new text and in an arrangement for violin and piano, by Corri in Edinburgh.

It is unclear when Koželuch composed the *Mass in C* or for what purpose. No copies are preserved outside the Czech Republic and it is possible that it represents a relatively early work. The scoring of the *Mass*, which includes pairs of clarinets, horns, trumpets, timpani, strings and organ, is unusually lavish and the more so in such a small-scale work. Although it is not labelled as such, the work is clearly a *Missa brevis* and employs textual telescoping – the simultaneous setting of multiple lines of text – in both the *Gloria* and the *Credo* in order to keep these movements compact. Nonetheless, although these two movements are very brief, Koželuch succeeds in creating the impression of text partition at the

appropriate moments in the mass. In the *Gloria*, for example, Koželuch achieves contrast and heightened expression in setting the *Qui tollis* by touching on the relative minor; the *Credo* likewise sees important text highlighted by various means including the *Et incarnatus/Crucifixus*, through the introduction of the minor mode and use of solo voices, and the setting of the word '*mortuorum*'. All of these small details show that Koželuch thoroughly understood both the conventions of setting the text of the *missa ordinarium* and the requirements of the liturgy.

The final work on the recording is Koželuch's gravely beautiful setting of Michael Denis' lament, *Klage auf den Todt Marien Theresien*, *PosK XIX: 1*, published by Artaria in Vienna in January 1781. At the time of its composition, Denis (1729–1800), a Jesuit priest, was a professor in the Theresianum in Vienna, a Jesuit college, and internationally renowned for his translations of Ossian. A great admirer of bardic poetry, Denis published his own works in this style under the thinly disguised pseudonym, Sined. Koželuch's setting of Denis' poem is dominated entirely by the voice with the deceptively simple keyboard accompaniment supporting the exquisite vocal line. There

is a Schubertian beauty about the setting, one that relies for effect on noble simplicity rather than flashy brilliance, but within that simplicity there is great subtlety and masterful control. Koželuch does not set the entire text since the second section runs to some 26 stanzas, but his open-ended strophic structure in this movement allows the singer to perform all or a selection of stanzas. The work begins and ends in G minor, a suitably grave key for such a work, but oddly the third movement, *Und nun herab, du falber Winterkranz!*, opens in E flat major (although the key signature suggests G minor) and only establishes the real tonic towards the end of the movement. The last two lines of the text are set to a falling melodic line that finishes in the soprano's lowest register, lending the music a suitably dark, sepulchral quality.

Koželuch is thought of primarily as a composer of instrumental music, but his setting of *Klage auf den Todt Marien Theresien* and other works on this recording show him to be a multi-faceted composer equally at home in the realm of vocal music.

Allan Badley

Joseph der Menschheit Segen

(Text: Leopold Föderl, 1748–1817)

1 Introduzione

2 Coro

Segen kam auf uns hernieder,
jeder Tag vermehrt die Brüder,
die der Weisheit huldigen.
Mit der Zahl der Weisen mehre
sich zu unsers Bundes Ehre
auch die Zahl der Glücklichen.

3 Melodrama

Einst goß sich Barbarei und Aberglaube
gleich lang verdämmten Fluten wild heran
und würgte die Vernunft und nährte sich vom Raube
und zündete der Zwietracht Fackel an.

Gehaßt, verfolgt oft mit Schwert und Flammen,
schlich selten da die Bruderschaft zusammen,
im Schoß des Ordens auszuruhen
und Hand in Hand Bedrängten wohlzutun.

Dies war des Ordens Los in finstern Zeiten,
im Kampf mit so viel Fährlichkeiten.
Wie mochte da das kleine Maurer Chor
die ganz verlassne Menschheit retten?
Wie helfen ihr aus ihren Nöten?
Nur flehen konnt' es, flehn zum Ewigen empor.
Und sieh! Nach manchen sanftern Morgenröten
tratt endlich Josephs Sonne schön hervor.

Seit Er der Menschheit Genius geworden,
kehrt Duldungsgeist, mit ihm der Menschheit Glück
in unser Vaterland, wie im Triumph zurück.
In dieser Sonne Strahl gedeiht der Orden
und Haufen drängen sich heran
und schwören ritterlich, was Maurer stets getan,
an ihrem und der Menschheit Wohl zu bauen,
um einst des Lichtes Quell im Heiligtum zu schauen.

Joseph, Mankind's Blessing

(Text: Leopold Föderl, 1748–1817)

1 Introduzione

2 Coro

Blessings have come down to us,
every day multiplies the brothers
who worship wisdom.
With the number of the wise
may the number of the happy
be likewise multiplied, and honour our union.

