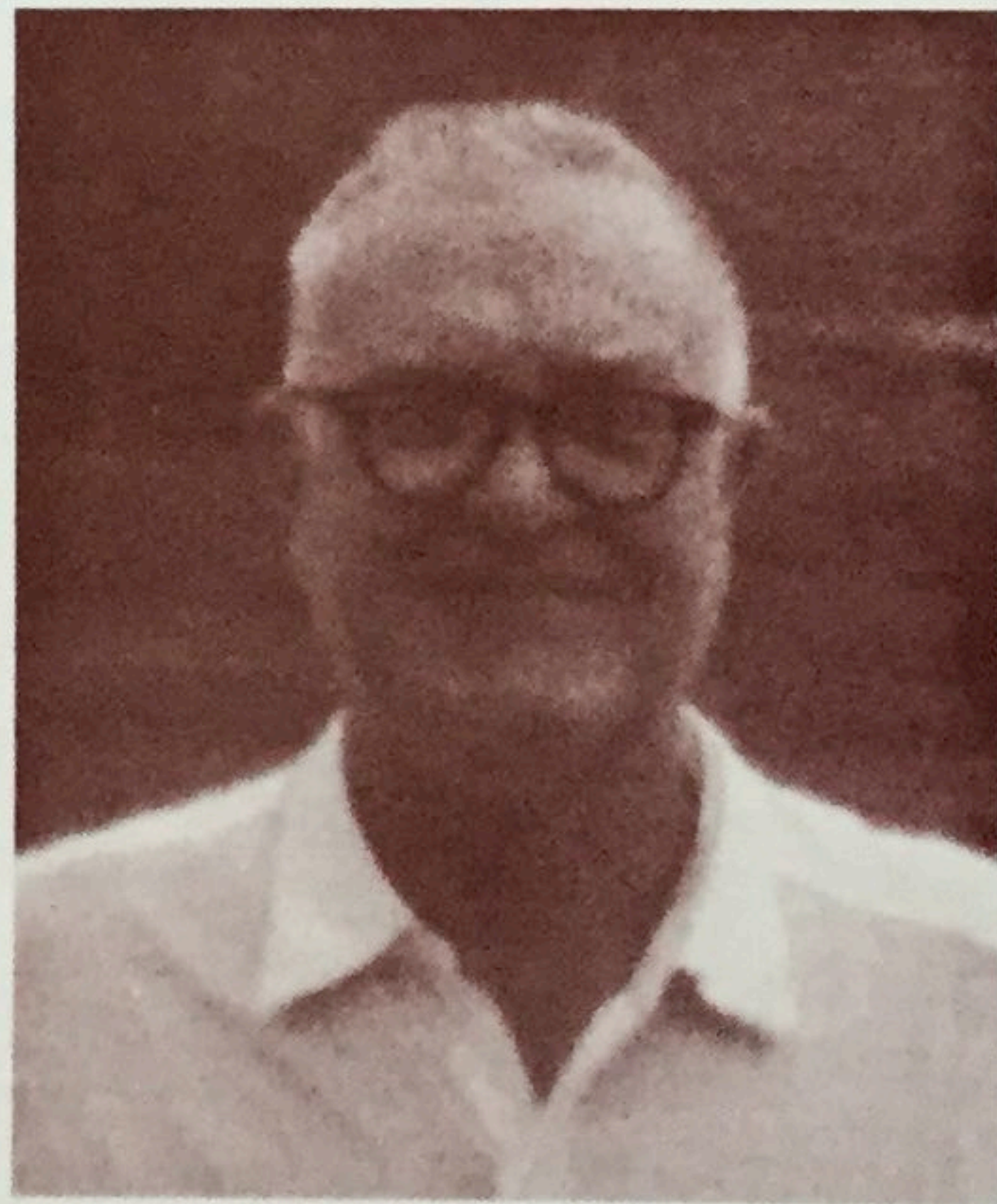


# Heritage of the March

**Volume 87-The Strausses**  
***Foeller's Illinois State Alums and Friends***  
**George Foeller, Director**



***Dedicated to the memory of Robert Hoe***

# Foeller's Illinois State Alums and Friends

## SIDE 1

### MARCHES OF JOHANN STRAUSS, SR.

*Radetzky-Marsch*, op. 228—Composed "in honor of the great commander" (Count Radetzky), this march was placed in the German Army march collection immediately after the composer's death. It is the epitome of the 19th Century Prussian army march, and contains the characteristic feel of the old Austrian ceremonial march. It remains a popular symbol of the old Habsburg monarchy.

