

Carl
TEIKE

(1864–1922)

Marches • 3

Neue Kameraden • Internationaler Marsch • Sorgenbrecher

The Royal Swedish Navy Band • Alexander Hanson



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When you deal with Carl Teike's music in detail, particularly when you want to identify certain aspects that would enhance the understanding of a specific march, or Teike's musical legacy, there has always been one major obstacle: there is virtually no available information that goes back to reliable sources. The reasons for that may most likely be attributed to Carl Teike's personality: he is said to have been a very modest man, and he held a low social status throughout his lifetime. This definitely holds true for his military period in Ulm, his time with the Royal Police Force in Potsdam, and of course also for the years spent in Landsberg an der Warthe (now Gorzów Wielkopolski). It should therefore not actually be that surprising that he left behind basically no documentation at all of his musical output. It is only now that the judgment on Teike is beginning to change, as the focus on his music becomes more important than looking at his other activities.

Teike's overall situation appears to have been transformed after he met the publisher Hermann Silwedel. American millionaire Robert Hoe, who devised and published the renowned series of LPs *The Heritage of the March*, came up with an apt nickname for Silwedel, referring to him as a 'poor man's Blankie [Blankenburg]', since his activities as a publisher concentrated more or less on smaller bands. Best known were his *Landsberger Marsch- und Konzertalben* ('Landsberg March and Concert Albums') together with numerous marches and other related pieces. Silwedel must have been a great help to Teike, getting things in order for him and also seeing to it that he obtained the royalties for his marches.

Carl Albert Hermann Teike was born on 5 February 1864 in Altdamm. After his parents moved to the vicinity of Stettin (now Szczecin in Poland), he came into contact with military music at an early age. He began his musical training with municipal music director Böttcher in Wollin and during this time played in the spa band in Bad Misdroy led by Böttcher. After completing his training, Teike volunteered for service with the Band of the King Charles Grenadier Regiment (5th Württemberg) No. 123 in Ulm in 1883, where the talented musician found the conditions ideal to achieve his long-term goal of studying at the University of Music in Berlin-Charlottenburg. Above all, it was his superior, staff oboist Julius Schreck, who supported him in his endeavours to the best of his ability. Unfortunately, his time in Ulm came to an unfortunate end, as Schreck's successor, military band conductor Paul Oelte, was very small-minded towards the talented musician, and allowed petty harassment to take the place of encouragement. Teike therefore retired from the military at the end of 1889. It is reported that towards the end of his service in Ulm, he presented to his superior a march that had as yet no title. The latter decided that he should 'put the piece in the oven', a classic error of judgment, as Carl Teike called this march *Alte Kameraden* ('Old Comrades') in view of his imminent retirement. No further explanation is needed as to how this composition in particular was and still is received all over the world, as *Alte Kameraden* is without doubt famous internationally.

Short-term positions in Ravensburg and Ulm were obviously not the right choice for the 'Prussian' Teike, so that after a successful application, he began his service with the Kgl. Schutzmannschaft ('Royal Police Force') in Potsdam in 1895. The resident city of the Hohenzollerns, where Teike was no longer officially musically active, obviously inspired him to write a series of rousing marches. The 'musical Schutzmann' ('police officer') had even become well known abroad, and it certainly helped his reputation that he and his music were featured prominently in the popular period illustrated magazine, *Die Gartenlaube*, in 1903.

Unfortunately, Teike contracted severe pneumonia during his service, which forced him to end his tour of duty in Potsdam. On 1 February 1909, he moved with his family to the wealthy provincial town of Landsberg an der Warthe (Gorzów Wielkopolski), where he found an understanding superior in Count Clairon d'Haussonville, who paved the way for the modest man to continue composing, as Teike's creative energy was far from extinguished. Events of the time proved to be a source of inspiration for the composer.

The illness that Teike had contracted in Potsdam was obviously more serious than he wanted to admit. In the spring of 1922, his condition deteriorated noticeably; in May, death – too soon, for the many who knew and admired him – relieved him of his suffering.

Teike's marches have significantly enriched the German concert march genre in particular. They are characterised by a clear structure, inventiveness, musical charisma and a wide range of tone colours used throughout the band. Composers such as Hermann Ludwig Blankenburg (1876–1956), Julius Lehnhardt (1846–1913), Franz von Blon (1861–1945) and Max Oscheit (1880–1923) also worked in a comparable way. Carl Teike did not leave us purely street marches. Incidentally, it is due to the German performance practice of strictly separating concert, street and unambiguous military marches that *Alte Kameraden* was the only one of Teike's marches to be included in the directory of *German Army Marches* as late as 1939. This technical manual of the army contained parade marches for the forces only.

