

Johann Strauss II

— 1825–1899 —

THE COMPLETE ORCHESTRAL EDITION

———— Contents ————

Introduction..... 5

A Musical Monument to the Waltz King:
The Story of This Collection..... 6

Track Details12

Artist Biographies..... 138

Index of Works by Title 150

Index of Works by Opus Number.....172

Credits.....191

*For comprehensive notes in both English and German, visit:
www.naxos.com/johannstraussedition*

Introduction

Johann Strauss II, the most famous and enduringly successful composer of nineteenth-century light music, was born in Vienna on 25 October 1825. Building upon the firm musical foundations laid by his father, Johann Strauss I (1804–1849), and Joseph Lanner (1801–1843), the younger Johann (along with his brothers, Josef and Eduard) achieved so high a development of the classical Viennese waltz that it became as much a feature of the concert hall as of the ballroom. For more than half a century Johann II captivated not only Vienna but also the whole of Europe and America with his abundantly tuneful waltzes, polkas, quadrilles and marches. The thrice-married ‘Waltz King’ later turned his attention to the composition of operetta, and completed sixteen stage works besides more than 500 orchestral compositions – including the most famous of all waltzes, *The Blue Danube* (1867). Johann Strauss II died in Vienna on 3 June 1899.

Johann Strauss II: The Complete Orchestral Edition represents a milestone in recording history, presenting, for the first time ever, the entire orchestral output of the ‘Waltz King’. Despite their supremely high standard of musical invention, the majority of the compositions have never before been commercially recorded and have been painstakingly assembled from archives around the world. All performances featured in this series are complete and, wherever possible, the works are played in their original instrumentation as conceived by the ‘master orchestrator’ himself, Johann Strauss II.

A Musical Monument

to the Waltz King

The Story of This Collection

In 1987 the conductor Alfred Walter and Klaus Heymann, Managing Director of HNH International Ltd., were considering what significant CD recording projects should be undertaken in order to fill some of the incomprehensible gaps in the international repertoire. Their attention was quickly drawn to an omission which was an embarrassment to the musical country of Austria and to the city of Vienna in particular: almost a century after his death in 1899, the most famous Viennese composer, Johann Strauss, whose popularity has spread throughout the world, was not represented by recordings of his complete dance music. Filling this gap was an enormous task, but, supported by agreements with very capable orchestras in what was then Czechoslovakia, Klaus Heymann decided to begin the first recording of Johann Strauss's complete works, and to carry out the task in a systematic way. He decided to focus on the dance music and other orchestral compositions.

The task encompassed 479 works with opus numbers, plus some fifty other pieces. This would require at least fifty CDs. Alfred Walter and Klaus Heymann made contact with The Johann Strauss Society of Great Britain, the Svenska Strauss-Sällskapet and the music publisher Doblinger in order to seek their help in making available the necessary material and scores. These institutions were

happy to cooperate and gave valuable assistance at the start of work in 1988.

The Chairman of The Johann Strauss Society of Great Britain, Peter Kemp, was invited by Klaus Heymann to write English-language notes on the individual compositions. In order to be in a position to carry out this task in his own detailed and conscientious way, Peter Kemp approached me. He knew that I had built up an enormous archive in Waidhofen an der Ybbs in Lower Austria, containing source material on the cultural history of nineteenth-century Vienna, including documentation of the life and works of Johann Strauss (and of course his father, his brothers Josef and Eduard, and their principal contemporaries). This was how I came to hear of the project to create *The Complete Orchestral Edition* of Johann Strauss's works.

From my knowledge of the available source material, I knew the difficulties which would have to be overcome before the whole project could be completed. Some fifty of Johann Strauss's compositions with opus numbers existed only as piano editions. The orchestral music had been lost – and remains so. In an unparalleled act of vandalism, the whole archive of the Strauss Orchestra since its foundation – i.e. since about 1825 – was burnt on Eduard Strauss's instructions in 1907.

