

MARCO
POLO

DDD

8.225368

CONTEMPORARIES OF THE STRAUSS FAMILY • 3

Czibulka • Eilenberg • Fahrbach, Jr • Fučík • Heuberger • Kéler
Labitzky • Lincke • Millöcker • Pazeller • Vollstedt • J.F. Wagner

Czech Chamber Philharmonic Orchestra Pardubice

John Georgiadis



Contemporaries of the Strauss Family • 3

The rediscovery of 19th- and early 20th-century gems of popular central European music has been both an adventure and a challenge, and the popularity of the first two volumes of *Contemporaries of the Strauss Family* encouraged the continuation of this series. Volume 3 presents a broad selection of brand new pieces whose composers enjoyed extensive popularity in their time and were devoted to the same genre. A few of the works survived into the gramophone era though usually only in abbreviated form due to the limited playing time of 78rpm discs. Of the thousands of pieces churned out for the dance and concert halls of the time throughout Europe and the United States, there still remain some gems to be rediscovered. Extensive research by The Johann Strauss Society of Great Britain went into this selection, and John Georgiadis, the conductor of this series has reconstructed some of the works from original archive material, and in two cases created new orchestrations. The inspiration has been a desire to remind us of when the creation of pure melody came from the pens of composers who would have read from a list of a musical 'who's who' during the heyday of this music. It preceded the changing tastes mainly brought from America around the time of the First World War. Here, we present another unique compilation of delightful works that formed the staple diet of the music of our forebears.

Paul Lincke (1866–1946)

The 'Berlin Johann Strauss' Paul Lincke was a prolific composer of operetta and review, of dance music and song, and founded the music publishing company Apollo-Verlag, which still exists today. The period of his greatest creations was around the turn of the 20th century, and *Frau Luna* [1] was first produced in 1899 at the Apollo Theatre in Berlin. It has appeared on stage ever since, and at the time was seen as a great leap forward in stage productions, as it was based on science fiction. It is to some extent reminiscent of the stories by H.G. Wells, but even today has great scope for special effects on stage.

Frau Luna followed soon after his first operetta *Venus auf Erden*, the overture of which is featured on Volume 1 of *Contemporaries of the Strauss Family* (8.225365), and the overture to *Berliner Luft* (1904), a two act burlesque which appears on Volume 2 (8.225366). Paul Lincke produced a number of subsequent operetta successes, including *Im Reiche des Indra*, *Fräuline Loreley*, *Lysitrate*, and *Casanova* in 1913.

Robert Vollstedt (1854–1919)

Robert Vollstedt was once a very popular composer from Hamburg. He wrote over 400 pieces, mainly for dancing, and also many marches, including this one, *Schneidig March, Op. 98* ('Sharp and Smart') [2]. It has been restored to its full glory by John Georgiadis who has re-scored it for large orchestra. Vollstedt's best known work was the waltz *Lustige Brüder* ('Jolly Brothers') composed in 1903, a popular item in the repertoire of John Philip Sousa's band, and later recorded by Arthur Fiedler and the Boston Pops in America. Another was the *Comic Cake Walk*, played by the orchestra on the fateful Titanic's voyage and included in the recording from the film *And the band played on*. Much of Vollstedt's music has not survived, and of that which does, the majority is for piano solo. His only recorded collection of works is of some marches, made many years ago in America by the Central Methodist College Band. Vollstedt was an accomplished clarinettist, and published in Leipzig a comprehensive musical exercise book *Schule für die Klarinette*, as his Op. 114.

Philipp Fahrbach, Jr (1843–1894)

Both Philipp Fahrbach father and son were popular Viennese composers and conductors who rivalled Strauss father and son, but were constantly overshadowed in their respective lifetimes by the Strauss family. They were prolific, and composed much in the same style as the Strausses, but were unable to match their genius and popularity. The father played in Strauss's original

orchestra and the two worked together for many years. They both wrote excellent music that featured in popular concerts and dances – and music by Fahrbach, Jr has often appeared since in music played by ensembles. We supplement a march and two polkas by Fahrbach, Jr from Volume 1 with an example of a waltz – *Verlobungs-Feierklänge* ('Engagement Party Sounds') ③ – a dance form that both father and son catered for just as much as the Strauss family. This piece was once popular with Fahrbach's orchestra, but is unlikely to have been performed again, that is, until now.