3 Melodrama

Once barbarism and superstition flowed forth,
hurling themselves at long-sealed torrents,
throttled reason, battered on rape and predation
and ignited the torch of discord.

Hated, often pursued with sword and flames,
seldom could the brotherhood unite,
to rest in the bosom of the Order
and hand in hand bring succour to the oppressed.

Such was the fate of the Order in dark times
in the struggle against so many perils.
How could this tiny crowd of Masons
rescue all abandoned humanity,
help mankind in its plight?
All they could do was pray, implore the Almighty above.
And see! After many a gentle dawn
Joseph's sun shone forth at last in splendour.

Since he became mankind's guardian spirit,
a spirit of tolerance has returned, as it were in triumph,
to our homeland, and with it the joy of mankind.
In the radiance of this sun the Order thrives,
and masses push themselves to the fore,
to take the gallant oath, as Masons always have,
to serve the welfare of themselves and mankind,
in order one day to see the wellspring of light
in the holy sanctum.

Doch – schwing dich Muse, kühn von Dank durchglüht,
zu Josephs Thron und Dank sei nun dein Lied.

④ Aria

Von ihm quoll Segen auf uns nieder,
durch ihn gehn friedlich Hand in Hand,
verschiednen Glaubens gleiche Brüder,
umschlungen von der Duldung Band.

⑤ Coro

Er schenkte Freiheit unsern Hallen,
er schützt unsern Bruderkreis.
Ihm soll von Ost bis West erschallen
des Maurerbundes Lob und Preis ... !

⑥ Melodrama

Heil Menschheit dir!
Der Mönche Dagon fällt,
zertrümmert vor der Bundeslade nieder;
vom Lichte Finsternis zu scheiden lernt die Welt,
Vernunft, Religion kehrt wieder,
und prangt im alten Glanz.
Auch in profaner Brust
erwacht des klügern Wohltuns süße Lust.

Sieh! Wie der Laie staunt ob der Betörung Schande.
Daß er Jahrhunderte die reiche Bettlerbande,
als hieß es Gott, zu mästen lief!

Daß er von schalen Wundern hingerissen
bei tausend marternden Gewissensbissen,
von heil'gem Dunst betäubt so lange schlief' –

Einst !: Mönche tatens :! ging er ohn' Erbarmen,
mit weggewandten Blick den wahren Armen,
drang gleich des Jammernden Geschrei
bis an die Wolken hin, mit schnellem Schritt vorbei.

But Muse, boldly glowing with gratitude,
vaults over to Joseph's throne
and let us give thanks for your song.

④ Aria

From him poured blessings down to us,
thanks to him equal brothers of different faiths
walk peacefully hand in hand,
embraced together by the bonds of tolerance.

⑤ Coro

He gave freedom to our halls
and protects our circle of brothers.
May from East to West ring out
the praise and honour of the unions of Masons!

⑥ Melodrama

Hail, mankind!
The monks' deity Dagon has fallen,
crushed by the Ark of the Covenant;
the world learns from light to depart from the darkness.
Reason and religion return,
resplendent in their old glory.
Even in the breast of the profane
awakens delight in wiser benevolence.

See how the layman marvels at the shame of infatuation.
That for centuries he raced to fatten up
that rich band of beggars, when God instructed!

That he, smitten by stale wounds
and tormented by a thousand pangs of conscience
slept so long, numbed by holy mist –

Once – monks did this – he went unpitifully
to the truly poor, with gaze averted,
surged past the screams of the wailers
swiftly up to the clouds.

Verwöhnet durch der Mönche süßes Schmeicheln,
geblendet durch ihr frömmelnd Heucheln
sah er des wahren Elends Träne nicht.

Doch – er wacht auf, trost euch, ihr Armen!
Ausgelitten ist nun der lange Schmerz;
Idole sind bestritten,
sie stürzen hin auf ihr beschämt Gesicht.
Auch dies ist Josephs Werk: auch hier wird Licht!

⑦ Aria

Trockne sanft die heißen Zähren;
Menschheit, Deinem Leid zu wehren,
schwillt von Mitleid jede Brust.
Wahrer Armut schnell zu raten,
was in StilleMaurer taten,
wird auch des Profanen Lust.

⑧ Melodrama

Wie herrlich schön auf Wiens erhabnen Mauern
die Friedens Fahne weht!
Aeonen durchzudauern
hast du sie Joseph selbst der Menschheit aufgesteckt.

Vom Tand entwöhnt, vom langen Schlaf geweckt,
Eilt der Profane her und schwört in Freuden Zähren
ein redlicher Gehilf dem Elend mitzuwehren.

Auch ihr, gerührte Brüder, säumet nicht,
was Joseph wünschet sei dem Maurer Pflicht.

