

Czech Chamber Philharmonic Orchestra Pardubice



Photo: ArcoDiva

Founded in 1969, the Czech Chamber Philharmonic Orchestra Pardubice is one of the Czech Republic's top orchestras. The repertoire of this chamber orchestra has ranged from baroque to contemporary music. It is valued for its stylistic interpretations and the quality of its orchestral sound, and is ranked amongst the world's leading representatives of Czech musical culture. It often performs at the Czech Republic's most important festivals and at many major venues in Europe, Japan and America. Apart from concerts the orchestra regularly engages in operatic and theatre projects and has dozens of successful discs to its credit on many labels, including Naxos. Jiří Stílec, the producer of this recording, is a Czech musicologist and producer who has worked for Supraphon and Czech Radio, and owns the recording label ArcoDiva. He is a founder of the Gustav Mahler Society in the Czech Republic. He is the Head of Music Management Department at the Academy of Performing Arts in Prague, and is also a well known writer.

John Georgiadis

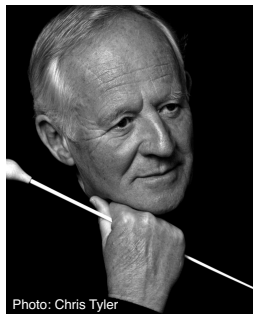
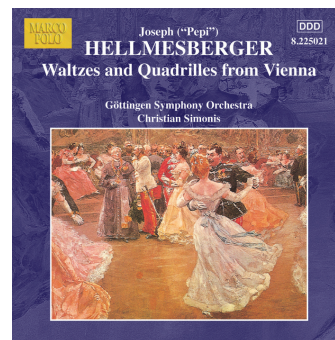


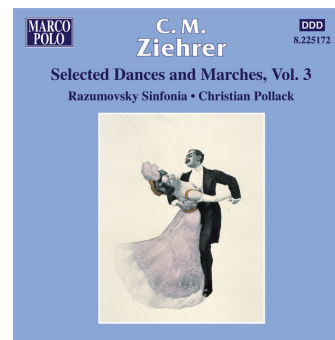
Photo: Chris Tyler

John Georgiadis started playing the violin at the age of six, which led to a career as a professional violinist culminating in his being appointed leader, first with the City of Birmingham Symphony Orchestra, and then the London Symphony Orchestra at the age of 26. He held the latter position for fourteen 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 in the mid-1970s, and he studied orchestration for eight years under the legendary conductor and teacher Sergiu Celibidache. Known for the variety of his programmes, he has conducted concerts with most of the major British orchestras. On 31st December 2014 in the Barbican, he celebrated his 39th consecutive year as organiser and conductor of Viennese-style New Year's concerts in London. Throughout his conducting career he has made a speciality of Viennese music and has recorded Strauss family music in particular with top British orchestras, and also worldwide, including for Naxos. He is a longstanding honorary member of The Johann Strauss Society of Great Britain. www.johngeorgiadis.com

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CONTEMPORARIES OF THE STRAUSS FAMILY • 1

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Czibulka • Fahrbach Jr. • Fetrás • Gung'l • Hellmesberger Jr. • Ivanovici

Lanner • Lincke • Millöcker • Schmid • Schrammel • Ziehrer

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Contemporaries of the Strauss Family • 1

Much of the music of the Strauss family has been recorded and is well known, but there were many other talented composers who produced a large amount of popular music in a similar vein in the nineteenth and early twentieth centuries. This first album provides an orchestral compilation taken from a small fraction of what was the popular music of the day. 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 works from original archive material, and in a few cases made entirely new orchestrations. The inspiration has been a desire to remind us of some of the forgotten, yet glorious melodies that were created by many of the central European light music composers, whose music provided an escape for the population from the daily hardships of life. This unique compilation also celebrates the Fiftieth Anniversary of The Johann Strauss Society, which has done much to keep alive the popular music of this era.

Johann Schrammel (1850-1893)

Josef Schrammel and his older brother Johann were famous for creating the still popular Schrammel music which is played by a quartet of two violins, contra guitar and either a high clarinet or a button accordion, which produces its distinctive sound. The younger Johann Strauss occasionally enjoyed their music for his own relaxation but was once said to be reluctant to listen too hard so as not to become infected by their melodies. Had this music ever been written for full orchestra at the time, the brothers might have been able to challenge the giants among light music composers. Only a very few pieces were later orchestrated. We open with the popular *Dornbacher Hetz* 1 march.

Iosef Ivanovici (1845-1902)

Known as the Romanian waltz king, Iosef Ivanovici was a prolific composer, still today only famous for his waltz *Waves of the Danube*, often incorrectly attributed to Johann Strauss II. The Johann Strauss Societies of Great Britain and Romania and the conductor John Georgiadis have rediscovered over the past decade this highly talented and prolific composer, introducing a whole host of his forgotten works. Most carry Ivanovici's signature in his melancholy use of the minor key, which always slips back comfortably into a happy major key, and *Visuri de Aur* 2 is typical of this style.

Joseph Lanner (1801-1843)

Joseph Lanner was regarded by many as being the inventor of the Viennese Waltz. His early musical life was closely tied to Johann Strauss I, who played in his orchestra, but in 1825 Lanner and Strauss went their separate ways. Although they remained close friends, they were serious rivals in composing and performing dance music. Lanner's musical output totaled over 200 works, his most famous being the waltzes *Die Romantiker* and *Die Schönbrunner*. Two items are included, the *Tourbillon Galopp* 3, and for the first time, his last composition, the somewhat different *Bolero* 4, written in Spanish style.

