



Carl  
**TEIKE**  
(1864–1922)

**Marches • 2**

**Graf Zeppelin-Marsch • Hansa-Marsch • Heil Potsdam**

**The Royal Swedish Navy Band • Alexander Hanson**



## Carl Teike (1864–1922)

### Marches • 2

For a young composer, it is the tragedy of their creative life par excellence if they achieve major success at the beginning of their career and never reach these heights again. This was the case with Carl Teike. His outstanding success was attained with his march *Alte Kameraden*, which can rightly claim to be the German 'march of 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.

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.

As previously discussed, 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.

### **Graf Zeppelin-Marsch**

The German expert in the field of band music, Joachim Toeche Mittler, claimed that *Graf Zeppelin-Marsch* was originally composed as *Teutonen-Marsch* ('March of the Teutons'). Until now, however, the origin of this march could not be traced. It had previously been assumed that the title was a dedication to Ferdinand Count von Zeppelin (1838–1917) who had been a German cavalry general and is best known for his efforts in the development and construction of dirigibles. It was only recently that another source was discovered that claimed the work was actually dedicated to Friedrich Jérôme Count von Zeppelin (1807–1886), the father of Ferdinand. He worked in Hohenzollern-Hechingen and Hohenzollern-Sigmaringen as a government councillor and chief court marshal.<sup>1</sup>

It is also interesting to note that Hans Edgar Oberstetter (1867–1933) composed a *Graf-Zeppelin-Marsch* in 1908, that was announced in period advertisements as the 'only official Count Zeppelin march'.

### **Bruderherz 'General Stöbel'**

Some sources state that the *Bruderherz* ('Dear Brother') march was originally published as *General-Stössel-Marsch*. The change of title is probably due to a revision of the general's military career. General Anatoly Stessel (as per the Russian spelling) (1848–1915) was applauded in the west as a defender of the heavily fortified Russian garrison of Port Arthur in Manchuria during the Russo-Japanese War of 1904 to 1905. It was only later that it became evident that he had been a completely ineffective military leader. In 1908 he was finally sentenced to death for cowardice, unlawful assumption of public authority, and surrendering Port Arthur to the Japanese. In 1909 Czar Nicholas II pardoned Stessel, and he continued his military service until the beginning of the First World War.

### **Aus allen deutschen Gauen**

Teike dedicated this march to the veteran association of this force and even left a letter of explanation:

To the veteran association of the Kgl. Lehr-Infanterie-Bataillon ('Royal Infantry Training Battalion') Potsdam I enclose the original parts of the march *Aus allen deutschen Gauen* ('From All Regions of Germany') that I composed for large infantry band. I dedicate the march to the aforementioned association on the occasion of its consecration of the flag ceremony and hope that it will be played quite often at all upcoming festive events. I also wish the association to flourish and prosper in constant loyalty to the emperor and empire, prince and fatherland into the most distant times.

### **Die Welt in Waffen**

When Hans Ahrens arranged this march, there was 'mild' uproar in left-leaning political circles in Germany due to its name. A discussion was had about changing the title, and the march was subsequently renamed *Die Welt ohne Waffen* ('The World Without Weaponry'), which appeased all. The publisher later changed it back to the original *Die Welt in Waffen* ('The Weaponised World').



### **Treue um Treue**

Some sources claim that *Treue um Treue* ('Loyalty for Loyalty') was a favourite march of the 'Gröfaz' (Größter Führer aller Zeiten – Adolf Hitler). This is sheer nonsense, as there is no reliable evidence to give credence to this claim. The only march that was ever given special treatment was the *Badonviller* by Georg Fürst (1870–1936). Originally composed for the Royal Bavarian Life Guards, and written in 1914, this fine march had nothing to do with the 'brown bandits' (Nazis). Nowadays, the bands of the Armed Forces and German Police Forces (federal, state and municipal) are not allowed to perform it in public. However, its performance is permitted when it is played for surviving members of the old Bavarian regiment, and civilian bands are also free to perform it.

### **Hansa-Marsch**

The title *Hansa-Marsch* refers to a historic league of cities in Europe. It may best be explained via the 'New Hanse' founded in 1980: The 'New Hanse' was founded in Zwolle in 1980 by representatives of former Hanseatic cities in order to 'revive the common heritage of the Hanseatic era'. With almost 200 member cities and municipalities, Die Hanse is the largest voluntary association of cities in the world. The aim of the multilateral community partnership is to continue the cross-border tradition of the Hanseatic League as a contribution to European unification.

### **Hoch Braunschweig • Heil Potsdam**

These two marches are dedicated to major cities in Northern Germany, namely Braunschweig (Brunswick) and Potsdam. As with many of Teike's marches, no information has been left behind to explain these dedications.

The remaining marches on this album either boast patriotic titles, such as *Der Kaiser kommt*, or *Kaiser-Parole*, or have catchy name that mostly go back to what their respective publishers preferred. Neither of the aforementioned marches reveal any interesting details about their origins. As with many of his works, they must simply be appreciated as the enthralling, stirring marches of Carl Teike.