Richard Eilenberg (1848–1927)

Another popular German contemporary from Berlin who straddled the 19th and early 20th centuries, and who toured extensively in the Nordic countries, Italy and Russia was Richard Eilenberg. He composed for both civil and military bands and became best known for his salon pieces, and his two everlasting classics remain *Petersburger Schlittenfahrt* ('Petersburg Sleigh Ride') and *Die Mühle im Schwarzwald* ('The Mill in the Black Forest'). He wrote some 350 compositions, a few of which have been recorded elsewhere, but this descriptive piece, *Storch-Polka* ④ appears for the first time. One can hear the 'stork' from time to time if one listens carefully. Eilenberg also composed operetta, and wrote the ballet *Roses of Shiraz*, from which some of the music survives in old recordings.

Jakob Pazeller (1869–1957)

A native of Baden bei Wien near Vienna, Pazeller is more often regarded as a Hungarian composer, which is where he spent most of his active life after he left Vienna for Budapest in 1906 to take up the position of a military bandmaster. His later compositions changed in style, taking on a Hungarian flavour. He was a friend of Carl Millöcker, whose families were both in the bakery business, and Millöcker introduced him to Carl Michael Ziehrer who encouraged him to study at the Vienna Conservatory. Pazeller's best-known work is the waltz

Souvenir de Herkulesbad, Op. 124 published in 1903 [Naxos 8.550900 *Wedding Celebrations*], but he wrote a number of other delightful waltzes. We are grateful to his grandson Frigyes Pazeller who heads the Jakob Pazeller orchestra in Baden Baden in Germany, and to whom we owe thanks for providing the score and original parts to this delightful example, *Tropenzauber*, Op. 125 ('Tropical Magic') ⑤, which was originally published in Budapest in 1907. Pazeller also wrote an opera, two operettas and a ballet, in addition to over 200 individual compositions.

Josef Franz Wagner (1856–1908)

Sometimes known as the Austrian March King, and no relation to Richard Wagner, Josef Franz Wagner wrote some 400 compositions of which 250 were published. He was primarily known for his marches, the best known being *Under the Double Eagle*, also a favourite of John Philip Sousa. His other well-known piece is the *Tyrolean Woodcutter March* [Naxos 8.550900 *Wedding Celebrations*]. He became bandmaster to three successive Austrian regiments. The frenetic polka *Dynamit*, Op. 10 ⑥, one of Franz Wagner's early works, and undoubtedly written to mark the invention of dynamite in 1867, is played here in a new arrangement for full orchestra by John Georgiadis. It has not gone unnoticed that this world premiere recording was appropriately made in Pardubice, the home of the much more modern Czech product, the explosive Semtex invented in the late 1950s. Like many contemporaries Franz Wagner formed his own civilian orchestra in 1899 and also wrote three operettas, though whether any of them were ever performed remains uncertain.

Joseph Labitzky (1802–1881)

Father Joseph and son August Labitzky were prominent Czech musicians who were resident in Karlovy Vary, the father becoming known as the Bohemian Waltz King. Joseph Labitzky was one of the first generation of composers that toured extensively with his orchestra throughout Europe, including England, with several

compositions dedicated to English towns and personalities. His music is often played in the same Czech spa resort today, but is not often heard elsewhere. Amongst these compositions is this forgotten, rather imperial sounding waltz, with its long introduction, dedicated to Prince Albert. The *Albert Waltz* [7] is an original and well-constructed piece, and the waltz has been re-created by John Georgiadis from the existing original handwritten parts kept in the Labitzky archives in the Czech Republic.