It should, however, be evident not only to experts that it was mostly compositions of 'civilian' origin that established the reputation and position of the German march worldwide, and not those that were meant for exclusive military use. Carl Teike's marches still bear witness to these qualities today in their musical charisma and diversity – and they are never aggressive in any way.

Another aspect should be mentioned here too: it is a fact that Teike's marches did not really meet the musical stipulation governing the marches featured in the *Armeemarschsammlung* ('Collection of Army Marches') (which later became the *Collection of Marches for the Land Forces*). This new category of military marches was generally referred to as 'concert marches'. Teike and some of his colleagues, namely Blankenburg, Lehnhardt, Carl Ludwig Unrath (1828–1908) and Oscheit, to mention a few, were industrious in generating sparkling new samples for this special group of marches, with these works later becoming internationally renowned German marches. It is generally true that the marches within this group were not added to the famous collections of marches for the military, or if they were, it was only in later years.

The historical context of most of Teike's marches unfortunately eludes us. We are fortunate, however, that some of the marches included on this album can give us some small insights into this modest man and his legacy.

Neue Kameraden

While searching for a new, promising march, the Berlin publisher Dowe came across an old, unknown score. Carl Teike had inscribed it without a title in October 1918 and entrusted it to his publisher Hermann Silwedel. He left it in a drawer, and later handed it to his son Gerhard Silwedel. Dowe bought the manuscript from him for 500 marks. He was barely in possession of the paper when he transferred the first recording rights to the Philips producer Theo Knobel, who specialised in marches.

Knobel, in turn, secured the prestigious Heeres Musikkorps 6 ('German Army Band') from Hamburg, led by its highest-ranking conductor, Colonel Wilhelm Stephan, for the work's premiere recording.

To ensure the success of this piece – which was released in time for the 43rd anniversary of Teike's death – Knobel and the head of public relations at Philips, Hannes Flesner, came up with a stirring title: *Neue Kameraden* ('New Comrades').

Internationaler Marsch

It deserves to be mentioned that Carl Teike did not use one single bar from another composer of note in his marches. His *Internationaler Marsch* ('International March') is consequently all pure Teike.

Sorgenbrecher

It is well known that Paul Lincke (1866–1946), the famous German composer of operettas and musical revues, was regarded by Teike as exemplary inspiration for his own way of composing. *Sorgenbrecher* ('Worry Buster') is perhaps the best example of the high esteem in which Teike held Lincke.

Hohenstaufen Marsch

The Teike recordings by The Royal Swedish Navy Band contain only one march that was renamed a few years ago, when *For Kaiser and Reich* became the *Hohenstaufen Marsch*. This was a tactful (publishing?) decision, as both Kaiser and Reich have been confined to the past, and these entities do not hold any meaning or weight in modern Germany. The Hohenstaufen dynasty came to power in the medieval German Duchy of Swabia, and its rulers are still popular historical figures in the country today. The family's seat was the now ruined Hohenstaufen Castle, which is located in Göppingen in southern Germany, and is a popular landmark of the region.





Mike Purton, producer

The Royal Swedish Navy Band

Alexander Hanson, Conductor

Flute/Piccolo

Sabine Jönsson
Katja Wisén

All tracks
All tracks

Oboe

Britta Holger
Elin Larsen
Siobhan Parker

3 4 12 16 19 21
1 17-18 20 23
2 5-11 13-15 22

Clarinet

Elin Fleischer
Concertmaster
Carl-Johan Andersson
Ebba Eriksson
Natalie Eriksson
Nils-Olof Friberg
Matilda Josefsson
Cathrine Kullbrandt
Jonas Losciale
Dan Olsson
Rebecca Serrander

All tracks
All tracks
2 5-11 13-15 22
2 5-11 13-15 22
1 3 4 12 16-21 23
2 5-11 13-15 22
1 3 4 12 16-21 23
1 3 4 12 16-21 23
All tracks
All tracks

Saxophone

Bengt Lindegren
Peter Sarrin

All tracks
All tracks

French Horn

Astrid Hemmingson
Thomas Lindgren
Jonas Lindström
Martin Mårtensson
Emma Widengård
Hans Widerberg

2 5-11 13-15 22
1 3 4 12 16-21 23
1 3 4 12 16-21 23
2 5-11 13-15 22
All tracks
All tracks

Trumpet/Cornet

Per Fastrup
Ulrik Höglund
Peter Meijer
Mattias Sandsjö
Adam Skogh
Andreas Parmerud
Bo Åhgren

