

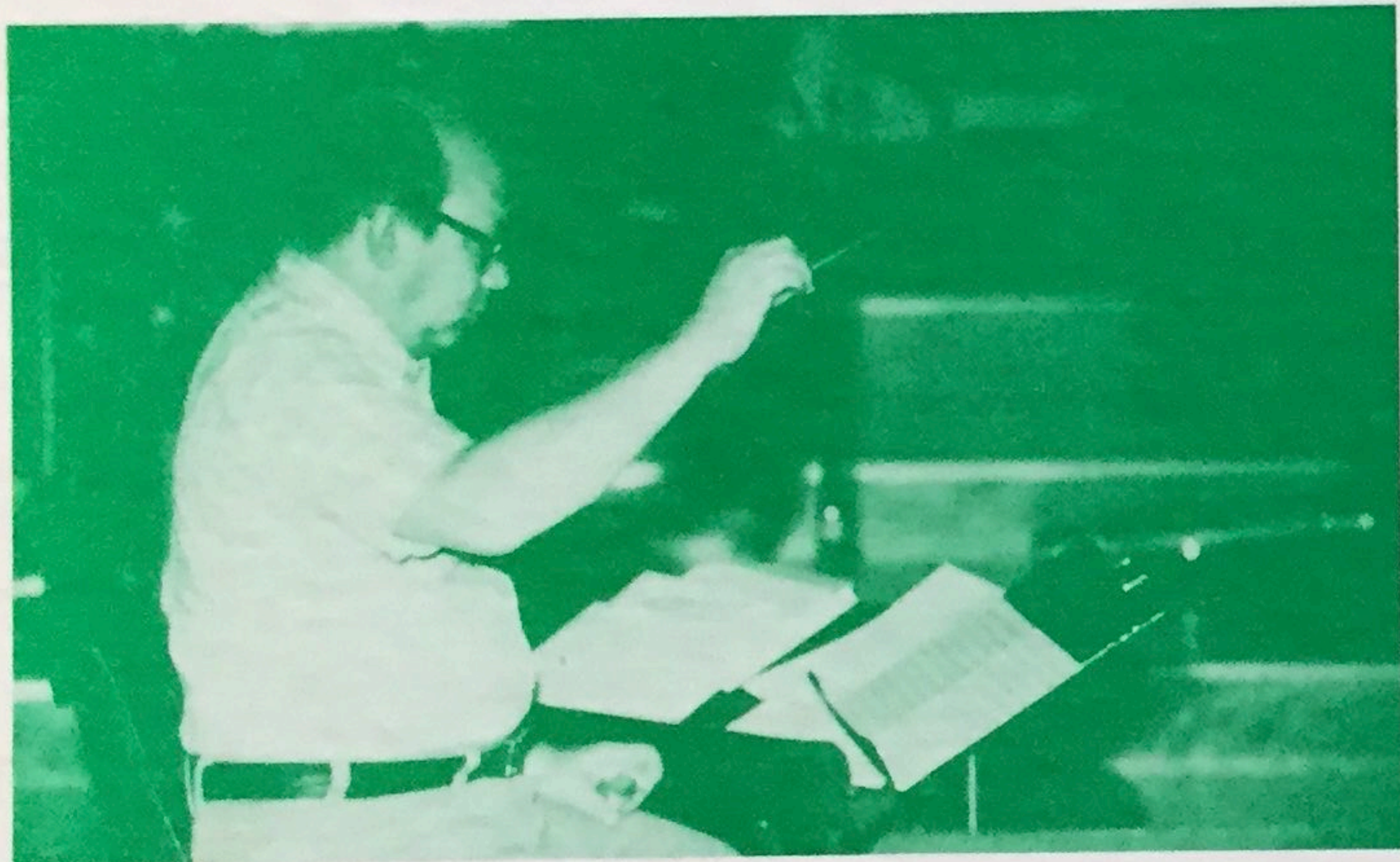
Heritage of the March

Volume 78

J.G. Piefke - R. Piefke - A. Rosenkranz

Foeller's Illinois State Alums and Friends

George Foeller, Director



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SIDE 1

MARCHES OF GOTTFRIED PIEFKE—The numbers following the titles are the Armeemarsch book numbers