O kehrt, dem Ewigen und Joseph zu gefallen,
erst dann zurück aus diesen frohen Hallen,
wenn ihr die Zahl der Glücklichen vermehrt
und die Geretteten den Orden segnen hört.

Erneuert heute, was ihr einst geschworen,
Da ihr zur heiligsten der Pflichten auserkoren.
Die Schürz' empfingt die Kette in der Hand,
den sel'gen Bau des Menschen Wohls begann't.

Indulged by the sweet flattery of the monks,
dazzled by their pious hypocrisy,
he did not see the tears of true misery.

But yes – he awakens, be comforted, you poor!
The long sorrow is at an end;
Idols are challenged
and collapse on their own disgraced faces.
This too is Joseph's work: here too there is light!

⑦ Aria

Gently dry your hot tears;
mankind, every breast swells with pity,
wanting to quell your pain.
It shall be the delight of even the profane
to tell the truly poor
what Masons have done in silence.

⑧ Melodrama

How gloriously the flag of peace
flutters on Vienna's noble walls!
You, Joseph, raised it yourself for humanity,
to last for ages to come.

Weaned off frippery, awakened from a long sleep,
the profane man comes running, vowing in tears of joy
to be an honest accomplice in the struggle against distress.

You too, moved brothers, do not tarry;
Joseph's wishes are a Mason's command.

O, do not return from these happy halls –
do the bidding of the Almighty and of Joseph –
till you have multiplied the sum of the happy
and heard the rescued ones bless the Order.

Renew today what you once did swear,
since you are chosen for the holiest of tasks.
You took up the apron, the chain in your hand,
began the sacred construction of mankind's wellbeing.

Laut schalle nun durch alle Himmels Sphären,
was wir dem Menschenfreunde Joseph schwören.

9 Coro

Solo
Dem Maurerbunde treu zu handeln,
und still des Wohltuns Bahn zu wandeln:

Tutti
Dies schwören wir durch dreimal drei,
beim Wohl der Maurerei.

Solo
Zu lernen, was den Menschen adelt,
zu tun, was kein Gewissen tadelt.

Tutti
Dies schwören wir durch dreimal drei,
beim Wohl der Maurerei.

Solo
Dem Laster ritterlich zu wehren,
die guten Bürger zu vermehren.

Tutti
Dies schwören wir durch dreimal drei,
beim Wohl der Maurerei.

Solo
Selbst unsern Wünschen zu entsagen,
um des Bedrängten Last zu tragen.

Tutti
Dies schwören wir durch dreimal drei,
beim Wohl der Maurerei.

May now resound through the realms of heaven
what we have sworn to Joseph, friend of men.

9 Coro

Solo
To deal faithfully with the union of Masons,
and silently to walk the path of benevolence:

Tutti
This do we swear by three times three,
to honour the Masons' weal.

Solo
To learn what ennobles man,
to do what no conscience condemns.

Tutti
This do we swear by three times three,
to honour the Masons' weal.

Solo
To gallantly take arms against vice,
to propagate the good citizen.

Tutti
This do we swear by three times three,
to honour the Masons' weal.

Solo
To renounce even our own desires
to bear the burden of the oppressed.

Tutti
This do we swear by three times three,
to honour the Masons' weal.

English translation: Saul Lipetz

10 Aria in B flat
'Umbra noctis orbem tangit'
(Text: unknown)

Umbra noctis orbem tangit
omne genus triste plangit
cessat umbra cessat planctus
dum aurora oritur.
In voluto tenebrarum
nube mundo redit numen
expotatum diu lumen
dum hic Sanctus nascitur.

Umbra noctis orbem tangit
omne genus triste plangit
dum aurora oritur.
In voluto tenebrarum
nube mundo redit numen
expotatum diu lumen
dum hic Sanctus nascitur.

11 Aria in E flat
'Quaesio ad me veni, sponse divine'
(Text: unknown)

Quaesio ad me veni,
sponse divine, cor sincerum,
en recrea tum te semper
sine fine mea colet anima.
Ubi degis ah reperiri, o benigne,
sinas te ab amato non frustare quivi.
Eccur tardas, reddi ad me,
ad me veni sponse divini
cor sincerum en recrea
tum te semper sine fine
mea colet anima
tum te semper sine fine
mea colet anima.
Alleluja Alleluja Alleluja.

10 Aria in B flat
'The shadow of night touches the earth'
(Text: unknown)

The shadow of night touches the earth,
every kind weeps in sadness
until shadow ceases, weeping ceases
and dawn rises.
Wrapped in darkness,
in a cloud returns the spirit.
Long desired light, until here
the Holy one is born.