*Geschwindmarsch (Quick march)*, op. 209—This march was composed before the famous "Radetzky March", and was first instrumented for band by Wilhelm Christoph, who scored many of the early German Army marches for band. It was later rescored by Wilhelm Wieprecht in keeping with his reforms for military band instrumentation. This march is also known as the "Österreichischer Defiliermarsch".

*Geschwindmarsch nach Motiven aus Quadrillen*—This march contains themes from the "Jubelquadrille" (op. 130) and the "Ferdinandsquadrille" (op. 151). The latter was premiered for Emperor Ferdinand I in 1843. As far as can be determined, the placing of the quadrilles into a march format was accomplished by someone other than Johann Strauss Sr.

Strauss Sr. had encountered the musical form of the quadrille during one of his Paris visits, and used it frequently thereafter. This march was, and still is, one of the most popular and most performed military marches in Germany.

*Marsch des einigen Deutschland (March for a United Germany)*, op. 227—This title expresses the longing of the Germanic countries for a unification of the Germanic states. It is a solemn march, and was first played on July 26, 1848 in Vienna. The unification theme was meant to lead to the termination of the Austrian-Prussian struggle for dominance. By coincidence it also found application in 1938 in the establishment of the "new Germany" of Adolf Hitler.

*Wiener Jubel-Marsch*, op. 245—This arrangement by Loren Geiger has a title which translates as the "Vienna Jubilation March".

*Wiener Stadt-Garde-Marsch*, op. 246—This title acknowledges the Viennese Municipal Guards; the scoring was done by Loren Geiger.

*Brünner National-Garde*, op. 231.

*Jubilee Quickstep*, op. 240—This is an example of differing titles leading to confusion among researchers. The title on the American publication, edited by George Foeller, is above. In one listing of Strauss' works it is called "March for the Spanish Noble Guard Number 2"; in another it is designated "Manöverier-Marsch".

*Österreichischer Nationalgarde-Marsch*, op. 221.

*Österreichischer Fest-Marsch*, op. 188—Written for the ceremony of the unveiling of the memorial to His Majesty Emperor Franz I, this march was scored by George Foeller.

### MARCH OF OSCAR STRAUSS

*Die Musik Kommt*—The English sub-title to this descriptive piece is "Home from the War". Although it utilizes a march tempo, it is merely a tune repeated several times in different instrumental colors, concluding similarly to the seldom heard "patrols" of yesteryear. The lyrics portray the arrival of a "Turkish band". It is a very popular piece, even today, and pays homage to Austrian band music in a truly charming way.

## SIDE 2

### MARCHES OF JOSEF STRAUSS

*Andrássy-Marsch*, op. 268—Although it bears no dedication, this march must have been intended for Count Julius Andrássy, the "master builder" of the modern Hungarian state. It contains several Hungarian stylistic elements, and actually uses a portion of the famous Rakoczy march. The arrangement is by Loren Geiger.

*Avantgarde-Marsch*, op. 14—This is the first march by Josef of which we have knowledge, and it was associated with Dragoon Regiment 11 ("Kaiser").

*Liechtenstein-Marsch*, op. 36—Composed for the 50th anniversary of the Viennese agricultural society, this sparkling march of 1858 was dedicated to Field Marshal Johannes Josef Fürst von und zu Liechtenstein. Consequently it was used by both the Dragoon Regiment

10 and the 9th Hussars. In Germany it was adopted in 1864 as Army March II, 184.

*Deutscher Union-Marsch*, op. 146

*Victor-Marsch*, op. 138—Though some sources disagree, this seems to be the "Erzherzog Ludwig Victor-Marsch" of 1861, which existed under both titles. This setting, as well as the three which precede it, was done by Loren Geiger.

*Prinz Eugen Marsch*, op. 186—Containing the very familiar "Prince Eugene Song", this march is one of several commemorating the unique qualities of the Prince through the use of this tune. It is probably the most prominent "European" military song, and in the recorded version was dedicated to Dragoon Regiment 11 (1866) to memorialize Prince Eugene of Savoy.

*Wallonen-Marsch*, op. 41—Written in 1857, this march was scored by Mark Dal Pozzo.

*Schützen-Marsch*, op. 250—This "Riflemen's March" was scored by Liz Lehnhausen.

### MARCH BY JOSEF & JOHANN (JR.) STRAUSS

*Vaterländischer Marsch*—This march is credited to two of the Strauss brothers, and possibly dates from 1868. The recorded version was prepared by Loren Geiger, partially using an edition published by John F. Stratton, and titled "Patriot March". The tunes included in this march are all identifiable with the Danube Monarchy, and the skillful manipulation of them illustrates the ingenuity of the musically clever Strausses.