Der Lymfjordstromer (II, 191)—This title refers to an inlet in the Baltic called the "Lymfjord". The war with Denmark in 1864 involved this inlet. The trio of the march is a soldier's song, "Schier 30 Jahre bist du Alt", in which the soldier sings to his tattered coat "You are almost 30 years old".

Duppel Schanzen Sturmarsch (II, 186)—This march and number II, 185 were also composed during the Danish campaign of 1864 and refer to the storming of the "Duppel" Ramparts, which had to be overcome to enable the Prussian Army to advance further. The opening bugle call is the German "taps" and the trio is the still popular soldier's song "Steh ich in finstern Mitternacht", in which a soldier on guard alone at midnight is dreaming of his beloved one back home.

Der Alsenstromer (II, 190)—The Alsen River, also composed during the 1864 Danish War. At this location the Prussians fought alongside Hungarian troops. This explains the origin of the composition, which is a pure hot-blooded Hungarian Czardas in the guise of a Prussian march. The instrumentation, as desired by Piefke, reflected his leaning toward the Austrian Fluegelhorn and saxhorn family, as opposed to what Wieprecht was pushing in the German bands of the time.

Margarethenmarsch (II, 182)—This march used themes from the opera "Faust" by Gounod. However, in 19th century Germany Gounod's treatment of the almost sacrosanct theme "Faustus" by Goethe was not appreciated. Therefore the opera and this march were referred to by the name "Margarethe".

Der Koniggratzer (II, 195)—The battle of Koniggratz (Sadova or Hradec Kralove) was the decisive victory in the War of 1866 against the Austro-Hungarian Empire. First performed on the actual battlefield by Piefke and the Band of the Eighth Life Grenadiers, the march incorporates the Prussian march "Der Hohenfriedberger" in the trio. This famous march, perhaps the epitome of the Prussian military march, refers to a battle during the Seven Years' War.

Gitana (II, 164)—The title is in Spanish and means Gypsy Girl. This march was added to the Prussian Army march collection in 1855. The trio uses the tune "Then You'll Remember Me" from Michael Balfe's opera "The Bohemian Girl". Balfe was born in Ireland and married a Hungarian singer named Lina Rosa. He became a favorite of the Prussian king.

The arrangement used on this record was made by Col. Johannes Schade, Music Inspector of the Luftwaffe.

Siegesmarsch (II, 189) (Victory March)—This march starts with the very popular tune known in Germany as "Heil der im Siegeskranz". The trio then makes use of Spontini's "Borussia Anthem" (Borussia is Latin for Prussia).

The story below was written by Bill Lichtenwanger, retired head of the music research department of the Library of Congress. There is probably NO person in the United States who is a more highly regarded researcher of information about musical works than Bill, and if he says something is true about old music, you can bet your life that it is!

How many of you listeners outside the U.S. can name the tune Piefke used at the start of this march? You know it, you've got to:

it's probably one of the best known tunes of all time, not only in America or Europe, but around the world. "God Save the Queen", of course, is what you Britons will answer. True, it was first printed in London in 1744 in the collection HARMONIA ANGLICANA. No composer was given there, and despite a great amount of research no composer has ever been established. It began to serve as the British National Anthem as early as 1745 when Bonnie Prince Charley landed in Scotland and with his Highland supporters tried for the last time to re-establish the Papist Stuarts on the British throne. That effort was ended decisively at the Battle of Culloden in 1746, but the song continued to grow in popularity. The tune in particular came to serve a variety of purposes. In 1757 the English evangelist George Whitefield published it in a collection with a sacred text, and by the end of the 18th century it had become popular in Prussia and other German states as "Heil dir im Siegerkranz". In 19th century Switzerland it became a favorite patriotic song as "Rufst du, mein Vaterland", and today it is the official National Anthem of Switzerland's small neighbor, Liechtenstein.