The shadow of night touches the earth,
every kind weeps in sadness
until dawn rises.
Wrapped in darkness,
in a cloud returns the spirit.
Long desired light, until here
the Holy one is born.

11 Aria in E flat
'I beg thee come to me, divine spouse'
(Text: unknown)

I beg thee come to me,
divine spouse, a sincere heart
create again then for ever
without end let my soul worship thee.
Where thou lingerest, ah merciful one,
do not shun the one that loves thee.
Why dost thou delay? Return to me,
come, thou spouse of the divine,
a sincere heart
create again then for ever
without end let my soul worship thee.
let my soul worship thee
for ever without end.
Alleluiah Alleluiah Alleluiah.

Missa in C

(Text: Ordinarium Misae)

12 Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

13 Gloria

Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te,
adoramus te, glori camus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe,
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus,
tu solus Dominus,
tu solus Altissimus, Jesu Christe,
cum Sancto Spiritu
in gloria Dei Patris.
Amen.

14 Credo

Credo in unum Deum, Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium et invisibilium.
Credo in unum Dominum Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantiali Patri:
per quem omnia facta sunt.

Mass in C

(Text: Ordinarium Misae)

12 Kyrie

Lord, have mercy upon us
Christ have mercy upon us
Lord, have mercy upon us

13 Gloria

Glory be to God on high,
and peace on earth to men of good will.
We praise Thee, we bless Thee,
we adore Thee, we glorify Thee
we give Thee thanks for Thy great glory.
Lord God, heavenly King,
God, the Father Almighty.
Lord Jesus Christ, the only-begotten Son,
Lord God, Lamb of God, Son of the Father,
Thou, who takest away the sins of the world,
have mercy upon us; receive our prayer.
O Thou, who sittest at the right hand of the Father,
have mercy on us.
For Thou alone art holy,
Thou alone art Lord,
Thou alone art most high, Jesus Christ.
Together with the Holy Ghost,
in the glory of God the Father.
Amen.

14 Credo

I believe in one God, the Father Almighty,
maker of heaven and earth,
of all things visible and invisible.
I believe in one Lord Jesus Christ,
the only-begotten Son of God;
and born of the Father before all ages.
God of Gods, Light of Light,
true God of true God;
begotten, not made;
consubstantial with the Father,
by Whom all things were made;

Qui propter nos homines et propter nostram salutem
descendit de coelis.
Et incarnatus est de Spiritu Sancto ex Maria Virgine.
Et homo factus est.
Crucifixus etiam pro nobis,
sub Pontio Pilato passus et sepultus est.
Et resurrexit tertia
die secundum Scripturas.
Et ascendit in coelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
judicare vivos et mortuos:
cuius regni non erit finis.
Credo in Spiritum Sanctum,
Dominum et vivi cantem:
qui ex Patre Filioque procedit.
Qui cum Patre et Filio
simul adoratur et conglori catur:
qui locutus est per Prophetas.
Credo in unam sanctam catholicam
et apostolicam Ecclesiam.
Confiteor unum baptisma, in remissionem peccatorum.
Et expecto resurrectionem mortuorum
et vitam venturi saeculi.
Amen.

15 Sanctus

Sanctus, sanctus, sanctus Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

16 Benedictus

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

17 Agnus Dei

Agnus Dei, qui tollis peccata mundi:
miserere nobis.
Agnus Dei, qui tollis peccata mundi:
dona nobis pacem.

Who for us men and for our salvation,
came down from heaven,
and became incarnate by the Holy Ghost of the Virgin Mary,
and was made man.
He was crucified also for us;
suffered under Pontius Pilate and was buried,
And on the third day He arose again
according to the Scriptures.
And ascended into heaven,
and sitteth at the right hand of the Father.
And He is to come again, with glory,
to judge both the living and the dead;
Of whose kingdom there shall be no end.
I believe in the Holy Ghost,
the Lord and Giver of life,
Who proceedeth from the Father and the Son;
Who, together with the Father and the Son,
is adored and glorified;
Who spoke by the prophets.
I believe in one holy Catholic
and Apostolic Church.
I confess one baptism for the remission of sins.
And I expect the resurrection of the dead,
and the life of the world to come.
Amen.

15 Sanctus

Holy, holy, holy Lord God of Sabaoth.
Heaven and earth are full of Thy Glory
Hosanna in the highest.

16 Benedictus

Blessed is he who cometh in the name of the Lord.
Hosanna in the highest.

17 Agnus Dei

Lamb of God, that takest away the sins of the world,
have mercy upon us.
Lamb of God, that takest away the sins of the world,
grant us peace.

