

classic **CHANDOS**

VIENNA PREMIERES

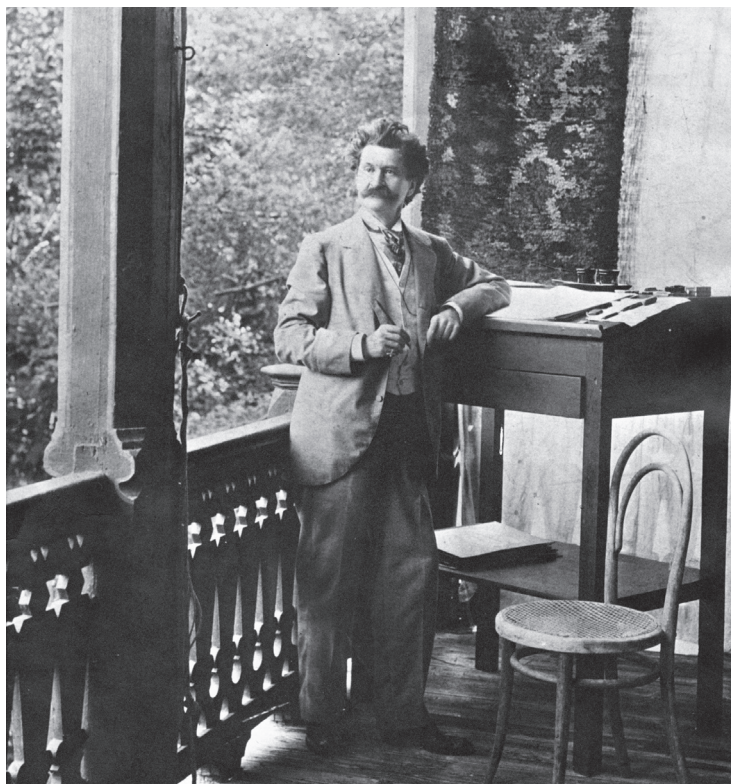
First ever recordings of works by the Strauss family and their Viennese contemporaries



Marilyn Hill Smith soprano

Johann Strauss Orchestra

Jack Rothstein



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Johann Strauss II at his house in Bad Ischl, Austria, 1894

Vienna Premieres

First ever recordings of works by the Strauss family and their Viennese contemporaries, performed complete, in the original instrumentation

COMPACT DISC ONE

Carl Millöcker (1842 – 1899)

- | | | |
|------------|---|-------------|
| [1] | Die sieben Schwaben-Marsch | 3:36 |
| | Arranged by Carl Wilhelm Drescher (1850 – 1925) | |

Johann Strauss II (1825 – 1899)

- | | | |
|------------|------------------------------|--------------|
| [2] | Concurrenzen, Op. 267 | 10:40 |
| | Walzer | |
| [3] | L'Inconnue, Op. 182 | 2:13 |
| | Polka française | |

Eduard Strauss (1835 – 1916)

- | | | |
|------------|--------------------------------|-------------|
| [4] | Knall und Fall, Op. 132 | 3:00 |
| | Polka (Schnell) | |

Josef Strauss (1827 – 1870)

5	Frohes Leben, Op. 272	9:57
	Walzer	

6	Vorwärts!, Op. 127	3:00
	Schnell-Polka	

Johann Strauss II

7	Neuer Csárdás (1896) für ‘Die Fledermaus’*	3:55
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Josef Strauss

8	Nachtschatten, Op. 229	3:48
	Polka-Mazurka	

Johann Strauss II

9	Hoch Österreich!, Op. 371	2:32
	Marsch	

10	Alexandrinen-Polka, Op. 198	3:38
	Polka française	

Eduard Strauss

- | | | |
|-------------|-------------------------------|-------------|
| [11] | Leuchtkäferln, Op. 161 | 9:47 |
| | Walzer | |

Josef Strauss

- | | | |
|-------------|----------------------------|-------------|
| [12] | Elfen-Polka, Op. 74 | 3:10 |
|-------------|----------------------------|-------------|

Carl Millöcker

- | | | |
|-------------|---|-------------|
| [13] | Jonathan-Marsch | 3:06 |
| | Arranged by Ludwig Schlögel (1844 – 1894) | |

Eduard Strauss

- | | | |
|-------------|----------------------------|-----------------|
| [14] | Hectograph, Op. 186 | 2:12 |
| | Schnell-Polka | |
| | | TT 64:42 |

COMPACT DISC TWO

Josef Strauss

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|----------|--------------------------|-------------|
| 1 | For Ever, Op. 193 | 2:44 |
| | Polka (Schnell) | |

Eduard Strauss

- | | | |
|----------|--|--------------|
| 2 | Blüthenkranz Johann Strauss'scher Walzer, Op. 292 | 12:44 |
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Johann Strauss II

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|----------|---|-------------|
| 3 | Pappacoda-Polka française, Op. 412 | 3:09 |
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	Quadrille nach Motiven der Operette 'Der lustige Krieg', Op. 402	5:04
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| 4 | Pantalon | 1:00 |
| 5 | Été | 0:38 |
| 6 | Poule | 1:05 |
| 7 | Trénis | 0:35 |
| 8 | Pastourelle | 0:43 |
| 9 | Finale | 0:58 |