### The Story Behind This Record

Our friend Bob Hoe often included on the covers of recordings he produced the tale of how that record came to be. In his absence, and because an aura of uniqueness exists relative to this record, I think the following deserves to be stated.

It was our habit to discuss composers for inclusion on Heritage recordings some years before they appeared. We were pretty well agreed that 1983 would be the year for Andreas Leonhardt, the Waceks, and two other bandmasters of the Austro-Hungarian Empire. To this end arrangements had been developed as early as mid-1981. During 1982 Bob's conversation kept returning to the Strauss family name; he wanted band-oriented people to recognize 6 distinct individuals, not always bound up with waltzes.

So we agreed that the "Easter Bunnies" would record the Strausses at Easter 1983. Bob sent the music he had accumulated, which was mostly from the pen of Johann Strauss Jr., the most famous of the Strauss "clan". He did not want to include more than the two marches by Richard Strauss, nor more than the three selections by Oscar Strauss. I did not want to include more than one side of Johann Jr., for the few samples we had of Johann Sr., Eduard, and Josef were also quite interesting. However, these limitations would not produce four record sides.

We appealed to our Austrian friends for help! Through the efforts of Gustav Fischer, director of the Vienna City Band, and Johann Ziegler, music librarian of the Vienna Library, we received little known and seldom heard editions of many marches. These were promptly submitted to our American arrangers—chiefly Loren Geiger—to be scored for this record.

With Bob's passing in February 1983, we all wondered what to do. So much work had already gone into the Strauss works that I could not shelve them. I consulted with several people, including Mrs. Marilyn Hoe, Bill Roosa, Keith House's gang from Missouri, and several others. We agreed that Bob would have wanted (and expected) that we continue as planned. So the "Easter Bunnies" convened on Easter weekend 1983, and produced the recordings enclosed. We consider this our tribute to our friend Bob Hoe, prepared in a spirit he would have liked.

Special thanks are due to Fairbury, Illinois, High School, for the use of its facilities (which courtesy has lasted over a period of several years); to Bruce Hammit, planner par excellence; Don White, recording engineer; and John Fesler, recording and sound consultant.

George Foeller

### Biographies of the Strausses

These short biographies of the six Strausses are meant to assist listeners in differentiating one from the other. Inclusion of all of them in a sequentially-numbered set of the Heritage of the March series was considered vital by producer Robert Hoe, for his acquaintances among band-oriented individuals had revealed many misunderstandings and much inaccurate information.

Some of the more salient points include: only four of the Strausses were related; of the four, three were sons of the father Johann, senior; five were definitely composers of light music of their day; none were solely march composers or military musicians, yet all wrote some marches, and for various reasons.

### Johann Strauss, Sr. (1804-1849)

The first Johann Strauss was born in Vienna on March 14, 1804. He became interested in music at an early age, and although he had some lessons in theory, violin and orchestration, he was largely self-taught. While still in his teens, he performed with Michael Pamer's dance orchestra, where he met Josef Lanner. The two left Pamer to establish an orchestral agency headed by Lanner; eventually Strauss became leader of one of the units. In 1825 the association was dissolved, and Strauss formed his own orchestra.

Based upon his orchestral and compositional successes in Vienna, Strauss began touring in 1833. He performed in most of the major cities of Belgium, England, France, Germany and Holland. The repertoire was the same as that which attracted great crowds in Vienna: waltzes, galops, quadrilles, marches and fantasy/paraphrases on "symphonic" music of the day.

Strauss Senior was appointed bandmaster of the first Viennese Citizens' Regiment in 1834; the following year he was made director of the Imperial Court balls. He contracted scarlet fever in 1849, and succumbed to this disease on September 25 of that year. He is buried in Vienna.

### Josef Strauss (1827-1870)

Josef Strauss—brother of Johann Junior—was born on August 22, 1827 in Vienna; he died in the same city on July 21, 1870. Although he showed talents for the fine arts, and despite his father's wishes for him to become a professional soldier, he turned to engineering and architecture. His father reluctantly allowed him to conduct the Strauss' orchestra in emergency situations.

Josef's first compositional efforts, a set of waltzes, were premiered in 1853. His personality tended to be melancholy, and his health was fragile enough not to be able to withstand great amounts of activity or tension. His health finally gave out in July 1870 in Warsaw, from which city he returned to Vienna and died on July 21.

His complete works number 283, of which only a handful have been set for band.

### Graphic Representation of the Lives of the Strausses