Paul Lincke

The 150th anniversary of Paul Lincke's birth was on 7 November 2016 and therefore he is represented once more on this recording. Paul Lincke derived many of his dance pieces from his operettas and revues, but he also wrote many individual works, and in this rather descriptive polka mazurka *Im Omnibus*, Op. 34 [8] he clearly represents the (comparatively) smooth ride of the early motor bus. In a new orchestration by John Georgiadis, this piece has the distinct Paul Lincke hallmark in the treatment of melody. Lincke became principal conductor at the famous Metropol Theater in 1908, and his earlier sojourn as conductor at the Folies-Begère in Paris for two seasons in the 1890s certainly influenced his style. Unlike for the Strausses there does not seem to be a complete record of all his compositions, which run into the hundreds, and one cannot help feel that this great composer has been unjustifiably neglected.

Julius Fučík (1872–1916)

To mark the centenary of Fučík's death it is appropriate that another of his epic waltzes, *Von Donaufer*, Op. 135 [9] is included in this selection, with its reference to the Danube River. Once featured in Czech radio broadcasts, and also remaining in wind band repertoire, it was a popular waltz, and this performance is a first full orchestral recording which again demonstrates Fučík's mastery of orchestration. Although a true Czech he

spent most of his career in the Balkans, Vienna, Budapest and Berlin. Ironically, this most famous of the Czech light classical composers was more or less banned from playing in his much-loved Prague out of fear by the resident musicians that he would bring unwanted competition to the capital.

Béla Kéler (1820–1882)

One of the great composers of popular music whose career straddled that of Johann Strauss father and son, Béla Kéler, was a Hungarian of Slovak origin, and another musician who studied and worked in Vienna. His best-known work, *Csárdás Bártfai emlék*, Op. 31 is never heard of under his name, but as *Hungarian Dance No. 5* which Brahms imitated in its entirety, with the exception of one additional movement. Béla Kéler is otherwise known for his many concert overtures, such as his *Ungarische Lustspiel*, Op. 73, but he was a highly gifted dance composer too, and wrote many waltzes, polkas, csardas and marches. He conducted both Lanner's orchestra in Vienna, and that of Josef Gungl in Berlin. He too had a period as an Austrian bandmaster, but then moved to Wiesbaden in Germany as music director of the spa orchestra, where he retired. He toured extensively in mainland Europe as well as conducting promenade concerts in London's Covent Garden. He wrote some 139 published works and his style was clearly different from most of the other composers. *Kimo Kaimo Galop*, Op. 84 [10] is a good example.

Alfons Czibulka (1842–1894)

Czibulka was another of the generation of popular musicians who thrived during the Austro-Hungarian Empire. A Hungarian born in present day Slovakia he went to Vienna in 1865 where he conducted the orchestra at the Carltheater. He went on to Prague where he was twice a bandmaster, but actually spent most of his life in Vienna. There he conducted concerts in the Rotunde, the huge circular building constructed in

Vienna for the World Exhibition of 1873, and he later became more widely known for his salon pieces including the *Stephanie Gavotte*. With over 300 works and six operettas to his name he was one of the heavyweights amongst the popular composers of the time. *Weana Frücht'ln, Op. 386* [1] is one of his best waltzes, which was frequently played around Europe at the turn of the last century. This recording is made using the original parts that were published in Prague, but thought to have been lost, only to be located in the music collection of the town museum of Bjelovar near Zagreb in Croatia.

Carl Millöcker (1842–1899)

Carl Millöcker was the third giant of 19th-century operetta after Strauss and Suppé. A few of his operettas are still performed, such as *Der Bettelstudent*, *Gasparone* and *Gräfin Dubarry*. His output totalled almost 90 stage works, but that included many one act shows. His many orchestral dance pieces and overtures from his operettas are less known, though a favourite of the famous conductor Willi Boskovsky. Out of a total of nearly 200 individual works, only a few are still performed today. The lively *Freicorps-Marsch* [2] is another example of orchestrations from *Der Feldprediger*, produced in Vienna in 1884. Volume 1 of this series included the march polka *Steckbrief* from the same operetta. Other, equally enchanting operettas by Millöcker that are undeservedly neglected are *Der Vizeadmiral*, *Das verwünschte Schloss*, *Der arme Jonathan*, *Das Sonntagskind*, *Die sieben Schwaben*, *Die Jungfrau von Bellville* and *Nordlicht*.

