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Marches from the Russian Empire

The Admiralty Band of the Leningrad Naval Base

Valentin Lyashchenko

МУЗЫКАЛЬНЫЙ АРХИВ ПЕТЕРБУРГА

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The Admiralty Band of Leningrad Naval Base
Valentine Lyashchenko, conductor

1. Franz von Blon (1861-1945) Soldaten Blut (Soldiers' Spirit), 1895	2:37
2. Karl Bratfisch (1829-1901) Steinmetz Marsch , 1866	2:45
3. Johann Heinrich Walch (1776-1855) Pariser Einzugsmarsch (Entry into Paris), 1814	2:17
4. Philipp Fahrbach Jr. (1843-94) Standartenträger-Marsch (Standard Bearers), Op.192	2:30
5. Johann Nepomuk Král (1839-96) Hoch Habsburg (The Hapsburg March), Op.86	2:44
6. Julius Lehnhardt (1827-1913) Schneidige Truppe (The Daring Troops), Op.17	2:25
7. Hans Christian Lumbye (1810-74) Kong Frederik den Syvendes Honneur Marsch (Honour March), 1861	2:42
8. Ludwig Minkus (1826-1917) Montenegrin March from the ballet Roxanne, The Beauty of Montenegro (1878)	2:13
9. Julius Fučík (1872-1916) Schneidig vor (Bravely Forward), Op.79	2:02
10. The Old Chasseurs march (trad, unattrib.), 1813-15	2:11
11. Robert Planquette (1848-1903) and J. F. Rauski (1837-1910) Le Régiment de Sambre et Meuse (Sambre and Meuse march), 1879	2:57
12. Cesare Pugni (1802-1870) March from the ballet The Little Hump-backed Horse , 1864	2:13
13. F. Romain Sonnez Clairons (Sound You Trumpets), 1893	2:23
14. Carl Unrath (1828-1908) König-Karl-Marsch (King Karl), 1868	2:44
15. Philipp Fahrbach Jr. (1843-94) Ausstellungs-Marsch / Salut à Copenhague , Op.263, 1888	2:17
16. Wilhelm Legrand (1769-1845) Parademarsch der Königlich Bayerischen Grenadier-Garde (Bavarian March)	1:56

17. Karl Hauschild Frohsinn Marsch (Parade March), 1869	2:34
18. Alexey F. Lvov (1799-1870) 68th Borodinsky Infantry Guards March , 1839	2:42
19. Ivan Chapievsky (1798-1861) Borodinsky Regimental March	3:48
20. Jean-Baptiste Lully (? attrib. to Henry Carey by the British) God Save the Tsar ceremonial music , composed before 1832	1:18
21. General Muster ceremonial music, composed before 1832	2:26
22. Ceremonial Retreat ceremonial music, composed before 1832	1:55
23. Dmitry Bortnyansky (1751-1825) The Lord in Zion Reigneth ceremonial music , composed before 1832	3:02
24. Erik Eriksson (attrib.) Marsch aus Petersburg (From Petersburg), pre- 1830	3:01
25. Vasily Agapkin (1884-1944) Farewell of Slavianka March , 1912	3:19

Total Time: 63:12

Recorded in the studio of the Training Center of the St Petersburg Navy Academy, September 28-30, 2016 and March 5-7, 2018.

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The core of this recording is rare military marches and pieces of music performed by the Russian Army's military bands during multiple military ceremonies.

Musical marches in their modern meaning evolved in Western Europe during the Thirty Years' War (1618–48). In the course of time, marches became an essential attribute of infantry and Cavalry units, to which they were assigned. Along with the banner, uniform, and insignia, marches embodied the combat traditions, history, and merits of their regiments.

The war department chiefs in the Russian Empire of the 18th to early 20th century placed a high priority on the development of military music and providing regiments with fine military marches.

Therefore, the *Commission for Improvement of the Musical Branch in the Army and Navy* headed by Baron Constantine von Stackelberg was established by Decree of Nicholas II on September 9, 1909. A sector of the Commission's activity was an effort of publishing a printed anthology of the best European and Russian marches deserving to be used for parades and musters in the presence of the Russian Czar. The Commission proceeded to implement the publication; it defined the list of marches, optimized the legal aspect of the copyrights, and started making the arrangements.

To select a publisher, the Commission sent requests to leading Russian and European music printers. The final choice was in favor of the Leipzig music printing firm founded by Carl Röder, one of Europe's best. Russia paid the bill for engraving and printing, but never received the book's printed copies from the German partner; the start of the World War I broke all hopes for the completion of the collection's publishing effort.

A hundred years later, one can hardly expect that the book copies printed by Röder's firm may be found some day, therefore the military marches recorded by the Admiralty Band are a monument to the creative effort by Baron Stackelberg's Commission in times so troubled for Russia. This compact disc was recorded on the basis of unique scores kept in the Manuscripts Room of the *Russian Institute for the History of Arts*.