All tracks
2 5-11 13-15 22
All tracks
All tracks
2 5-11 13-15 22
1 3 4 12 16-21 23
1 3 4 12 16-21 23

Trombone

Elsa-Marie Fåglefelt
Olof Jönsson
Robert Svensson
Aron Westberg

2 5-11 13-15 22
3 17
All tracks
1 3 4 12 16-21 23

Bass Trombone

Adam Sahlin

All tracks

Euphonium

Andreas Johansson

All tracks

Baritone

Mats Agnelid
Eric Svensson

2 5-11 13-15 22
1 3 4 12 16-21 23

Tuba

Simon Fröh
Jörgen Ådvall

All tracks
All tracks

Percussion

Mikael Bengtsson
Joakim Berg
Anders Nilsson
Andreas Nyström

All tracks
1
All tracks
All tracks

Bells

Magnus Bagge
Erik Strandberg

1 3 4 12 16-21 23
2 5-11 13-15 22

The Royal Swedish Navy Band

Photo: Jenny Leyman



The Royal Swedish Navy Band dates back to the 1680s. Today, the ensemble is one of three Swedish Armed Forces military bands, and comprises 30 full-time professional musicians. The Navy Band is based in the World Heritage town of Karlskrona. It makes over 150 public appearances every year, encompassing official state visits, royal audiences, changing of the guard, regimental ceremonies and tattoos, as well as concerts which feature a wide-ranging repertoire. With its long tradition and musical heritage, the band is an important ambassador for military music, and plays an important part in both the maintenance and development of the genre, as well as Swedish wind music more generally. The Royal Swedish Navy Band regularly collaborates with established conductors and soloists, and with its internationally recognised high standard is one of the leading ensembles of its kind.

Alexander Hanson

Photo: Jörgen Ragnarsson



Alexander Hanson began his musical career at the Royal College of Music in Stockholm where he studied trumpet. He received his education as a conductor at the renowned Sibelius Academy in Helsinki where he studied with Leif Segerstam, graduating with honours in 2004. Hanson is a regular guest conductor of most of the leading orchestras in Scandinavia. In recent years he has led various European orchestras, including the Royal Philharmonic Orchestra, Brussels Philharmonic, Rotterdam Philharmonic Orchestra, Filharmonie Brno, Tonkünstler-Orchester and Essener Philharmoniker. His discography includes recordings with ensembles such as the Royal Stockholm Philharmonic Orchestra, Swedish Chamber Orchestra, Göteborg Wind Orchestra and the symphony orchestras of Gothenburg, Norrköping, Malmö and Gävle. Hanson has been the musical director of The Royal Swedish Navy Band since 2018.

www.alextheconductor.com

Famous for composing one of the world's greatest marches, *Alte Kameraden* (available on Volume 1 in this series, 8.574317), Carl Teike wrote a body of works that have enriched the German concert march repertoire. They imbue the medium with both diversity and charisma marrying thematic invention with clarity of structure and richness of tone colours. For the 43rd anniversary of his death, a 1918 march was disinterred, and named *Neue Kameraden*, while *Sorgenbrecher* is a tribute from Teike to his contemporary, the admired composer Paul Lincke. This is the final volume in the series.

Carl TEIKE

(1864–1922)

1 Sieges-Festmarsch (arr. Erich Gutzeit [1898–1973])	7:28	13 Schlecht und Recht*	3:26
2 Deutsche Art (arr. Sture Lundén [dates unknown])	2:34	14 Wieder Daheim	2:54
3 Fahnengruß*	2:53	15 Durchhalten*	3:18
4 Jung Deutschland*	3:11	16 Neue Kameraden*	2:25
5 Junge Kameraden	3:17	17 Die alte Garde	2:38
6 Krieg und Sieg*	3:25	18 Ein Hoch der Aviatik*	2:24
7 Friedensbanner*	3:11	19 In Freundschaft und Treue*	3:02
8 Friedensfeier*	4:04	20 Internationaler Marsch*	3:28
9 Fürchte nichts!*	3:06	21 Kameradentreue*	2:51
10 In Freud und Leid	3:01	22 Sorgenbrecher*	2:46
11 Kopf hoch	2:34	23 Hohenstaufen Marsch (arr. E. Gutzeit)	3:49
12 Mit vollen Segeln (arr. Anders Karlsson [b. 1957])	3:08		

*arr. Hans Ahrens [1930–2014]

The Royal Swedish Navy Band • Alexander Hanson

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