Eduard Strauss

- | | | |
|-----------|---|-------------|
| 10 | Saat und Ernte, Op. 159
Polka (Schnell) | 2:23 |
| 11 | Weyprecht-Payer-Marsch, Op. 120 | 2:55 |

Johann Strauss II

- | | | |
|-----------|--|-------------|
| 12 | Klug Gretlein, Op. 462*
Gesangs-Walzer
Reconstructed by John Bell | 8:22 |
|-----------|--|-------------|

Johann Strauss III (1866 – 1939)

- | | | |
|-----------|--|-------------|
| 13 | Schlau-Schlau, Op. 6
Polka schnell | 2:24 |
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Eduard Strauss

- | | | |
|-----------|--|-------------|
| 14 | Mädchenlaune, Op. 99
Polka-Mazurka | 3:30 |
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Josef Strauss

- | | | |
|-----------|-------------------------------|-------------|
| 15 | Defilir-Marsch, Op. 53 | 2:54 |
|-----------|-------------------------------|-------------|

Eduard Strauss

- | | | |
|-----------|--------------------------------|-------------|
| 16 | Die Abonnenten, Op. 116 | 8:16 |
| | Walzer | |

Josef Strauss

- | | | |
|-----------|---------------------------|-----------------|
| 17 | Farewell!, Op. 211 | 1:47 |
| | Polka (Schnell) | |
| | | TT 56:19 |

COMPACT DISC THREE

Eduard Strauss

- | | | |
|----------|--|-------------|
| 1 | Österreichs Völker-Treue, Op. 211 | 2:52 |
| | Marsch | |
| | Orchestrated by Edward Peak | |

Carl Michael Ziehrer (1843 – 1922)

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|----------|--------------------------------|-------------|
| 2 | Casimir-Walzer, Op. 551 | 6:58 |
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Carl Millöcker

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| <div style="border: 1px solid black; width: 15px; height: 15px; display: flex; align-items: center; justify-content: center;">3</div> | Klopf' an!
Polka française from <i>Die sieben Schwaben</i>
Arranged by the composer | 3:31 |
|---|--|------|

Carl Michael Ziehrer

- | | | |
|---|---|------|
| <div style="border: 1px solid black; width: 15px; height: 15px; display: flex; align-items: center; justify-content: center;">4</div> | Die Lustigmacherin, Op. 4
Schnell-Polka | 2:46 |
|---|---|------|

Johann Strauss III

- | | | |
|---|---|------|
| <div style="border: 1px solid black; width: 15px; height: 15px; display: flex; align-items: center; justify-content: center;">5</div> | Unter den Linden, Op. 30
Walzer | 7:45 |
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Johann Strauss II

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|---|---|------|
| <div style="border: 1px solid black; width: 15px; height: 15px; display: flex; align-items: center; justify-content: center;">6</div> | Nur nicht mucken!, Op. 472
Polka française
Orchestrated by Edward Peak | 3:35 |
|---|---|------|

Josef Strauss

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|----------|---|-------------|
| 7 | Wallonen-Marsch, Op. 41 | 2:43 |
| 8 | Pauline, Op. 190b
Polka-Mazurka
Second version | 4:03 |

Philipp Fahrbach Jnr (1843 – 1894)

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|----------|--|-------------|
| 9 | Storchschnäbel, Op. 149
Galopp | 2:40 |
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Josef Strauss

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| 10 | Zeit-Bilder, Op. 51
Walzer | 7:47 |
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Johann Strauss I (1804 – 1849)

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| 11 | Freiheits-Marsch, Op. 226 | 2:40 |
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Eduard Strauss

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|-----------|--|-------------|
| 12 | Blauäuglein, Op. 254
Polka française | 3:03 |
| 13 | Schleier und Krone, Op. 200
Walzer | 8:15 |

Johann Strauss I

- | | | |
|-----------|---|-------------|
| 14 | Der Carneval in Paris, Op. 100
Galopp | 2:30 |
|-----------|---|-------------|
- TT 61:18**

Marilyn Hill Smith soprano*
Johann Strauss Orchestra
Jack Rothstein

Vienna Premieres

COMPACT DISC ONE

Acknowledgement

This recording would not have been possible without generous sponsorship by the Members of the Johann Strauss Society of Great Britain, Sir James Cayzer, Bt, Mr Jack Rothstein, and the National Westminster Bank. The Johann Strauss Society of Great Britain also acknowledges, with gratitude, the kind cooperation of Raymond Gubbay Ltd, London, and thanks the Johann Strauss Societies of France, Germany, Japan, Sweden, and Vienna for supporting this project.

Introduction

This recording is no commonplace selection of waltzes, polkas, and marches. Drawn from the Archives of the Johann Strauss Society of Great Britain, each item typifies the consistently high standard of invention achieved by the masters of nineteenth-century Viennese dance music. It will surely occasion wonder that such pearls have remained

neglected for so long, obscured by the popularity of a few 'evergreens'.