Richard Heuberger (1850–1914)

Composer, arranger, chorus master and music critic, Heuberger remains famous solely for the first of his five operettas, *Der Opernball* ('The Opera Ball') staged in Vienna in 1898, with its frequently played overture and song *Ins Chambre séparée*. But he wrote a considerable amount of other music, including so-called serious chamber music. He was the first composer invited to set the story of *The Merry Widow* to music, but admitted a lack of inspiration and the task was finally entrusted to Franz Lehár. The overture to Herberger's *Ihr Excellenz* [3] proves once again that he was a great orchestrator, and it bears some similarity in style to that of *Der Opernball*, and is a truly symphonic composition. It was subsequently reworked as *Eine Entzückende Frau* with a slightly modified overture. This operetta was staged at the Centraltheater in Berlin on 17 January 1899. His only other operetta recalled today in some melodies is *Das Baby*, produced in 1902.

Acknowledgements

This production would not have been possible without the dedicated support of a number of people and institutions, and John Georgiadis above all, who restored much of the music. We have to thank the archivist Franz Neuwirth of the Wiener International Operetten Gesellschaft who helped locate some of the original material, the soprano and musician Pauline Pfeffer of Operetten-Salon in Vienna for obtaining the Czibulka waltz material from Croatia, the Czech conductor Bohumír Hájek for the Labitzky waltz, and Per Anders Wiklund from Denmark for the Fahrback, Jr waltz.

John Diamond

Chairman, The Johann Strauss Society of Great Britain

Czech Chamber Philharmonic Orchestra Pardubice



Photo: František Renza

The Czech Chamber Philharmonic Orchestra Pardubice, founded in 1969, is one of the Czech Republic's top orchestras. It is ranked among the world's leading representatives of Czech musical culture with a repertoire that ranges from Baroque to contemporary music, and is renowned for its stylistic interpretation and quality of orchestral sound. It often performs at the Czech Republic's most important festivals and at many major venues in Europe, Japan and America. In addition to concerts, the orchestra regularly engages in operatic and theatre projects and has dozens of successful recordings to its credit on many labels, including Naxos. Jiří Štílec, the music director for this production, is a Czech musicologist and producer, having worked with Supraphon and Czech Radio, and owns the record label Arcodiva. He is a founder of the Gustav Mahler Society in the Czech Republic and the head of the music management department at the Academy of Performing Arts in Prague, and is also a well-known writer. www.kfpar.cz

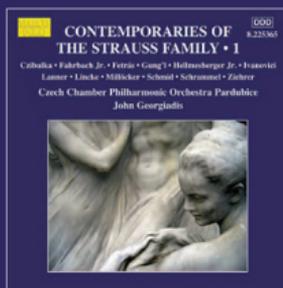
John Georgiadis



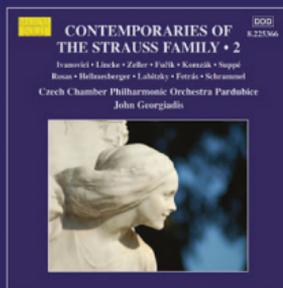
Photo: Chris Tyler

John Georgiadis started playing the violin at the age of six, which led to a career as a professional violinist culminating in his appointment as concertmaster, first with the City of Birmingham Symphony Orchestra, then with the London Symphony Orchestra at the age of 26, a position he held for 14 years. He was a founder member of the London Virtuosi Chamber Ensemble and Orchestra, and also played as first violin in the celebrated Gabrieli String Quartet. His interest in conducting began during the mid-1970s and he studied orchestration for eight years under the legendary conductor and teacher Sergiu Celibidache. Georgiadis has conducted concerts with many British orchestras and he established the Viennese-style New Year's concert in London which he conducted for 40 consecutive years until 2015. His performances both here and with the Oxford Philharmonic were well known for their varied repertoire. He has made Viennese repertoire his speciality, recording Strauss family music in particular with top British orchestras, and also worldwide for labels including Naxos. He is a longstanding honorary member of The Johann Strauss Society of Great Britain. www.johngeorgiadis.com