Recorded on this Admiralty Band disc are fast marches, which were well-known by the early 20th century in military bands' repertoires, but at the same time were not regiment marches. They were composed in different countries at different times, and on different occasions – German/Prussian, Austrian, Danish, French, and Russian marches. The recordings cover a great time period, from the early 19th century to the turn of the 20th century.

Among the historic marches are *The Old Chasseurs'* and *Entry into Paris*, related to victories over Napoleonic forces. These marches emphasize the glorious past of the Russian army, its victories in the war with Napoleon, and solemn entry of Russian and Allied troops into Paris on March 14, 1815. Close to the historic marches is the Bavarian written in 1814. The march was so popular that it lost relation to its originator's name and was titled without the author's name, just *Ancient Bavarian March*. However, its author is Wilhelm Legrand, composer and military music organizer in the Kingdom of Bavaria.

Some marches were written in honor of royal personages, for instance *The Parade March* by Karl Hauschild also known as "Hoch, König Johann!" and dedicated to Johann, King of Saxony. The selection of many marches, apart from their musical merits, was of political importance. For instance, French marches *Sambre et Meuse* and *Sound You Trumpets* symbolized the military and

political union of Russia and France, which formed in 1891–93 and preceded the making of the Entente. The Danish marches were a symbol of friendly and kindred relationships with Danish Kings Christian VII and Frederick VIII.

Two marches in the collection, *Standard Bearers* and *Salute to Copenhagen*, were composed by Philipp Fahrbach Jr. (1843-94), of the famous Fahrbach dynasty of Austrian composers. Julius Arnošt Vilém Fučík (1872-1916), Austro-Hungarian composer, conductor, and musician of Czech origin, left a large legacy, of which marches are an impressive part. He wrote marches when serving as military bandmaster in regiments quartered in various provinces of Austria-Hungary. *Entry of the Gladiators* became his best-known opus (often used as circus music); the Admiralty Band disk presents Fučík's march titled *Bravely Forward*.

The *Sambre et Meuse* march is based on the song of famous French composer Robert Planquette, author of the operetta *The Bells of Corneville*. It was written in the days of the Franco-Prussian War of 1870, and tells about the heroic past of republican France and old-time victories of the Sambre and Meuse army. The song's arrangement for a military band made by composer Joseph Rauski left the tune unchanged.

The *Sound You Trumpets march* (Sonnez, Clarions), in accordance with the title, is fully based on cornets and trumpets solo. In the trio of the march, a French tune is played, as if overheard in the boulevards of France. A striking and glittery march, *Sound You Trumpets* is one of the most popular ones in France also still in modern times.

German/Prussian, Austrian, French, and Danish marches differ in the style of their music. The marches of the German/Prussian origin (*Soldiers' Spirit*, *Steinmetz-Marsch*, and *The Daring Troops*) are predominantly of a valiant, heroic attitude; their features are strict rhythm and ample sound of the band. Some of them are related to military victories, such as the *Steinmetz-Marsch* by Karl Bratfisch (1866) dedicated to Prussian Field Marshal Karl Friedrich von Steinmetz who gained a victory over the Austrian army on June 28, 1866 during the Austro-Prusso-Italian War. The *Soldiers' Spirit* march (Soldaten Blut) by von Blon is among the best examples of the genre but is more a concert march than a combat one. In *The Daring Troops* march (Schneidige Truppe) by J. Lehnhardt, the syncopated rhythm gives the piece airiness, elegance, and a kind of 'bravado'

The Austrian marches are *Standard Bearers*, *The Hapsburg March*, and *Bravely Forward*. They seem to be soaked in the atmosphere of Vienna with its airiness, elegance, and sometimes echoes of operetta motifs. For instance, *The Hapsburg March* (Hoch Habsburg) was composed by Johann

Nepomuk Král, a bandmaster of Czech origin, for the silver wedding of Emperor Franz Joseph I and Empress Elisabeth, celebrated throughout Austria-Hungary in 1879. Evidently because of its purpose, it combines traits of a ceremonial parade and a merry dance.

The collection features two Danish marches, *Honor* and *King Karl*. The *Honor march* (Kong Frederik den Syvendes Honneur Marsch) was written by H. C. Lumbye, an outstanding Danish composer (“the Strauss of the North,”) in honor of King Frederick VII of Denmark in 1861.

The collection of German, Austrian, French, and Danish marches is completed by Russian marches. Two of them were written on ballet themes, the march from the ballet *The Little Humpbacked Horse* by Cesare Pugni and *The Montenegrin March* from the ballet *Roxanne, The Beauty of Montenegro* by Ludwig Minkus. Notably, the authors of the “Russian” marches were the Austrian Minkus and the Italian Pugni who had tied their fortunes to Russia. The music of Pugni’s march in its nature, rhythm and melodic image is closer to the choreographic than to the march genre. *The Montenegrin March* was written in quite a different style. Minkus’s ballet *Roxanne, The Beauty of Montenegro* (St. Petersburg 1879, staged by Petipa) was related to the events of the Russo-Turkish War of 1877-8.