Carl Millöcker: Die sieben Schwaben-Marsch

With stageworks such as *Gräfin Dubarry*, *Der Bettelstudent*, and *Gasparone*, Carl Millöcker (1842 – 1899) was undoubtedly one of Vienna's foremost composers of operetta during the latter half of the nineteenth century. His folkopera *Die sieben Schwaben* was first performed at Vienna's famous Theater an der Wien on 29 October 1887. In accordance with contemporary practice, tunes from popular theatre pieces were often arranged as individual orchestral numbers, though not always by the original composer. In the case of the stylish *Die sieben Schwaben-Marsch* ('The Seven Swabians March'), this received its first performance in Vienna on 6 November 1887, played by the combined forces of three orchestras including that of Carl Wilhelm Drescher, who seems to have been responsible for this arrangement.

Johann Strauss II: Concurrenzen, Op. 267

For the Industrial Societies' ball, held in Vienna's Sophienbad-Saal on 29 January 1862, Johann Strauss II (1825 – 1899) wrote his irresistible waltz dedication, *Concurrenzen* (Rivalry). As the *Wiener Zeitung* (1 February 1862) reported:

When Strauss let his waltz *Concurrenzen* ring out... then the competitive squabbles between the railway companies were forgotten, and there reigned only one competition, the competition of the winged feet.

Johann Strauss II: L'Inconnue, Op. 182

Strauss made the first of his twelve visits to Russia in 1856. His five-month contract with the Tsarskoye-Selo Railway Company bound him to give daily concerts of light music and operatic selections in the Vauxhall Pavilion, Pavlovsk. Amongst his works composed for this season was the French polka *L'Inconnue* (The Unknown Woman), first heard on 14 August. The identity of the 'unknown' beauty immortalised in this piece remains a mystery – clearly it was not his beloved Olga Smirnitzky, the daughter of a Russian Court Official, whom Strauss would not meet until 1858.

Eduard Strauss: Knall und Fall, Op. 132

An exact date of first performance for *Knall und Fall* (Without Warning) cannot be traced, although advertisements for the piano edition appeared on 8 February 1876. As with *Hectograph*, *Knall und Fall* admirably displays the special genius of Eduard Strauss (1835 – 1916) for the quick-polka, and we can be certain that the composer himself conducted its first performance.

Josef Strauss: Frohes Leben, Op. 272

In the spring of 1869 the brothers Johann and Josef Strauss (1827 – 1870) travelled together to Pavlovsk, where they jointly conducted that year's season of concerts. On 6 September, at Johann Strauss's second benefit concert, Josef Strauss introduced his waltz *Frohes Leben* (Joyful Life). His was anything but a 'joyful life' at this time, however, as he was becoming increasingly depressed and anxious about the security of his future.

Josef Strauss: Vorwärts!, Op. 127

Josef Strauss replaced his elder brother, Johann, in Pavlovsk, in July 1862 when the latter returned to Vienna, ostensibly because of illness. During this enforced Russian season, Josef Strauss wrote a Serenade, a Fantasia, a Nocturne, an *Allegro fantastique*,

a March – and the rumbustious quick-polka that became formally known under the title *Vorwärts!* (Forward!). The piece was first performed in Pavlovsk on 26 September 1862 as *En avant!*, this earlier title reflecting the contemporary Russian vogue for the French language.

**Johann Strauss II: Neuer Csárdás (1896)
für ‘Die Fledermaus’**

The range of Rosalinde’s original csárdás in *Die Fledermaus* (1874) proved too demanding for the Graz-born mezzo-soprano Marie Renard, and for a performance of the operetta at the Vienna Opera House in 1896 Strauss composed for her this alternative csárdás. In the event, neither version was used. Never one to waste material, however, Strauss later incorporated a shortened version of the new csárdás, for orchestra alone, into his full-length ballet score *Aschenbrödel*, which remained unfinished.

Josef Strauss: Nachtschatten, Op. 229

Josef Strauss’s delightful *Nachtschatten* (Nightshade) was written for a concert in the Vienna Volksgarten on 5 July 1867. The illustrated title page of the first piano edition depicts the woody nightshade, the climbing herb sometimes called bittersweet. This polka-

mazurka will be familiar to some listeners through the arrangement of an excerpt in the 1924 ballet-pastiche *Le Beau Danube*.

**Johann Strauss II: Hoch Österreich!,
Op. 371**

The fourth of Johann Strauss’s operettas, *Cagliostro in Wien* received its premiere at the Theater an der Wien on 27 February 1875. Strauss arranged six individual orchestral numbers from its abundantly tuneful score, including the spirited march *Hoch Österreich!* (Hail Austria!). At the premiere the march was heard as a choral number, with a text by Richard Genée. The work was not performed in its purely orchestral version until 25 June 1875, when the composer conducted it at a concert in the Volksgarten.

**Johann Strauss II: Alexandrinen-Polka,
Op. 198**

The *Alexandrinen-Polka* was one of the compositions Johann Strauss wrote for his 1857 concert season in Pavlovsk, and was first heard there that June. The lady who inspired the work’s title remains unknown. The Vienna *Theaterzeitung* (22 August 1857) carried a report from Russia that ‘the *Alexandrinen-Polka*... has enjoyed an even greater popularity than the *Annen-Polka* in its time’.