English translations: Keith Anderson

Klage auf den Todt Marien Theresien

(Text: Michael Denis, 1729–1800)

☞ Von meinem ersten Knabenalter an
War Sie die Größte, Beste, Weiseste,
Geliebteste, Bewunderteste Sie –
In Aller Herzen, Augen, Munde Sie!
Das, was Sie war, das wünscht' und hofft' ich auch
Sie noch nach mir zu laßen, bebt' weg
Von jeder trüben Ahnung. Ach umsonst! –
O Menschenschmerz! gieb nur so lange Platz
Dem Bardenschmerze, bis ich dieses Spiel
Zur Todesklage tief hinabgestimmt
Mit matten Griffen einmal rühre noch;
Dann diesen falben Kranz und dieses Spiel,
Mit allen seinen Saiten schlaff geweint,
Dort niederlege, wo Therese liegt.
Von Ihr begann's. Mit Ihr verstumm' es auch!

☞ Er leiht sie nimmer länger! Unser heißes Flehen
Bog einst den Arm, der uns die Wunde schlug.
Dann ließ er uns genug geschehen.
Nun thut er Ihr genug.

Vor vierzehn Jahren rührten Gott der Kinder Zähnen.
Die Mutter gab sich damals noch darein.
Nun überstimmt uns Ihr Begehren.
Wir müssen Waisen seyn!

Wie mancher Freund war, wenn wir Mütter einst verlohren,
Der uns in unsrem Leide Tröstung both!
Nun liegt – Kein Trost quillt unsren Ohren –
Die Mutter Aller todt!

Ach todt! Therese todt! So bricht aus Erdekluft
Der Stürme fürchterlichster plötzlich aus,
Heult in den staubverdickten Lüften,
Erschüttert Thurm und Haus,

Zerschmettert stolze Wipfel in bejahrten Wäldern,
Bedeckt mit Schutt und Trümmern jede Flur,
Und läßt auf Bergen, Thälern, Feldern
Die jammervollste Spur;

On the Death of Maria Theresa

(Text: Michael Denis, 1729–1800)

☞ From the days of my earliest boyhood
she was the greatest, the best, the brightest,
most beloved, the most adored –
acclaimed in all hearts, eyes and voices!
What she was, I dearly hoped and wished
that she would remain after me, and shuddered away
from any sombre presentiment. In vain! –
O human sorrow! grant me enough space
for my grief, till I have tuned the strings
of my lament and take up my threnody
once more, with weary chords;
then set down this fallow wreath, these instruments,
that have wept till they droop
with all their fine strings, where Theresa lies.
It began with her. May it fall silent with her too!

☞ We shall see her no more! Once, our ardent pleas
could yet bend the arm that dealt us the blow.
Then His grace was at an end.
Now you have done enough.

Fourteen years ago, God was moved by children's tears.
Our mother accepted them at the time.
Now your wish has overruled us –
and we must be orphans!

Like many a friend, who would comfort us
in our sorrow, after losing a dear mother;
now – and there is no comfort to pour into our ears –
the mother of us all lies dead!

Dead! Theresa dead! From the chasms of the earth
the most terrible of all storms has broken forth;
it howls in skies thick with dust,
shakes house and castle,

crushes proud treetops in aged forests,
covers every field with wreckage and ruin,
leaves on mountains, valleys, meadows
its woeful trace;

So scholls: Therese todt! aus Wiens erschrocknen Mauern
Ins Runde durch der Fürstinn Erbe fort;
Hier mit dem Schalle banges Schauern,
Und schnelles Beben dort,

Bis endlich, endlich aus zerrissnen vollen Herzen
Betäubend sich der Länder Klage goß,
Der Völker ungezählter Schmerzen
In Thränenbächen floß.

Denn ach, was hatten wir! – Und stralte mir
im Grauen
Der Vorwelt auch ein sonnenhelles Licht,
Ich fände große, seltne Frauen,
Therese fänd' ich nicht,

Therese, von Geburt die Erbin vieler Kronen,
Nach welchen Nationen lüstern sahn,
Die dennoch wider Nationen
Ihr Eigenthum gewann;

Therese, die Ihr Herz in erster Schönheitblühe
Dem würdigsten Gemahl' auf ewig gab
(Auch diesen rief, ach viel zu frühe!
Zu sich der Himmel ab),

Mit ihm durch viele göttergleiche Liebefpänder
Ihr unvergesslich Bild der Erde ließ,
Durch sie Beglückterinn der Länder,
Und Göttermutter hieß;

Therese, wunderbar geprüft in Leid' und Freude
Bis in Ihr viermal zehntes Herrscherjahr,
Die groß in Freude, doch im Leide
Noch immer größer war;

Therese, die durch Ihre langen Herrscherjahre
Stäts zwischen Gott und Ihrem Volke stand,
Zu Ihren Pflichten am Altare
Stäts Muth und Stärke fand,

its cry rang out: Theresa dead! from Vienna's shocked walls
out through the empress's wide inheritance;
here the sound is fearful shudders,
there a helpless trembling,

till at last, finally from our grief-filled, broken hearts
deafening lamentation poured forth
and the untamed sorrows of the peoples
flowed in streams of tears.