Philip Fahrbach Jr. (1843-1894)

Philip Fahrbach Sr. (1815-1885) also played in Johann Strauss father's orchestra, and both he and his son worked together for a period before forming their own orchestras. Both composers were prolific, and composed much in the same style as Strauss, but they are rarely heard today, mainly because at the time they were eclipsed by the fame of Strauss. Three short pieces by Fahrbach the younger, a march in honour of Franz Ferdinand 5 whose assassination a hundred years ago triggered the First World War, a brilliant fast polka 6, and

a gentle polka mazurka 7 are featured. Both father and son also wrote many attractive waltzes, and between them, they created some 800 compositions.

Oscar Fetrás (1854-1931)

Known at the time as the Johann Strauss of Hamburg, Fetrás was a contemporary and admirer of Johann Strauss II, and a personal friend. His only well known work and much recorded waltz remains *Moonlight on the Alster*, but he wrote a whole range of dance pieces, and arrangements of other music. He was resident conductor at the highly popular Uhlenhorster Fährhaus in Hamburg, and for years delighted the city's inhabitants at this establishment. A few of his pieces survive on old shellac records but none exist in full form, so the waltz *Uhlenhorster Kinder* 8 recorded here is an appropriate reminder of those forgotten times.

Joseph Hellmesberger Jr. (1855-1907)

Son of a musician prominent at the end of the nineteenth century, the younger Joseph Hellmesberger is affectionately known as the father of the Vienna Philharmonic, hence his compositions are now often included in the Vienna New Year Concerts. He wrote a number of operettas and other dance pieces, most of which carry his more modern and clearly identifiable melodic style, different from that of the Strauss family. We include *Gavotte d'enfants* 9, a short piece he composed for piano and orchestrated by John Georgiadis for this recording, and *Estudiantina Polka*, which is taken from the ballet *The Pearl of Iberia* 10.

Carl Millöcker (1842-1899)

Carl Millöcker was the third giant of nineteenth-century operetta after Strauss and Suppé. He died on 31st December 1899, the same year as Johann Strauss II. He focussed on operetta and only wrote a few other pieces. Although many of his operettas are still performed today, his orchestral dance pieces and overtures from these operettas have only been sporadically performed in

recent times. Among the best known is the overture to *Der Bettelstudent*. We choose a march polka, *Steckbrief* 11, which is a less usual dance form which uses the two rhythms in one piece. It comes from his 1884 operetta *Der Feldprediger*.

Alfons Czubulka (1842-1894)

Czubulka was the third of a trio of central European bandmasters, the first two being Komzák and Ziehrer, and like them, wrote a whole range of popular music, not only in military style. He is generally, however, the most neglected of the three, and it is appropriate that we include an example of his many varied compositions, the little dance piece *In der Sennbutt'n* 12.

Kurt Schmid (b. 1942)

There is at least one living Viennese composer who has extensively composed Viennese music in true traditional style. For the past thirty years Kurt Schmid, who is also a renowned clarinet player, has performed, recorded, and arranged a wide range of such music including overtures, ballet, waltzes, polkas and marches for ensemble, wind band, full orchestra and also for choir. This march 13 is dedicated to mark the Fiftieth Anniversary of the Johann Strauss Society of Great Britain. He has done much to promote this genre of music throughout his active career, and it is comforting to know that the art of original melodic composition lives on today.

Joseph Gung'l (1809-1889)

Gung'l was a prolific Hungarian composer of the first generation and like Johann Strauss I toured extensively throughout Europe. He came from a musical family. His popular *Casino Dances* were well known, but this is the first recording 14. The important flute part, presumed lost, was missing in all the printed editions, and John Georgiadis has recreated this, so that we have for the first time a complete full orchestral performance as close to its original form as possible.

Carl Michael Ziehrer (1843-1922)

The main rival to the Strauss brothers Johann and Eduard was C.M. Ziehrer. His numerous compositions often matched Strauss in creativity, and he was a prolific composer of dance music and operetta. He is well represented with six volumes of recordings on Marco Polo. Included here is one hitherto unrecorded item, *John March* 15, with its distinctively Hungarian flavour, which Ziehrer did not often use. It was written in his earlier career, as a bandmaster, a route he chose on three occasions to circumvent the dominance of the Strauss brothers.

Paul Lincke (1866-1946)

Known as the Berlin Johann Strauss, Paul Lincke was the leading operetta composer of the time in Germany and wrote a string of successes at the turn of the nineteenth century. He conducted for two seasons at the Folies-Begères in Paris. Only *Frau Luna* remains a stage favourite amongst his many delightful operettas (the *Overture* is scheduled for release as a download, 9.70228) and most of his countless other works including many of his songs and revues are no longer heard. This album features his overture to *Venus auf Erden* 16, written in 1897.

Acknowledgements

This production would not have been possible without the dedicated support of a number of people and institutions, above all John Georgiadis, who arranged and restored a lot of the music. The archivist Franz Neuwirth of the Wiener International Operetten Gesellschaft helped locate much of the original material, and the soprano and musician Pauline Pfeffer of Operetten-Salon in Vienna assisted in the initial research. The Johann Strauss Society of Japan (Czubulka and Hellmesberger) and Friedhelm Kuhlmann of the German Johann Strauss Society (Oscar Fetrás) also provided helpful input, and the publisher Apollo-Verlag was kind enough to assist in the provision of compositions by Paul Lincke.

John Diamond

Chairman, The Johann Strauss Society of Great Britain