Eduard Strauss: Leuchtkäferln, Op. 161

Eduard Strauss conducted the first performance of his waltz *Leuchtkäferln* (Glow-worms) on 7 October 1877, at one of his regular Sunday concerts in the Vienna Musikverein – venue of today's New Year's Day Concerts of the Vienna Philharmonic Orchestra. From its delicately glimmering introduction to its final *fortissimo* chords, this splendid waltz compares most favourably with many better-known waltzes by Eduard Strauss's two elder brothers, Johann Strauss II and Josef Strauss.

Josef Strauss: Elfen-Polka, Op. 74

Unger's Casino, in the Viennese suburb of Hernals, had been the venue in 1853 for the debut performance of Josef Strauss's first dance composition. It was here, too, on 25 July 1859, that Josef Strauss conducted the first performance of his charming *Elfen-Polka* (Elves Polka).

Carl Millöcker: Jonathan-Marsch

Millöcker's three-act operetta *Der arme Jonathan* (Poor Jonathan) was first staged at the Theater an der Wien on 4 January 1890. Based on melodies from the operetta, the *Jonathan-Marsch* was arranged from the piano score by Kapellmeister Ludwig

Schlögel for the orchestra of the Forty-ninth (Hess) Infantry Regiment, which first played it in Vienna on 26 January 1890.

Eduard Strauss: Hectograph, Op. 186

Like the titles of so many Strauss family compositions, *Hectograph* relates to a technical innovation of the day – in this case an early duplicating device, whereby copies were made from a gelatin block to which the original manuscript had been transferred. *Hectograph*, a quick-polka in Eduard Strauss's best style, was composed for the ball of the Technical Engineers, held in the Musikverein on 22 January 1880, and is dedicated to the ball's organising committee.

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The Johann Strauss Society of Great Britain

COMPACT DISC TWO

Tribute

I was delighted, but certainly not surprised, when this album's predecessor, *Vienna Premiere*, was selected as the Music Trades Association's 'Record of the Year' for 1983. Happily, I can testify to the same excellence of performance and novelty of

this new collection of ‘forgotten gems’ by my illustrious ancestors, and I congratulate The Johann Strauss Society of Great Britain on this fresh proof of their enterprise.

Dr Eduard Strauss

Vienna, February 1987

Dr Eduard Strauss (b. 1955) is the great-grandson of the Waltz King’s brother, Eduard.

Acknowledgement

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Josef Strauss: For Ever, Op. 193

Josef Strauss’s exuberant quick-polka *For Ever* was written for the Strauss brothers’ Benefit Ball, held in Vienna’s Sophienbad-Saal on 29 January 1866. As he did in the case of *Farewell!* (also featured on this recording),

Josef Strauss chose to adopt an English title for the work, perhaps inspired by his apparent plans for a concert visit to England in 1867, which, sadly, were never realised. Apart from their bearing English titles, both *For Ever* and *Farewell!* are very similar in character.

Eduard Strauss: Blütenkranz Johann Strauss’scher Walzer, Op. 292

No mere potpourri of the Waltz King’s finest creations, *Blütenkranz Johann Strauss’scher Walzer in chronologischer Reihenfolge von 1844 bis auf die Neuzeit*, to give the work its full title (‘Garland of Johann Strauss Waltzes’, for short), is an historical ‘document’, crafted by Strauss’s youngest brother, Eduard. In October 1894 all Vienna celebrated the fiftieth anniversary of the debut of Johann Strauss II as conductor and composer, and in his brother’s honour Eduard Strauss and the Strauss Orchestra presented a festival concert in the Musikverein building on 14 October. The programme included the *Blütenkranz Johann Strauss’scher Walzer*, a ‘Collection of the best-loved waltzes from 1844 to the present, in chronological (!) order, arranged by Eduard Strauss’. This fascinating work comprises melodies from the following waltzes:

Sinngedichte, Op. 1,
Jugend-Träume, Op. 12,

Einheits-Klänge, Op. 62,
Die Gemüthlichen, Op. 70,
Rhadamantus-Klänge, Op. 94,
Lava-Ströme, Op. 74,
Johannis-Käferln, Op. 82,
Wiener Bonbons, Op. 307,
Geschichten aus dem Wienerwald,
 Op. 325,
Freuet euch des Lebens, Op. 340,
Carnevalsbilder, Op. 357,
Neu-Wien, Op. 342,
Wein, Weib und Gesang!, Op. 333,
Wiener Blut, Op. 354,
Morgenblätter, Op. 279,
Künstler-Leben, Op. 316, and
Bei uns z'Haus, Op. 361,
 and music from the operettas:
Die Fledermaus (1874),
Cagliostro in Wien (1875),
Der Zigeunerbaron (1885),
Das Spitzentuch der Königin (1880),
Der lustige Krieg (1881), and
Eine Nacht in Venedig (1883).

The selection, as published, is framed by
 quotations from the waltz *An der schönen,
 blauen Donau*, Op. 314.

**Johann Strauss II: Pappacoda-Polka
 française, Op. 412**

Pappacoda, a macaroni cook, is a comical

figure in Strauss's operetta *Eine Nacht in
 Venedig* (A Night in Venice) of 1883. Based
 on tunes from the stage work, the chirpy
Pappacoda-Polka française was first played
 by Strauss at one of his concerts in Vienna,
 shortly after the Austrian premiere of the
 operetta on 9 October 1883.