Still other uses of the tune have been made, but the German one is most important because it was from a German songbook—NOT from

a copy of "God save the King"—that a Boston Baptist ministerial student by the name of Samuel Francis Smith (1808-1895) in early 1831 was inspired to take up his pen and write the poem known as "My Country 'tis of Thee, Sweet land of Liberty, Of thee I sing". He had been handed an armful of German songbooks by Lowell Mason, a leader of the New England singing school movement and compiler of countless collections of "genteel" hymns and songs largely patterned on European models. "Here", Mason told the young Smith when he handed him the German songbooks, "I can't read these, but they contain good music, which I should be glad to use. Turn over the leaves, and if you find anything particularly good, give me a translation or write a wholly original song—anything, so I can use it".

Whether Smith recognized the tune when he came upon it with the German words as being that of our late adversary's National and Royal song is not clear; in those days, before radio and sound recordings national anthems were heard only rarely and by few as compared with today. But what Smith "struck out at a sitting", as he afterwards said, was indeed a wholly original poem, a hymn to country rather than a paean to a King. Smith's song was first sung publicly at a children's Independence Day celebration at the Park Street Congregational Church in Boston on July 4, 1831. It was included by Lowell Mason (who gave it the name "America") in his popular collection "The Choir", published in Boston in Nov. 1832; within a few years the hymn had become one of the most popular of American patriotic songs. The tune, it is true, had been "Americanized" immediately after independence from Britain was won: "God save the thirteen states" "God save George Washington" "God Save the President", and other parodies on "God save the King" had appeared before 1800. But these parodies inevitably reminded both singers and hearers of their late enemy, and it took Smith's simple hymn to give the tune a new lease on life in this country—where to this day it has found a special favor in schools and churches and where it might have become the official National Anthem had it not already served as such for the British and informally for other nations

Bill Lichtenwanger

This march by Piefke was published in England with the title "Queen of England" and in the U.S. under two different titles by two publishers "America, My country 'tis of thee" and "King of England".

Duppeler Sturmarsch (II, 185)—Piefke and his band played right on the battlefield at Duppel, and the band was struck by a Danish bomb (shell) and musicians were killed. This is represented in the music by the explosion, after which only a fife and drum play "Advance!" Finally the rest of the band recovers and joins in.

MARCH OF RUDOLF PIEFKE

Krieger's Abschied (Soldier's Farewell)—opus 25. This may well be the only existing example of Gottfried's brother's work. He is completely forgotten in Germany today.

SIDE 2

MARCHES OF GOTTFRIED PIEFKE

Preussens Gloria (II, 240)—Prussia's Glory. This march was discovered among Piefke's papers after his death, hence the higher DM book number. It is one of the most popular of all Deutsche Armeemarsch and is played regularly.

Pochhammer Marsch (II, 137)—This march, one of Piefke's earliest works, was written in 1844 and added to the Army marches in 1846. It was named for and dedicated to Prussian General Pochhammer.

MARCHES OF ANTON ROSENKRANZ

Der Gratulant—The congratulator

Mit Sack und Pack—With Bag and Baggage—Rosenkranz probably titled this at a time when he had to pack up and move to a different station in the Army, due to orders.

Feuerwehr—Fire Company

76er Regiments

Bosnisch-herzegowinischer Siegesmarsch—Bosnian Victory

Tegetthoff Marsch—Dedicated to a famous Austrian naval officer who created Austria's modern navy and eventually became its commander. This was the official and historic march of the Austrian Navy.

MARCH OF JOSEPH GUNGL (See Heritage Volume 77.)