The situation varied with regard to source material for the other works: various instrumentations existed, in particular by the Viennese conductor Max Schönherr, who had died in 1984; in other cases, either handwritten parts or 'engraver's copies' had survived. A knowledge of the methods of the conductors of the Strauss Orchestra is important if this is to be understood: Johann Strauss (1825–1899) left only relatively few scores in his own manuscript. There are many more scores written out by the Strauss Orchestra copyists, whom we know by name. These were prepared in order to allow the publishers of the printed

editions of Strauss's compositions to issue the parts and the various arrangements (e.g. piano, violin and piano, etc.). They were intended as the basis for the engraving of the music (hence the term 'engraver's copy'). These can be regarded as the second level sources, and are thus of similar value to the composer's manuscript scores; indeed, where they carry subsequent corrections, they can be more important. On the other hand, for many of Johann Strauss's later compositions, only the first edition parts published by C.A. Spina, Cranz, Simrock, Lewy, Bote & Bock and finally Berté have survived.

Most of this handwritten or printed material and the engraver's copies had been collected in my archive in the form of copies. For years I had been writing out scores from existing orchestral parts, because in our era a responsible conductor should not derive his knowledge of individual works from the violin part or from the piano extract – any more than he would have done in the past. This work was still in progress when I received news from Peter Kemp of the project to issue *The Complete Orchestral Edition*. I knew fairly precisely which works could at that time be produced only with help from my archive. I therefore asked Peter Kemp to suggest to Klaus Heymann that I should collaborate with them. A meeting was arranged between Herr Heymann and myself in Vienna, and he subsequently visited my archive. We agreed to work together and started immediately.

With the help of the publisher Doblinger, I was able to make available the orchestral parts and scores necessary for each piece. The scale of this undertaking is a consequence of the sheer number of Strauss's compositions and the fact that for each recorded item, two newly produced scores and some fifty individual instrumental parts were required. In addition, material was required for the operetta overtures and other compositions which were also to be recorded. The following sources were used for the collection and preparation of the material:

- Music collection of the Vienna Stadt- and Landesbibliothek
- Music collection of the Austrian National Library
- Archive of the Gesellschaft der Musikfreunde, Vienna
- Private archive of Erwin Czepe, Vienna
- Archive of the Vienna Konzerthaus-Gesellschaft
- Archive of Austrian Radio
- Archive of the British Broadcasting Corporation
- Archives of The Johann Strauss Society of Great Britain and the Svenska Strauss-Sällskapet
- Archive of the music publisher Doblinger
- Archive of the Library of Congress, Washington D.C.
- Music library of the Kurkommission, Baden bei Wien
- Archive of the Coburg Landesbibliothek
- Archives of the Vienna Philharmonic and the Vienna Männergesangs-Verein
- Archive of the Baden-Baden Stadtorchester, and others

Individual sources were discovered in private collections (e.g. that of Paul Angerer). It is not difficult to imagine the extent of the correspondence which this project entailed.

Then there was the problem of how the most 'accurate' arrangement could be arrived at for those compositions by Johann Strauss which have survived only as piano editions. Reference has already been made to the arrangements left by Max Schönherr, a knowledgeable but individualistic expert on Austrian music of the nineteenth and early twentieth centuries. We were also able to use works by Schönherr which have not appeared in print because he prepared them for me

personally, e.g. *Freiheits-Lieder*, Waltz, Op. 52 ('Songs of Freedom') and *Klänge aus der Walachei*, Waltz, Op. 50 ('Echoes from Wallachia'). But there still remained a number of works.

I remembered Ludwig Babinski who, during his long and successful life, in addition to a large number of compositions of his own, had also created a number of Strauss arrangements. I asked him to undertake orchestrations once more, but to bear in mind that the radically simplified piano editions of Strauss compositions never included all the instrumental parts which were no doubt present to harmonise with the principal melodies. Ludwig Babinski, who was then eighty-one and had been familiar with Viennese music throughout his life, set to work at once, and within an amazingly short time produced a large number of arrangements. While he was working on the instrumentation of the waltz *Wilde Rosen*, Op. 42 ('Wild Roses'), he died suddenly as a result of a stroke. That work was completed by Arthur Kulling.

Collaboration with Arthur Kulling had been a possibility at an earlier stage. Living in Leinfelden near Stuttgart, this violinist and Konzertmeister had for many years headed the Alt-Wiener Strauss-Ensemble which he had founded. Since the Ensemble's earliest days he had provided his own arrangements of the compositions in his players' repertoire (principally works by the Strauss family). These arrangements had proved to be of an excellent standard. It was thus natural that he should be requested to provide arrangements for *The Complete Orchestral Edition*. Arthur Kulling carried out this task in exemplary fashion.