**Johann Strauss II: Quadrille nach Motiven
 der Operette 'Der lustige Krieg', Op. 402**

The premiere of Strauss's operetta *Der lustige
 Krieg*, at Vienna's Theater an der Wien on
 25 November 1881, was followed very quickly
 by the publication of dance pieces based on
 melodies from this exceptionally successful
 and popular stage work. The *Quadrille* on
 themes from the operetta *Der lustige Krieg*
 (The Merry War) was itself performed for
 the first time on 14 February 1882 in the
 Sophienbad-Saal, on the occasion of the
 annual ball given by Concordia, the Vienna
 Authors' and Journalists' Association. The
 work comprises the six distinct 'figures' usual
 in Viennese quadrilles.

Eduard Strauss: Saat und Ernte, Op. 159

During the 1870s, agricultural exhibitions
 and fairs were commonplace in the main
 centres of Austria-Hungary. A number of
 International Grain and Seed Congresses

took place in Vienna, including one in 1877, which also featured a concert by the Strauss Orchestra in the Volksgarten on 20 August. For this occasion Eduard Strauss wrote a new quick-polka which he called, aptly, *Saat und Ernte* (Sow and Reap), dedicated to the 'Festival Committee of the 5th International Grain and Seed Market Assembly'.

Eduard Strauss: Weyprecht-Payer-Marsch, Op. 120

In 1873 and 1874 aristocratic circles in the Danube Monarchy, organised by Count Hans Wilczek, financed a North Pole Expedition led by the naval officer Karl Weyprecht and the geographer Julius Payer. Whilst the expedition failed to reach the North Pole, it did discover a group of islands east of Spitzbergen, which it called Franz-Joseph-Land (today, Zemlya Frantsa Iosifa), after the Austro-Hungarian Emperor. Upon returning to Vienna, the members of the expedition were received with rejoicing and decorated as heroes. At one of the accompanying celebrations, at Schwender's 'New World' entertainment establishment on 27 September 1874, Eduard Strauss gave the first performance of his new march, dedicated to the two leaders of the expedition.

Johann Strauss II: Klug Gretelein, Op. 462

On 18 April 1895 Vienna's influential Society of the Friends of Music belatedly celebrated the twenty-fifth anniversary of the opening of its new premises in the splendid Musikverein building (since 1939 the venue of the annual New Year's Day Concert of the Vienna Philharmonic Orchestra). In the course of the mixed programme the Waltz King conducted the Strauss Orchestra in the premiere of his new vocal concert waltz, entitled *Klug Gretelein* (Clever Little Gretel), dedicated to the Society. The text, by Dr A.M. Willner, is a dialogue between Gretel and her mother, concerning the young girl's adventure in the woods – which gains the girl a husband! This haunting work, performed by the concert singer Olga von Türk-Rohn, received the highest praise, but later fell into virtual oblivion. In the absence of Strauss's original orchestration (never published), the specialist arranger John Bell has made a reconstruction of the work, especially for Marilyn Hill Smith, in the style of Strauss's orchestral writing in the late 1890s and based on the published piano-vocal edition of the waltz.

Johann Strauss III: Schlau-Schlau, Op. 6

Great excitement greeted the news, in 1898, that Johann Strauss III (1866 – 1939), a

civil-servant and the son of the Court Ball Music Director Eduard Strauss, was to make his debut as an operetta composer. The work, *Katze und Maus* (Cat and Mouse), was a treatment of Scribe's comedy *Der Damenkrieg* (The Ladies' War), and opened at Vienna's Theater an der Wien on 23 December 1898. The individual dance pieces based on its melodies proved especially popular with military bands during the 1899 Vienna Carnival – none more so than the exhilarating quick-polka *Schlau-Schlau* (Crafty, Crafty), which in part derives from the Act II duet 'In everything, you've got to be crafty!'.

Eduard Strauss: Mädchenlaune, Op. 99
Mädchenlaune (Maiden's Fancy) was composed in the summer of 1873, when Viennese life was dominated by the World Exhibition on the Vienna Prater. Since Johann Strauss II had chosen to invite a German body of musicians to be the official 'World Exhibition Orchestra', he not only angered his brother Eduard but also relegated the Strauss Orchestra to the fringe of events and public interest. Thus, comparatively unnoticed, Eduard's charming polka-mazurka was first played in July 1873, probably in the Vienna Volksgarten.

Josef Strauss: Defilir-Marsch, Op. 53
In common with Franz Schubert, Josef Strauss had a dislike of military service. However, the unique and totally unwarlike character of Austrian Army marches inspired him to write some excellent compositions in this genre. One of these is the *Defilir-Marsch* (March Past, written for the Infantry), which he played for the first time at Unger's Casino, in the Viennese suburb of Hernals, on 6 June 1858.

