

Heinrich Marschner, the leading German composer of Romantic opera between Weber and Wagner, was a progressive innovator, bringing to his music a new dimension – the supernatural anti-hero enmeshed in horror, such as the protagonist of *Der Vampyr* (1828). Before his psychological operas, however, Marschner composed a series of overtures and stage works exploring more conventional material. These have long been overlooked. In this first volume *Schön Ella* represents Marschner's mastery of form, skilful orchestration and melodic gifts, while the excerpts from *Ali Baba* reveal his flair for theatrical concision and mood setting.

Heinrich August
MARSCHNER
 (1795–1861)

Overtures and Stage Music • 1

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|---|--------------|--|--------------|
| 1 Der Kyffhäuser Berg
(‘The Kyffhäuser Hill’) –
Overture (1816)* | 8:40 | 9 Ali Baba, oder Die vierzig Räuber
(‘Ali Baba, or The Forty Thieves’)
(1823) (excerpts)* | 20:05 |
| 2 Schön Ella (‘Beautiful Ella’)
(1823) (excerpts)* | 25:55 | 10 Overture | 7:23 |
| 3 Overture | 6:21 | 11 Act II: Melodrama | 1:42 |
| 4 Act II: Entr’acte | 2:32 | 12 Act II: Schluss (‘Ending’) | 2:09 |
| 5 Act II: Ballet | 12:04 | 13 Act III: Ballet | 6:16 |
| 6 Act III: Entr’acte | 1:29 | 14 Act III: Schluss (‘Ending’) | 1:30 |
| 7 Act IV: Entr’acte | 3:23 | 15 Der Holzdieb (‘The Wood Thief’)
– Overture (1823) | 4:40 |
| 8 Act IV: Marsch der Krieger
und Mädchen (‘March of
the Warriors and Maidens’) | 2:40 | 16 Die Wiener in Berlin
(‘The Viennese in Berlin’)
– Overture (1825)* | 6:11 |
| 9 Act V: Entr’acte | 4:08 | | |

*WORLD PREMIERE RECORDING

Czech Chamber Philharmonic Orchestra Pardubice
Dario Salvi

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