Also available



8.225365

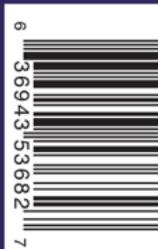


8.225366

MARCO
POLO

DDD

8.225368

Playing Time
80:32

www.naxos.com

 © 2015, 2017 & © 2017
 Naxos Rights US, Inc.
 Booklet notes in English • Made in Germany

The Strauss dynasty's huge popularity in the 19th and early 20th centuries overshadowed that of many once famous but now forgotten composers. Their remarkable productivity means that there is a wealth of gems to be rediscovered, and with reconstructions from original archive material and new orchestrations by conductor John Georgiadis, these lively dances transport us to the heyday of a genre that celebrated life with an unparalleled exuberance. 'Enthusiastically recommended' by *Fanfare*, Volumes 1 and 2 of this series can be heard on Marco Polo 8.225365 and 8.225366.

CONTEMPORARIES OF THE STRAUSS FAMILY • 3

- | | | | |
|--|-------|--|-------|
| ① Paul Lincke (1866–1946):
Frau Luna: Overture | 5:19 | ⑧ Paul Lincke: Im Omnibus,
Polka-Mazurka, Op. 34* | 3:07 |
| ② Robert Vollstedt (1854–1919):
Schneidig March, Op. 98* | 3:12 | ⑨ Julius Fučík (1872–1916):
Vom Donauufer, Waltz, Op. 135 | 10:41 |
| ③ Philipp Fahrbach, Jr (1843–1894):
Verlobungs-Feierklänge, Waltz,
Op. 153 | 8:45 | ⑩ Béla Kéler (1820–1882):
Kimo Kaimo Galop, Op. 84 | 3:10 |
| ④ Richard Eilenberg (1848–1927):
Storch-Polka, Op. 195* | 3:47 | ⑪ Alphons Czibulka (1842–1894):
Weana Frücht'ln, Waltz, Op. 386 | 7:18 |
| ⑤ Jakob Pazeller (1869–1957):
Tropenzauber Waltz, Op. 125 | 10:18 | ⑫ Carl Millöcker (1842–1899):
Der Feldprediger:
Freicorps-Marsch | 3:19 |
| ⑥ Josef Franz Wagner (1856–1908):
Dynamit Polka Schnell, Op. 10* | 2:51 | ⑬ Richard Heuberger (1850–1914):
Ihr Excellenz: Overture | 9:03 |
| ⑦ Joseph Labitzky (1802–1881):
Albert Waltz, Op. 73* | 9:40 | *arr. John Georgiadis | |

WORLD PREMIERE RECORDINGS

Czech Chamber Philharmonic Orchestra Pardubice John Georgiadis



This recording was made possible thanks to generous sponsorship from The Johann Strauss Society of Great Britain
 Recorded: 8–13 February 2014 [1] [7] [13] and 17–22 June 2016 [2]–[6] [8]–[12] at the House of Music, Pardubice,
 Czech Republic • [1] [7] [13] previously released on 9.70228 • Producer: Jiří Štílec
 Engineers: Václav Roubal and Karel Soukeník • Booklet notes: John Diamond
 Publishers: John Georgiadis [1] [5]–[7]; Verlag von Carl Petersen, Gotha [3]; Nádor Kálmán, Budapest/Frigyes Pazeller
 Musikverleger, Baden-Baden [4]; Josef Blaha Wien Verlag [8]; Bote und Bock, Berlin [9]; Hawkes and Son,
 Denman, London [10] • Cover: *St Francis of Assisi Church, Vienna, Austria* by AndreyKrav (iStockphoto.com)