Eduard Strauss: Die Abonnenten, Op. 116
In autumn 1870 Eduard Strauss took over sole leadership of the Strauss Orchestra after his brother Johann, the Waltz King, chose to devote himself to the composition of operettas. Eduard Strauss was thus responsible for conducting at the ball festivities of the nobility, university faculties, and various professional and industrial associations, and also for composing their traditional dedication pieces. His lovely waltz *Die Abonnenten* (The Subscribers), referring to the subscribers of periodicals, was written for the ball of Concordia, the Vienna Authors' and Journalists' Association, held on 10 February 1874 in the Sophienbad-Saal. The waltz is dedicated to the Concordia Ball Committee.

Josef Strauss: Farewell!, Op. 211

The year 1866 brought an end to the Danube Monarchy's dominance in central Europe; the Monarchy's northern army was convincingly defeated at Königgrätz by Prussian troops, and depression spread throughout the Habsburg empire. At the final concert of 1866, held on New Year's Eve in the Dianabad-Saal, Vienna, Josef Strauss presented his latest quick-polka, with the title *Farewell!* As Franz Mailer comments in *Genius against His Will*, his biography of the composer:

With this polka, Josef Strauss despatched the closing year with a parting kick!

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The Johann Strauss Society of Great Britain

Peter Kemp, author of *The Strauss Family: Portrait of a Musical Dynasty*, is indebted to Professor Franz Mailer for his assistance in the preparation of these notes.

COMPACT DISC THREE

Dedication

This recording is dedicated to the memory of Phil Povey (1926 – 1991), Vice-Chairman of The Johann Strauss Society of Great Britain.

Acknowledgement

This release would not have been possible without generous sponsorship by members of The Johann Strauss Society of Great Britain.

Eduard Strauss: Österreichs Völker-Treue, Op. 211

'Habsburg Day' – 27 December 1882 – was marked by celebrations throughout Austria. For his part, Eduard Strauss anticipated the festivities at his concert in the Vienna Musikverein on 17 December when, with the 100-strong combined forces of the Strauss Orchestra and the Baron von Handel Regimental Band, he gave the first performance of his infectious and rousing march *Österreichs Völker-Treue* (The Loyalty of Austria's People), commemorating 'the 600 Years' Union of Austrian Crown Lands under the Sceptre of the House of Habsburg'. In the absence of the composer's original, Edward Peak has prepared the present orchestration.

Carl Michael Ziehrer: Casimir-Walzer, Op. 551

The Viennese-born Carl Michael Ziehrer (1843 – 1922) perhaps came closer than any other light music composer to challenging the superiority of the Strausses. His conducting

career embraced military and civilian orchestras, whilst as a composer he wrote more than 600 dances and marches and more than two dozen operettas. His compositions bear his unmistakable ‘fingerprint’, witness the rollicking *Casimir-Walzer* (Casimir Waltz), based on melodies from his operetta *Fürst Casimir* (Prince Casimir), which opened at Vienna’s Carl-Theater on 13 September 1913. The orchestral waltz itself was probably first performed shortly afterwards, and its Introduction, quoting ‘Yankee Doodle’, reflects the New York setting of Acts II and III of the operetta.

Carl Millöcker: Klopf’ an!

Together with Johann Strauss II and Franz von Suppé, Carl Millöcker belonged to the triumvirate of leading operetta exponents in nineteenth-century Vienna. A prolific composer for the theatre, he is today chiefly remembered for *Der Bettelstudent* (1882).

The tuneful score of his folk opera *Die sieben Schwaben* (The Seven Swabians), mounted at the Theater an der Wien on 29 October 1887, provided Millöcker with sufficient material from which to arrange five separate orchestral numbers, including the French polka *Klopf’ an!* (Knock on the door!). The work was published on 16 November 1887.

Carl Michael Ziehrer: Die Lustigmacherin, Op. 4

After a financial disagreement in 1863, the publisher Carl Haslinger parted company with the Strauss brothers and instead promoted the twenty-year-old Ziehrer as ‘Pretender’ to the Waltz King’s throne. The manuscript score of Ziehrer’s first quick-polka, *Die Lustigmacherin* (The Dancing Temptress), reveals that this relentless piece was originally called *Freudensprünge* (Jumps of Joy), but it was under its published title that the work was first played, no later than the 1864 New Year celebrations. The title (literally, ‘The Pleasure-making Woman’) refers to one of those immodestly attired young ladies who would unexpectedly materialise at ball festivities and, after performing a few whirling dances for a token sum, would disappear into the night.

Johann Strauss III: Unter den Linden, Op. 30

Johann Strauss III, the eldest of Eduard Strauss’s two sons, wrote to a friend on 23 March 1900:

Now I intend to write a waltz for Berlin and call it *Unter den Linden*, since curiously enough this title has not yet been used.

He undertook a five-month tour of Germany and The Netherlands in 1900, making his debut in Berlin on 26 May. It seems to have been at his 'Waltz Evening' at the Neues Königliches Operntheater (Kroll's), on 2 June, that he and his 'Viennese Orchestra' gave the premiere of the waltz *Unter den Linden* (Under the Linden Trees), extolling the beauty of Berlin's tree-lined main avenue. Viennese audiences first heard the work, with its haunting fourth waltz section, at his 'Grand Concert' in the Goldenes Kreuz Hotel on 11 November 1900.

