

The Strauss Family in London

London Symphony Orchestra
John Georgiadis

collect

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2	Frederika Polka, Op. 239 (Johann Strauss I)	2:55
3	March of the Royal Horse Guards (Johann Strauss I, orch. J. Georgiadis)	2:31
4	Alice Polka, Op. 238 (Johann Strauss I)	2:53
5	Almack's Quadrille, Op. 243 (Johann Strauss I)	5:08
6	Krönungs-Walzer, Op. 40 (Johann Strauss III)	6:30
7	Exeter-Polka, Op. 249 (Johann Strauss I)	2:08
8	Erinnerung an Covent-Garden, Op. 329 (Johann Strauss II)	7:28

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Great Britain has long enjoyed a close association with the Viennese Strauss family, ever since Johann Strauss (father) and his orchestra first visited our shores in 1838. The impetus for that visit was the coronation of Queen Victoria, and over the years ahead, British royalty, nobility and aristocracy figured among the Strauss family's most ardent admirers, frequently attending their concerts in London and elsewhere, as well as securing their services for private functions. Between them, four of the family's composers – Johann I (1804–49), Johann II (1825–99), Eduard (1835–1916) and Johann III (1866–1939) – made a total of ten working visits to Britain, and for their audiences here they wrote, or adapted, a number of compositions, the majority of which appear on this recording. Except where otherwise noted, all works are played from original orchestral material published shortly after the dates of first performance.

This recording marked the realisation of a twelve-year project for the London Symphony Orchestra and the Johann Strauss Society of Great Britain. It was in 1977 – at the Society's suggestion – that John Georgiadis conducted one of these 'British' Strauss compositions at

the first London Symphony Orchestra New Year's Concert, and such was the enthusiastic reception afforded the piece, Johann Strauss I's *Homage to Queen Victoria* waltz, that further works were included in subsequent New Year's Concerts. It is therefore with the greatest pride that the Johann Strauss Society of Great Britain is able to sponsor this unique collection of Strauss family compositions, performed by the London Symphony Orchestra under John Georgiadis.

Huldigung der Königin Victoria von Grossbritannien, Op. 103 (Homage to Queen Victoria of Great Britain) – Johann Strauss I

On 12 April 1838, Johann Strauss (father) and his orchestra of some twenty-six players arrived in London for an extensive concert tour of Great Britain which was to last for nearly seven months. They at once became the 'talk of the town' and were engaged to perform on 10 May at the first State Ball of Victoria's reign, coincidentally the first grand entertainment given at the newly renovated Buckingham Palace. For the occasion, Strauss wrote his waltz novelty *Hommage à la Reine d'Angleterre* (orig. Op. 102), which he

dedicated to 'Her most gracious Majesty'. The work quotes 'Rule Britannia' in its Introduction, and concludes with an arrangement – in three-quarter time – of 'God save the Queen'. *The Times* reported that this 'new set of waltzes... were much admired by Her Majesty', and the composer thereafter featured this musical tribute on his British tour and at subsequent engagements at the Palace. Strauss's regular Viennese publisher issued the waltz under its more familiar German title later that year.

Frederika Polka, Op. 239 – Johann Strauss I
Johann Strauss (father), accompanied by an orchestra of thirty-two players, made the second of his two visits to Great Britain in April 1849. On this occasion they remained for eleven weeks, appearing in and around London as well as further afield in Berkshire, Oxfordshire, Sussex and Gloucestershire.

It was at Strauss's (father) 'Last Concert but One' at the Hanover Square Rooms, London, on 12 June that the composer introduced his charming *Frederika Polka*, which was announced as having been 'expressly composed for the occasion'. The piece bears no dedication, but there are reasons to believe that it may have been named after the infant Princess Friederike of Hanover (1848–1926), a first cousin once removed of Queen Victoria.

March of the Royal Horse Guards – Johann Strauss I, orch. John Georgiadis
Strauss's (father) *March of the Royal Horse Guards* was first heard during the composer's 'Farewell matinée musicale' which he gave at the Riding School of the Knightsbridge Barracks on 6 July 1849, immediately prior to his return to Vienna. The piano edition of the march bears a dedication to the Honorable George Cecil Weld Forester (1807–86), Lieutenant-Colonel of the Royal Regiment of Horse Guards. Strauss died in Vienna on 25 September 1849, and the work was posthumously published in Vienna as the *Wiener Stadt-Garde Marsch*, Op. 246 (Vienna City Guard March), but with the positions of the main section and Trio reversed.