For, ah! what did we have! – And if, in my horror,
from the past
a light bright as the sun shone forth in my eyes,
I found great women, exceptional ones,
But Theresa I did not find.

Theresa, from birth the heir to many crowns,
inspiring the predatory gaze of many a nation,
who still in defiance of those nations
won what was rightly hers;

Theresa, who in her first blossom of beauty
gave her heart to the worthiest consort, for ever
(alas, heaven summoned him
too early back to its realm),

with him, through many godlike pledges of love
left her unforgettable image on earth;
through them she brought joy to many lands
and became a mother most divine;

Theresa, prodigiously tested in joy and sorrow
until her fortieth year of rule,
which were great in joy,
yet in sorrow greater still;

Theresa, who through all the long years of her reign
always stood between God and her people,
always found the strength and courage
to honour her duties pledged at the altar,

Und diese Pflichten höher als ein Leben schätzte,
An dem das Wohl von Millionen hieng,
Dem Laster Ernst entgegensetzte,
Die Tugend hold umfieng;

Therese, deren Herz umgreifender als Welten
Vom Wunsche zu beglücken überfloss,
Der Reue jener, welche fehlten,
Sich niemals ewig schloß,

Bey Wittwenklagen schmolz, von vielen tausend Waisen
Die Mutterpflichten huldreich übernahm,
Und darben den erlebten Greisen
Gerührt zu Hilfe kam;

Therese, deren Blick und Anspruch Herzen raubte,
Und jede Seele so gewaltig band,
Dass, wer sich vor der Fürstinn glaubte,
Sich vor der Mutter fand;

Therese – Doch genug! Im festesten Vertrauen
Beruff' ich auf der Folgezeit Gericht.
O Vorwelt! unter deinen Frauen
Find' ich Therese nicht. –

Und Die war unser! – Ach Sie wars! – O letzte Stunden,
Gesegnet, ewig theuer, Welten werth!
O lebt in jedes Volkes Kunden,
Das wahre Tugend ehrt!

Religion! du erstes Kleinod an der Krone
Der irdischen beschränkten Majestät! -
Du wähltest dir zu deinem Throne,
Therese Sterbebett.

Da lag Sie, deine Freundin, ruhevoll die Seele,
Erwartend Gottes Winken, Ihren Lohn,
Ertheilte Segen, Trost, Befehle,
Vor Sich den großen Sohn,

and cherished those duties more dearly than her life,
on which the welfare of millions rested,
set sobriety against vice,
embraced sin with meek virtue;

Theresa, whose heart was more encompassing than worlds
as it overflowed in its desire to create joy,
who never persisted for ever
in mourning absent friends,

who melted at windows' laments, and graciously
took on the motherly duties of many thousand orphans,
was moved and came to their succour
when she saw old men starving;

Theresa, whose demanding gaze won over many a heart.
bound every soul to it so strongly,
so that any who thought they were in the presence
of the empress, found themselves before their own mother;

Theresa – But enough! In the most steadfast confidence
I call upon the judgement of the time to come.
O world of the past! Among your women
I did not find Theresa.

And she was ours! – oh, she was! – O last hours,
blessed, eternally cherished, worth worlds!
O live on in the lore of every people
that honours true virtue!

Religion! thou first jewel in the crown
of earthbound majesty!
You chose Theresa's deathbed
As your throne.

There she lay, your friend, her soul at peace,
waiting for God to beckon, her reward,
blessings granted, solace, commands,
and before her the great Son,

Den großen Sohn, geprüft in schweren Todesleiden,
So, wie die Vielgeliebten Gottes sind;
Aus seinen Armen sah Er scheiden
Erzeuger, Gatten, Kind,

Und itzt die Mutter – Ach nun stürzen Thränen wieder,
Zu lange schon verhalten, auf das Spiel!
Der Mutter Scheiden ist für Lieder
Und Saitenkraft zu viel!

Nur bricht ein matter Abglanz jener hellen Fernen
In meinem tropfenschweren Auge sich,
Wohin umstrahlt von den Sternen
Therese Geist entwich.