Johann Strauss II: Nur nicht mucken!, Op. 472

The Waltz King was seventy-one years old when, under threat of legal action, he was forced to complete his fifteenth and final operetta, *Die Göttin der Vernunft* (The Goddess of Reason) in 1897. The cumbersome libretto, set during the bloody French Revolution, afforded the operetta little success. Keen to salvage the fruits of his still abundant musical invention, however, Strauss adopted his usual practice of swiftly arranging separate orchestral numbers from themes in the operetta, such as the catchy French polka *Nur nicht mucken!* (Just Don't Moan!). Strauss's original score, which was never

published, has been lost, and this recording features an orchestration by Edward Peak.

Josef Strauss: Wallonen-Marsch, Op. 41

Josef Strauss, the younger brother of the Waltz King, conducted the Strauss Orchestra in the first performance of his *Wallonen-Marsch* (Walloons March) at a crowded garden festival, with fireworks, held in the Vienna Volksgarten on 21 July 1857. The event celebrated the forthcoming wedding (on 27 July 1857) of the Austrian Archduke Ferdinand Maximilian (1832 – 1867) – the later ill-fated Emperor of Mexico – and Princess Charlotte of Belgium (1840 – 1927), and the work's title recalled the name given to the French-speaking population of Belgium. This interesting march 'gave pleasure with its melodic rhythms and had to be repeated by popular demand', wrote the *Wiener allgemeine Theaterzeitung* on 23 July 1857.

Josef Strauss: Pauline, Op. 190b

The 1866 Industrial Societies' Ball, organised for 28 January in the magnificent Redoutensaal of the Vienna Hofburg, was held under the honorary patronage of Princess Pauline Metternich-Winneburg (1836 – 1921), the highly respected wife of the

Austrian Ambassador in Paris. Josef Strauss had already composed the official dedication waltz, *Deutsche Grüße*, when his brother Johann Strauss II contributed a waltz, *Wiener Bonbons*, also dedicated to the Princess. Josef Strauss responded straightway by writing a second dedication, the polka-mazurka *Pauline*, which he performed on the same evening. Although the work was published at once, Josef Strauss seems to have been dissatisfied with it, for he wrote a second version immediately after the ball, and its orchestral edition was issued that summer. It is this version which is recorded here.

Philipp Fahrbach Jnr: Storchschnäbel, Op. 149

The fact that anything and everything could spark the fertile imagination of the composers of Viennese dance music is well demonstrated by the delightful galop *Storchschnäbel* (Storks' Bills) by Philipp Fahrbach Jnr (1843 – 1894), in which a pair of drumsticks imitates the rapid 'bill-clattering' courtship ritual of the stork. As conductors and composers, Philipp Fahrbach Father and Son were the most celebrated members of a Viennese family of musicians, which prospered in the shadow of the Strausses, the younger Philipp achieving far wider acclaim internationally

than in his native Vienna. For instance, in 1880, 1882, and 1883 he conducted balls at the Paris Opéra, and it was for one of these, during the 1880 season, that he wrote his *La Cigogne Galop*, published in Germany as *Storchschnäbel*.

Josef Strauss: Zeit-Bilder, Op. 51

A huge winged hour-glass dominates the title page illustration for the first piano edition of the masterly waltz *Zeit-Bilder* (Time Pictures) by Josef Strauss. This richly melodic work was first played in early February 1858 and was one of six new works he wrote for that year's Vienna Carnival. Preserved in the Coda section of this musical 'time capsule' is a quotation from the popular Meyerbeer / Scribe opera *Robert le Diable* (1831): 'L'or est une chimère.'

Johann Strauss I: Freiheits-Marsch, Op. 226

Conceived shortly before his *Radetzky-Marsch*, Op. 228, the jaunty *Freiheits-Marsch* (Freedom March) by Johann Strauss I (1804 – 1849) was also a product of the 1848 Vienna Revolution. Though a supporter of the Monarchy, he was dubbed by one journalist, writing in *Der Wanderer* on 7 September 1848, 'a musical chameleon' for composing

marches honouring both the established order and pro-revolutionary groups such as the students. The premiere of the *Freiheits-Marsch* escaped press notice, but must have taken place in May or June 1848. The present recording utilises the composer's manuscript score, preserved in the Wiener Stadt- und Landesbibliothek.

Eduard Strauss: Blauäuglein, Op. 254

Posterity has unjustly neglected Eduard Strauss, for many of his compositions, particularly those from the 1870s and 1880s, are the equal of those by his more famous older brothers. Amongst them is the captivating French polka *Blauäuglein* (Little Blue Eyes), which was given its premiere by the Strauss Orchestra under the composer's direction in the Vienna Musikverein on 27 February 1887 at the annual 'Revue' of new dances written for that year's Vienna Carnival.

Eduard Strauss: Schleier und Krone, Op. 200

As he was honorary 'Director of Music for the Imperial-Royal Court Balls', it was entirely natural that Eduard Strauss was on hand with his orchestra to provide the musical entertainment during a gala dinner held in the Imperial Hofburg,

Vienna on the evening of 9 May 1881. On this occasion he performed for the first time his magnificent waltz *Schleier und Krone* (Veil and Crown), dedicated to Crown Prince Rudolph (1858 – 1889), the Austrian Emperor's son who, the following day, married Princess Stephanie of Belgium (1864 – 1945).