Alice Polka, Op. 238 – Johann Strauss I
A special present awaited Queen Victoria's six-year-old daughter, Alice Maud Mary (1843–78), at a State Ball in Buckingham Palace on 30 April 1849. For it was here, before 1600 guests, that Strauss (father) presented the first performance of his *Alice Polka*, composed in honour of the little princess. In its review of the new work, *The Benwick & Kelso Warder* observed that, royal connections aside, the *Alice Polka* 'will be a firm favourite for its own sake. The time is admirably marked, and the melody piquant and graceful'.

Almack's Quadrille, Op. 243 –

Johann Strauss I

Among the highlights of nineteenth-century London's social calendar were the famous Almack's Subscription Balls held at Willis's Rooms in King Street, St James's, on the site of which Almack House presently stands. Within days of their arrival in London in April 1849, Strauss (father) and his orchestra were engaged to perform at the second of these subscription balls, held on 10 May. Although the press announced that Strauss had composed a new waltz for the occasion, this cannot be substantiated and it is likely that he instead took the opportunity to introduce his *Almack's Quadrille* to the 500 assembled guests. However, not until 15 June, at a Morning Concert at the Hanover Square Rooms, is a performance specifically mentioned by the press.

In accordance with British custom, the *Almack's Quadrille* comprises only five sections, omitting the *Trénis* figure (No. 4) favoured by the Viennese public. The edition published in London is dedicated to Sarah Sophia, Countess of Jersey (1785–1867), one of the Ladies' patronesses of Almack's.

Krönungs-Walzer, Op. 40 (Coronation Waltz)

– Johann Strauss III

Johann Strauss III, the elder of Eduard Strauss's two sons, made his first visit to

Britain in 1902 when, together with his orchestra of around thirty-five players, he was engaged to play in London at festivities celebrating the coronation of King Edward VII, planned for 26 June. Johann had brought with him a splendid coronation gift, a waltz dedicated to the King and Queen Alexandra, appropriately entitled *Krönungs-Walzer* (Coronation Waltz), which he played for the first time on 21 June at a matinée concert at London's Empire Theatre. In the event, the King's illness postponed the coronation, and Strauss's previously scheduled commitments elsewhere made him unavailable for the reappointed Coronation Day, 9 August 1902. In 1903 Edward VII appointed Strauss to the Royal Victorian Order in recognition of his services to music.

Exeter-Polka, Op. 249 – Johann Strauss I

Among the compositions with which Johann (father) wooed his English audiences was the *Exeter-Polka*, which took its name from London's popular Exeter Hall in the Strand, on the site of the present Strand Palace Hotel. Strauss introduced his polka on 14 May 1849 at the first two 'Grand Concerts of Instrumental and Vocal Music' held in the Exeter Hall. The version recorded here utilises an autograph score in the collection of the Wiener Stadt- und Landesbibliothek, Vienna.

Erinnerung an Covent-Garden, Op. 329

(Memory of Covent Garden) – Johann Strauss II

The 'Waltz King' Johann Strauss II made his only visit to Great Britain in 1867, when he conducted the dance music at all sixty-three Promenade Concerts at the Royal Italian Opera House, Covent Garden, between 15 August and 26 October. During the season he conducted the augmented orchestra of the Royal Italian Opera in a number of new works composed especially for his London audiences. Among these was a 'new festival valse comique on popular melodies', first heard on 27 September and later published in Vienna as *Erinnerung an Covent-Garden*. The 'popular melodies', all contemporary music-hall songs, comprise: 'Champagne Charlie', 'The Flying Trapeze', 'The Mousetrap Man', 'Beautiful Nell', 'Sweet Isabella' and 'Home, Sweet Home'.