Finally, I made the acquaintance of the conductor Christian Pollack; this musician, whose origins are in Vienna, was at that time working in Lucerne as a theatre orchestral director. From his youngest days he had been familiar with the music of Strauss and had learnt to interpret it in the same way as Max Schönherr,

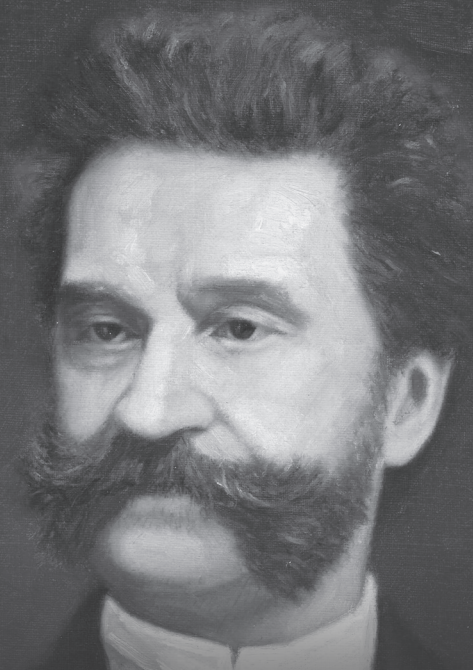
but with a style that was less individualistic and more in keeping with the work. Christian Pollack completed the team of arrangers. When the recording of the complete works was almost finished, Herr Pollack discovered in Switzerland the three dance compositions based on themes from Strauss's last operetta *Die Göttin der Vernunft* ('The Goddess of Reason'), of which until then nothing had been known beyond their titles: the polka-mazurka 'Da nicken die Giebel' ('The Slumbering Gables'), the quick polka 'Frisch gewagt' ('Take a Chance') and *Göttin der Vernunft-Quadrille*. The group of American Waltzes was prepared by the conductor Jerome D. Cohen and made available for the collection. Other arrangements were provided by Michael Rot and Edward Peak.

In collaboration with Peter Kemp, historically accurate programme notes were written for all Johann Strauss's compositions. Nothing like this had previously existed.

Thus the recording of *Johann Strauss II: The Complete Orchestral Edition* includes all his known works at present (except the works for the stage), presented authentically on the basis of composer's manuscripts, engraver's copies and first edition orchestral parts, as well as from arrangements prepared by experts. Thus it was possible to complete a project which had not been achieved before and which, as stated at the beginning of this article, has filled a gap in the international musical repertoire in that it has made available to the listening public the complete works of Vienna's most famous, most popular and best-known composer: Johann Strauss. It can certainly be described as a 'musical monument to the Waltz King'.

Franz Mailer

Translation © Peter Eustace, The Johann Strauss Society of Great Britain



Track Details

For comprehensive notes in both English and German,
visit: www.naxos.com/johannstraussedition

— CD 1 —

Slovak State Philharmonic Orchestra, Košice
Alfred Walter

- | | | |
|-----|---|------|
| [1] | Wooers of Favour, Waltz, Op. 4 (Gunstwerber)
• 1 st perf. 15 October 1844
• Dommayer's Casino at Hietzing, Vienna
• Written especially for Strauss's historic debut as conductor and composer. | 7:16 |
| [2] | Heart's Content, Polka, Op. 3 (Herzenslust)
• 1 st perf. 15 October 1844
• Dommayer's Casino at Hietzing, Vienna
• The second of Strauss's compositions played at his debut. | 1:46 |
| [3] | Wings of the Phoenix, Waltz, Op. 125 (Phönix-Schwingen)
• 1 st perf. 17 January 1853
• Sofienbad-Saal, Vienna
• A wry reference to a much-derided contemporary transport enterprise called 'Phoenix', which had foundered after only a few days. | 7:06 |
| [4] | Debut Quadrille, Op. 2 (Debut-Quadrille)
• 1 st perf. 15 October 1844
• Dommayer's Casino at Hietzing, Vienna
• Also written for Strauss's debut. | 5:49 |
| [5] | 'The Ten' Polka, Op. 121 (Zehner-Polka)
• 1 st perf. 24 November 1852
• Zum Spirlbauer, Vienna
• Premiered at a celebration of the name day of St Katherine. | 2:39 |

This is the beginning of the booklet for *Johann Strauss II: The Complete Orchestral Edition*.
The 52-CD boxed set and full booklet is available to buy.
For more details, please visit www.naxos.com.