Johann Strauss I: Der Carneval in Paris, Op. 100

In October 1837 the elder Johann Strauss and his orchestra began an arduous concert tour through Europe, which was to keep them away from Vienna for almost fifteen months. They scored a triumph in and around Paris, their concerts attracting such prominent musicians as Auber, Berlioz, Meyerbeer, and Paganini. On 27 January 1838, at a masked ball in St Honoré, Johann Strauss I introduced his spectacular and demanding *Pariser-Carneval-Galope* [sic], 'in homage to the beautiful Parisiennes'. The present recording of *Der Carneval in Paris* (The Carnival in Paris), as the work was published, utilises the composer's manuscript score, preserved in the Bibliothèque nationale, Paris.

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The Johann Strauss Society of Great Britain

Marilyn Hill Smith spent much of her early career as a principal soprano with English National Opera, singing roles as diverse as Susanna (*The Marriage of Figaro*), Woodbird (*The Ring of the Nibelung*), Chief of Police (*Le Grand Macabre*), and Adele (*Die Fledermaus*). She made guest appearances with The Royal Opera, Covent Garden, Welsh National Opera, and Scottish Opera, as well as with the Canadian and Singapore Opera companies. Her repertoire has also included early French opera in continental Europe, recitals worldwide, and Gilbert and Sullivan operas with the New D'Oyly Carte Opera Company, G & S for All, New Sadler's Wells Opera, BBC Proms, and, most recently, Much Loved Productions. Her concerts of Viennese music earned her the accolade 'Britain's Queen of Operetta' and her performances and recordings of the music of Ivor Novello have been equally highly acclaimed. She made 104 broadcasts as a BBC 'Friday Night Is Music Night' Star Singer, and has sung frequently on P&O Music at Sea cruises. She has also appeared in Music Hall at Leeds City Varieties, and took part in the celebration of Stephen Sondheim's seventy-fifth birthday at London's Theatre Royal, Drury Lane, again drawing special critical acclaim. Marilyn Hill Smith has just

completed a highly successful eighteen-month tour as Mother Abbess in the Andrew Lloyd Webber / David Ian production of *The Sound of Music*.

Born in Warsaw, Poland, in 1925, **Jack Rothstein** emigrated with his family at the age of two and between 1931 and 1943 lived in Egypt and Israel where he received his education and his first violin lessons. During the Second World War he was invited to join the British army as a musician, entertaining the troops all over the Middle and Far East. He arrived in Britain for the first time in 1946, where he made London his home. In the early 1950s he recommenced his serious studies of music at the Guildhall School of Music and subsequently in the Master-Classes of Henryk Szeryng and Leonid Kogan, among others. In 1954 he was a prize-winner in the Carl Flesch Competition, and soon became a respected member of the profession as co-leader of the Boyd Neel Orchestra and Sir Yehudi Menuhin's Bath Festival Orchestra, and as leader and director of the Northern Sinfonia and also of the Academy of St Martin-in-the-Fields. He appeared as a soloist on many occasions with the main London orchestras, performing most of the well-known violin concertos at the Royal

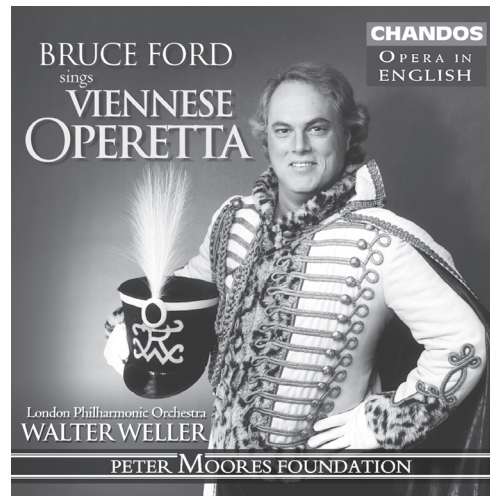
Festival Hall and Barbican Hall. He made numerous appearances abroad, notably at the Lincoln Center in New York and in several important South American cities. He coached aspiring violinists and ensembles in the UK, Spain, Switzerland, and Canada. From 1968 Jack Rothstein made a speciality of presenting Viennese concerts directed from the violin. He became Musical Director of the Johann Strauss Orchestra in 1976, and travelled widely

round the British Isles and abroad, directing literally hundreds of performances in the Orchestra's concert series Johann Strauss Gala and The Magic of Vienna. He also formed his own ensemble, the Viennese Orchestra of London, with which he appeared at the Aldeburgh Summer Proms. He was heard on BBC radio and television over many years, and made several recordings of Viennese music for Chandos. Jack Rothstein died in 2001.



Marilyn Hill Smith

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Terrence Donovan

Jack Rothstein

*First ever recordings of works by the Strauss family and their Viennese contemporaries,
performed complete, in the original instrumentation*

Music by Johann Strauss I • Johann Strauss II • Josef Strauss • Eduard Strauss
Carl Millöcker • Carl Michael Ziehrer • Philipp Fahrbach Jnr • Johann Strauss III

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Johann Strauss Orchestra
Jack Rothstein