Old England for ever Polka, Op. 239 –

Eduard Strauss, orch. John Georgiadis

Eduard, the youngest of Strauss's (father) three sons, made the first of his three London concert visits in 1885. He and his orchestra commenced their London season with daily concerts in the grounds of the International Inventions Exhibition at South Kensington, shortly afterwards transferring to the Royal Albert Hall. Alongside Strauss family works

they entertained their English audiences with music by composers as varied as Handel, Ponchielli, Wagner, Mozart, Schumann and Chopin.

Reporting on Eduard's 3 June opening concert, *The Daily News* noted 'A polka, composed for the occasion by the conductor, and called by him, in consequence, *Old England for ever*, was twice encored'. *The Times*, however, felt compelled to add that the piece 'contains very little of England old or new, and very much of Vienna'.

Greeting Valse, on English Airs – Eduard Strauss

For a State Ball at Buckingham Palace on 26 June 1885, at which the forty-five piece Strauss Orchestra was engaged to provide the dance music, Eduard composed his *Greeting Valse, on English Airs*. The waltz, which includes melodies from the songs 'O, Rippling Tide' by Mrs Lynedoch Moncrieff and 'Old Dreams' by Alfred Cellier, was dedicated to His Royal Highness the Prince of Wales, K.G., later King Edward VII (1841–1910).

Potpourri-Quadrille – Johann Strauss II, orch. Edward Peak

In the apparent absence of a surviving score, it used to be assumed that the *Potpourri-Quadrille* was identical to Johann's *Festival-Quadrille* Op. 341. The Johann Strauss Society

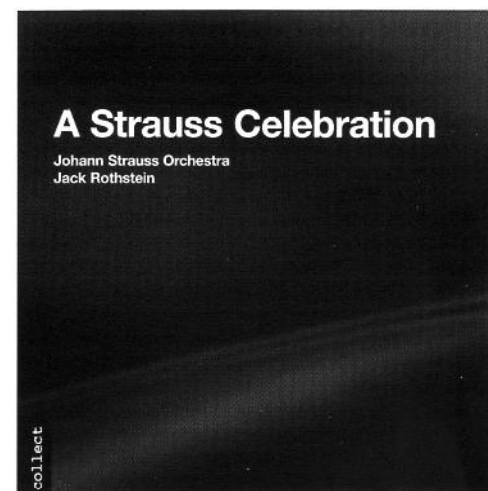
of Great Britain, however, traced an English piano edition of the *Potpourri-Quadrille*, and a study of it disproves its identification as the other work. As its name implies, the *Potpourri-Quadrille* is a musical pastiche, assembled by Strauss into the five figures usual in British quadrilles of the period. The composition features French and German airs from Johann's previously published *Chansonetten-Quadrille* (Op. 259) and *Lieder-Quadrille* (Op. 275),

together with three popular Scottish melodies: 'Ye banks and braes o' Bonny Doon', 'There's nae luck about the house' and 'Wi' a hundred pipers an' a' an' a'. Strauss conducted the first performance of his *Potpourri-Quadrille* at the Royal Italian Opera House, Covent Garden, on 14 September 1867.

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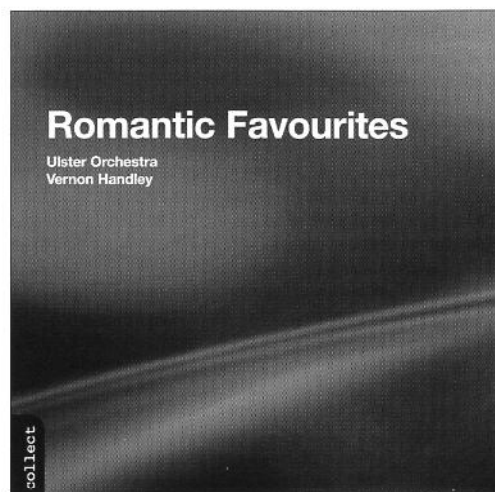
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The Johann Strauss Society of Great Britain is indebted to Sir James Cayzer, Bart., whose generous sponsorship has made this recording possible.

If you have enjoyed this recording and are interested in learning more of the Strauss family and their music, please write for free details of the Society to: *The Honorary Secretary, The Johann Strauss Society of Great Britain, Flat 12, Bishams Court, Caterham, Surrey CR3 6SE.*

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