Verkärer Geist! o blick' aus Gottes Vollgenuß,
Der werthre Kronen, als Du trugst, Dir gab,
Von Deines Franzen Engelkuße
Blick auf Dein Volk herab,

Und tröste, stärke Den, der itzt an Deiner Stelle
Der schweren Herrscherlast die Schultern beut!
Sein Herrschen sey des Glückes Quelle
Der längsten göldnen Zeit!

¶ Und nun herab, du falber Winterkranz!
Und du, o Spiel! von Ihr begnadet einst,
Und jetzt mit allen Saiten schlaff geweint!
Hier sollst du liegen, wo Therese liegt,
Wo Trauerflor die Kronen und den Prunk
Der aufgethürmten Erdegrößen still

Umschleichen, und beym Leichenfackelwahn
Vergänglichkeit noch längere Schatten wirft,
Wo tausend Herzen um Therese ruhn,
Da weih' und meng' ich dich auch ins Gepräng.

Von Ihr beginnst, mit Ihr verstumm' auch du!

The great son, tested in the grave pains of death,
as those are whom God loves most;
from his arms he saw depart
father, husband, child,

And now the mother – ah, now my tears,
too long restrained, are flowing into my music!
The departure of our mother is too much
for the power of song and strings!

Now a pale reflection of those bright lights afar
breaks into my eyes heavy with tears,
of the place where Theresa's spirit,
illuminated by stars, has gone.

Blissful spirit! O gaze down from God's benign grace,
which gave you more valuable crowns than those you wore,
from the angel's kiss of your Francis
look down on your people,

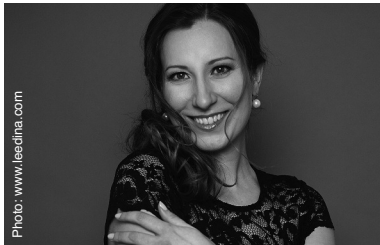
and comfort and strengthen the man, who now in your place
must bend his shoulders to the heavy burden of rule!
May his reign be the source of happiness
of the longest golden age!

¶ And now, come down, you fallow winter wreath!
And you, my music! once blessed by her,
now you have wept till your very strings are weary.
Here shall you lie where Theresa lies,
where black ribbon now silently winds round
the crowns and the splendour of the assembled
great and good,
and as the torches are lit to remember the dead
transience casts still longer shadows
where a thousand hearts rest around Theresa,
here shall I consecrate you and blend you
in with the pageantry.

By her, my sounds, you were inspired,
and with her may you also fall silent!

English translation: Saul Lipetz

Simona Eisinger



Simona Eisinger studied voice at the Music and Arts University of the City of Vienna and also completed a degree in international business at the Vienna University of Economics and Business. The Austrian soprano, who has Slovakian heritage, has won several international singing competitions and received a scholarship from the Armin-Welter-Foundation of Zurich. Since her debut in 2007 at the Stadttheater Baden, she has given guest performances at opera houses and theatres such as the Volksoper Vienna, Theater an der Wien, Neue Oper Wien, Theater in der Josefstadt, Landestheater Linz, Stadttheater Klagenfurt, Staatstheater am Gärtnerplatz in Munich and Theater Luzern. Her repertoire comprises roles such as Pamina in *Die Zauberflöte*, Lauretta in *Gianni Schicchi*, Gretel in Humperdinck's *Hänsel und Gretel*, Ninetta in *La gazza ladra* and Sylva in Kálmán's *Die Csárdásfürstin*. She has performed concerts and recitals in prestigious international venues, such as the Philharmonie am Gasteig in Munich, the Konserthuset in Stockholm, the Musiikkitalo in Helsinki, and Tokyo Opera City Concert Hall among others. www.simona-eisinger.at

Siegfried Gohritz



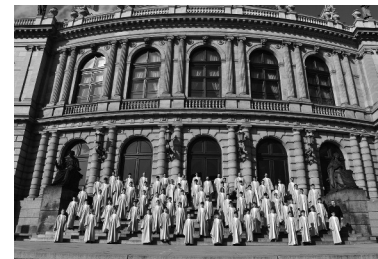
Born in Gehren, Germany, lyric baritone Siegfried Gohritz has appeared at the Deutsches Nationaltheater Weimar and Komische Oper Berlin, and given recitals around the world. He is currently a vocal professor, and his students have achieved international success. He has given masterclasses at AMU Prague, the Royal Academy of Music, and at universities in Shanghai and Seoul among many others, and regularly lectures at the Escuela Superior de Música de Cataluña. He is the director of the vocal department at the Hochschule für Musik Franz Liszt Weimar, and the head of Thuringian Opera Studio. www.siego.jimdo.com

Filip Dvořák



Filip Dvořák studied piano at the conservatory in Brno. He subsequently went on to study the harpsichord and authentic historical performance at the Academy of Performing Arts, and the University of Music and Theatre 'Felix Mendelssohn Bartholdy' in Leipzig. Dvořák is a sought-after basso continuo player and the founder of the Baroque orchestra Hipocondria ensemble. He collaborates with many ensembles including Collegium 1704, Musica Florea, Ensemble Inégal and the Haydn Ensemble, and often participates in the Arco Diva projects with the conductor Marek Štílec. Dvořák also teaches at the conservatory in Teplice which has resulted in the creation of the Musica Filipika ensemble.