**Werner Probst**

<sup>1</sup> Following the March Revolution of 1848, the princes of Sigmaringen and Hechingen abdicated in 1849 in favour of the King of Prussia, so that their principalities were absorbed into the Prussian state known as the 'Hohenzollern Lands' in 1850. The Prussian seizure of Sigmaringen took place on 6 April 1850, and the two principalities were united to form the administrative district of Sigmaringen, the Hohenzollern Province. After the Second World War, Württemberg-Hohenzollern was formed, comprising the southern part of the former Kingdom of Württemberg and the 'Hohenzollern Lands'. With the formation of the south-western state, Hohenzollern was finally absorbed into Baden-Württemberg.



Mike Purton, producer; Tony Faulkner, recording engineer

# 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

1–3 11 13 14 18  
6 8–10 12 16 17  
4 5 7 15

### 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*  
4 5 7 15  
4 5 7 15  
1–3 6 8–14 16–18  
4 5 7 15  
1–3 6 8–14 16–18  
1–3 6 8–14 16–18  
*All tracks*  
*All tracks*

### Saxophone

Bengt Lindegren  
Peter Sarrin

*All tracks*  
*All tracks*

### French Horn

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

4 5 7 15  
1–3 6 8–14 16–18  
1–3 6 8–14 16–18  
4 5 7 15  
*All tracks*  
*All tracks*

### Trumpet/Cornet

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

*All tracks*  
4 5 7 15  
*All tracks*  
*All tracks*  
4 5 7 15  
1–3 6 8–14 16–18  
1–3 6 8–14 16–18

### Trombone

Elsa-Marie Fåglefelt  
Olof Jönsson  
Robert Svensson  
Aron Westberg

4 5 7 15  
9  
*All tracks*  
1–3 6 8–14 16–18

### Bass Trombone

Adam Sahlin

*All tracks*

### Euphonium

Andreas Johansson

*All tracks*

### Baritone

Mats Agnelid  
Eric Svensson

4 5 7 15  
1–3 6 8–14 16–18

### Tuba

Simon Fröh  
Jörgen Ådvall

*All tracks*  
*All tracks*

### Percussion

Mikael Bengtsson  
Anders Nilsson  
Andreas Nyström

*All tracks*  
*All tracks*  
*All tracks*

### Bells

Magnus Bagge  
Erik Strandberg

1–3 6 8–14 16–18  
4 5 7 15



## 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](http://www.alextheconductor.com)



Carl Teike achieved great success at the beginning of his career with *Alte Kameraden* (available on Naxos 8.574317), renowned as the German ‘march of marches’. Characterised by a clear structure, inventiveness and a wide range of tone colours, Teike’s marches significantly enriched the German concert march genre. On this second of three volumes they range from the festive *Aus allen deutschen Gauen* (‘From All Regions of Germany’) composed for veterans, marches with patriotic titles such as *Der Kaiser kommt* and *Kaiser-Parole* or dedicated to major cities in Northern Germany, to *Die Welt in Waffen* (‘The Weaponised World’), which gave rise to political scandal in its day.

## Carl TEIKE

(1864–1922)

<b>1 Graf Zeppelin-Marsch</b>	<b>3:23</b>	<b>9 Treu Deutsch</b>	<b>2:30</b>
<b>2 Bruderherz ‘General Stößel’</b> (arr. Hans Ahrens [1930–2014])	<b>2:33</b>	<b>10 Treue um Treue</b> (arr. Erich Gutzeit [1898–1973])	<b>4:15</b>
<b>3 Prinz Wilhelm-Marsch</b>	<b>3:25</b>	<b>11 Auf gut Glück</b> (arr. A. Karlsson)	<b>2:30</b>
<b>4 Aus allen deutschen Gauen</b> (arr. H. Ahrens)	<b>2:54</b>	<b>12 Frisch auf</b>	<b>4:21</b>
<b>5 Der Kaiser kommt</b> (arr. H. Ahrens)	<b>3:50</b>	<b>13 Frisch gewagt</b> (arr. E. Gutzeit)	<b>4:14</b>
<b>6 Die Welt in Waffen</b>	<b>2:54</b>	<b>14 Gewagt und gewonnen</b>	<b>3:05</b>
<b>7 Für Thron und Reich</b>	<b>3:37</b>	<b>15 Hansa-Marsch</b> (arr. H. Ahrens)	<b>3:04</b>
<b>8 Kaiser-Parole</b> (arr. Anders Karlsson [b. 1957])	<b>3:25</b>	<b>16 Ohne Furcht</b>	<b>2:39</b>
		<b>17 Hoch Braunschweig</b>	<b>3:11</b>
		<b>18 Heil Potsdam</b> (arr. H. Ahrens)	<b>3:40</b>

## The Royal Swedish Navy Band • Alexander Hanson

The German booklet note can be accessed online at [www.naxos.com/notes/574318.htm](http://www.naxos.com/notes/574318.htm)

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