The genuine Russian marches on the disk are two Borodinsky marches and *Farewell of Slavianka*. The *Borodinsky Regiment March* by composer A. F. Lvov, author of the Russian anthem, was written in 1839 on the occasion of the erection of a monument on the battlefield of Borodino. The same title was given to another Borodinsky march written by I. M. Chapievsky, Chief Bandmaster of the Guards (1851-57).

The famous march *Farewell of Slavianka* was written by Russian military musician Vasily Agapkin in 1912. On the cover of the march’s first edition, a young woman is parting with a warrior, with the Balkan Mountains and a troop of soldiers seen in the distance. The caption reads, “Farewell of Slavianka, the latest march on the Balkan events. Dedicated to all Slavic women. Composed by Agapkin.” In our days, the *Farewell of Slavianka* march is one of the most recognizable musical emblems of Russia.

Apart from military marches, this disc presents ceremonial music from the *Annex to the Infantry Service Regulations* of 1832. The orchestra recorded General Muster, The Lord in Zion Reigneth prayer by D. S. Bortnyansky, and *Ceremonial Retreat* in authentic orchestration.

The Admiralty Band of the Leningrad Naval Base

The history of the Admiralty Band dates back centuries. Three months before the founding of St. Petersburg, Czar Peter I ordered twenty-nine male choristers from the Czar’s choir chapel, i.e. a

choir of cantor clerks, and transfer them to the to the Admiralty Department of the naval service to study military band music.

As soon as the Main Admiralty was founded in St. Petersburg in the autumn of 1704, naval music already started to play in the northern capital. Oboe trills and drum ruffles accompanied the construction of the young Russian Navy on a daily basis.

The Czar prescribed that the band should play music “an hour before the noon” on the embankment of the Admiralty, then under construction. Later, the newly-built tower became the venue for their performances. And the unique time service, a concert on the Main Admiralty tower crowned with a noon shot of the signal cannon, became one of the famous attractions of old Petersburg.

Up to the end of the eighteenth century, the Admiralty musicians walked up the tower to give their pre-noon concert. But in 1798, after the Admiralty Battalion was disbanded, a Naval Architecture School was founded by decree of Emperor Paul I. The history of the Admiralty Band was inseparable from it for exactly 200 years.

In 1872, the School was moved to Kronstadt. It was there that composer Nikolai Rimsky-Korsakov, first inspector of Russia’s naval bands, conducted the Admiralty Band – and all other bands of the Port of Kronstadt – in 1878. Rimsky-Korsakov set up a combined band of the Port of Kronstadt, with which he gave three charity concerts. Especially for these concerts, he wrote his *Variations for Oboe, Trombone Concerto*, and *Clarinet Concerto*, which were performed under the baton of the composer.

In 1998, as a result of reform in the Russian Navy, the Admiralty Band went under the jurisdiction of the Commander of Leningrad Naval Base. Since 2008, the Admiralty Band of the Leningrad Naval Base has been headed by Lieutenant Commander Valentin Lyashchenko.

Today’s Admiralty Band, Leningrad Naval Base is a highly professional creative team of military musicians. The orchestra performs both applied military band music and ancient, classical, modern, and dancing music.

The Admiralty Band has been touring widely each year since 1991, for example Belgium, the UK, Germany, Denmark, Spain, Italy, the Netherlands, China, Finland, France, Sweden, Switzerland – this is the geography of the band’s performances. As State Hermitage Director M. B. Piotrovsky put it, the Admiralty Band is “the most intellectual military band in Russia.” The British press has called the Admiralty Band “one of the world’s best touring military bands.”



The Admiralty Band of the Leningrad Naval Base



NF/PMA 99125

Marches from the Russian Empire

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Valentin Lyashchenko, conductor

Hoch Habsburg Marsch • de Sambre et Meuse 1879 • King Karl March, 1868

Salute to Copenhagen, 1888 • Bavarian Grenadiers' Parade, pre-1830

Marsch aus Petersburg, pre-1830 • Farewell of Slavianka, 1912



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from the early 19th century up to the turn of the 19th and 20th century. Among the 25 marches on the list are opuses by German, Austrian, French, Danish, and Russian authors. The military marches of Imperial Guards Regiments that once sounded on St. Petersburg's parade grounds and presented on this disk are not only an archive document, but above all important pages of the history of Russian music.

The recording was made by one of Russia's best military bands, the Admiralty Band of the Leningrad Naval Base headed by the bandmaster, Lieutenant Commander Valentin Lyashchenko.

World First Recording

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