Czech Boys Choir Boni Pueri



Founded in 1982, the Czech Boys Choir Boni Pueri carries on the tradition of a choir that has been active in the metropolitan chapter of St Vitus in Prague since 1252. The present ensemble, which has 200 members ranging from 4 to 19 years old, has performed more than 4,000 international concerts. Boni Pueri also performs at important state events, and has appeared alongside numerous distinguished artists. The choir has made recordings for media, and released over 30 albums. It is often invited to perform as a guest artist at festivals around the world, and also works closely with the Czech Philharmonic Orchestra. The ensemble performs works by contemporary composers, and has recorded contemporary film music. The choir is part of a unique arts school for boys' voices, the first of its kind in the Czech Republic. It received the 2012 Award of the Czech Choirs Association, and in 2015 was given the title of Cultural Ambassador of Europe by the European Federation of Choirs. It is led by director and conductor Pavel Horák. www.bonipueri.cz

Czech Chamber Philharmonic Orchestra Pardubice



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 Hercules Hall and the Gasteig, Munich, the Musikverein Wien, the Brucknerhaus, Linz, and the Meistersingerhalle, Nürnberg 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



Marek Štílec began his musical studies on the violin at the Prague Conservatory and studied conducting with Leoš Svárovský at the Academy of Performing Arts in Prague. Štílec is an alumnus of the International Järvi Academy and Jac van Steen's Emerging Conductors Series, and has participated in the masterclasses of Michael Tilson Thomas and Jorma Panula, among others. He conducts a wide range of leading orchestras, including the New World Symphony, the Ulster Orchestra, Das Kurpfälzische Kammerorchester Mannheim, the Wiener Concertverein Orchester, the Orchestra of the Swan, the London Classical Soloists, the Berlin Camerata, the Kammerphilharmonie Graz and Sinfonietta Bratislava, as well as the top orchestras in the Czech Republic.

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

Vienna was a magnet for musicians across Europe in the 18th century, and among the most successful and influential were composers from Bohemia. Credited with developing idiomatic piano performance in the city, Leopold Koželuch also wrote choral music of considerable individuality. *Joseph der Menschheit Segen* ('Joseph, Mankind's Blessing') is a powerful Masonic cantata that unusually includes Melodrama, where spoken text is followed by instrumental passages. The two sacred arias are masterful compositions and the *Missa in C*, though small in scale, is unusually lavish in its scoring. *Klage auf den Todt Marien Theresien* ('On the Death of Maria Theresa') possesses a grave and subtle beauty.



Leopold
KOŽELUCH
(1747–1818)

- | | | |
|--------------|--|--------------|
| 1–9 | Joseph der Menschheit Segen ('Joseph, Mankind's Blessing') (c. 1783) | 33:20 |
| 10 | Aria in B flat 'Umbra noctis orbem tangit' (after 1783) | 6:12 |
| 11 | Aria in E flat 'Quaesio ad me veni, sponse divine' (c. 1782) | 6:11 |
| 12–18 | Missa in C (date unknown) | 11:54 |
| 19–21 | Klage auf den Todt Marien Theresien
(‘On the Death of Maria Theresa’) (c. 1781) | 9:51 |

WORLD PREMIERE RECORDINGS

Simona Eisinger, Soprano 1–11 19–21 • Siegfried Gohritz, Speaker 1–9

Filip Dvořák, Harpsichord

Czech Boys Choir Boni Pueri 1–9 11–18

Pavel Horák, Choirmaster

Czech Chamber Philharmonic Orchestra Pardubice 1–18

Marek Štilec 1–18

A detailed track list can be found inside the booklet. The German and Latin texts and English translations are included in the booklet, and may also be accessed at www.naxos.com/libretti/573929.htm

Recorded: 10–18 May and 29 August 2018 at The House of Music, Pardubice, Czech Republic

Producer: Jiří Štilec • Engineer: Václav Roubal • Booklet notes: Allan Badley

Publishers: Daniel Bernhardsson, Czech Masters in Vienna 1–9 19–21, Český rozhlas 10–18

Cover: *Portrait of Emperor Joseph II* (1741–1790) by an anonymous Austrian painter

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