Gamera—a proper name

MARCH OF JAROSLAV LABSKY

Pochod Narodnich Gard—March of the National Guard

Johann Gottfried Piefke (1815-1884)

Johann Gottfried Piefke (pronounce it "Peef-kuh") was born at Schwerin on the Warthe on Sept. 9, 1815. At the age of 20 he enlisted in the 8th Life Grenadiers Regiment stationed at Frankfurt on the Oder. This regiment sent him to Berlin to the Royal Academy of Music from 1838 to 1843, and upon completion of his studies Piefke returned to the regiment. Eventually Piefke took over the band, and as its leader, was appointed Royal Director of Music, a degree conferred by the Royal Academy. Finally, in 1865, he was appointed Director of Music for all the bands of the 3rd Army Corps.

Piefke was the epitome of the ideal Prussian bandmaster, not only because of his excellent musicianship, but also because of his position in the army and his attitude as a soldier. He and his band participated actively in the campaigns and wars of 1864, 1866, and 1870/71. He was always present at combat areas to provide music to incite the attacking troops; at this point in time military band music was considered very important in this regard, and all German sources agree that Piefke's performances in these times were quite unique. The following example illustrates his great popularity and deserved reputation in the Prussian Army. After the battle of Königgrätz on July 3, 1866 (at which the Prussians defeated the Austrians), Piefke was summoned to the Royal Headquarters. He performed there with three assembled bands playing patriotic marches and popular airs; the overwhelming response caused the program to be repeated three times. After that concert Piefke was given the nicknames "Great Piefke" or "European Piefke" in the Prussian Army.

As a musician Piefke witnessed the rise of Prussian band music, which was largely due to the far-reaching reforms of Wilhelm Wieprecht, a civilian. But as a soldier Piefke belonged to a group of bandleaders who advocated the Austrian style instrumentation, preferring the fluegelhorn to the Prussian cornet. Piefke contributed to the development of Prussian band music, helping to maintain its standards and wide musical variety and incorporating some features from the Austrians. This was accomplished by exploiting his position and influence in the army.

Piefke's musicianship and conducting ability and the high standard of performance of his band were praised by many authorities of the day, including the famous conductor Hans von Bülow. Piefke's compositions include waltzes, songs, and some 60 marches. His reputation is kept alive in Germany by virtue of those marches of his which were incorporated into "the book", the Collection of Marches for the Royal Prussian Army; these marches are all ideal for the parade ground. Consequently their structure is often rather simple, but they are nonetheless musically logical and captivating. It is important to note, however, that there is no "typical Piefke march", for there is a wide variety of styles and effects incorporated into them. The popularity of these marches was often due to their inclusion of popular and patriotic airs of the day.

There were more marches by Gottfried Piefke in the "Deutsche Armeemarsch Book" than by any other composer: ten in all. (All of them are on this record.) This was a high honor indeed for Piefke.

When Gottfried Piefke died on Jan. 25, 1884, many royal dignitaries, high-ranking officers and friends attended the funeral. An outstanding soldier, superb musician, and a figure revered in the Prussian Army had passed away.

—Biography by Werner Probst

Rudolf Piefke (1835-1900)

Rudolf Piefke, younger brother of Johann Gottfried, was born on June 3, 1835, at Zielenzig, and enrolled in his brother's band in Frankfurt in Oct. 1852. In Oct. 1860 he became the bandmaster with the newly formed Infantry Regiment No. 48 at Küstrin, a post he held for some 40 years. He saw combat with his men in the wars of 1864, 1866, and 1870/71.

Like his older brother, Rudolf was famous as an arranger and composer and likewise belonged to the group of bandmasters responsible for the rise and renown of Prussian band music. His marches and waltzes are mostly forgotten today, but some marches are still used by regiments in Sweden rather than in Germany. When Rudolf retired because of failing health, he held the degree of Royal Conductor of Music. He died on Nov. 24, 1900.

—Biography by Werner Probst

The biography of Anton Rosenkranz appears on the back cover of Heritage Volume 77.