

**MARCO
POLO**

Hans Christian
LUMBYE

**Complete Orchestral Works
Volume 11**

**Tivoli Symphony Orchestra
David Riddell**

DDD

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Hans Christian Lumbye (1810-1874) Complete Orchestral Works Vol. 11

Hans Christian Lumbye, today the internationally best known and most popular Danish composer of dances of the nineteenth century, was born in Copenhagen on 2nd May 1810. While he was still a child his family moved to the provinces, since his father, a military official, was posted first to Jutland and later to Odense, the birthplace of Hans Christian's later world-famous namesake, the fairy-tale writer Hans Christian Andersen.

In Odense Lumbye had his first real musical training and at the age of fourteen he succeeded in becoming a trumpeter in the local regimental band. The next year he received his diploma as a trained trumpeter, and at nineteen he returned to his birthplace Copenhagen, where he was employed as a trumpeter in 1829 in the Royal Horse Guard. In the 1830s, besides holding this musical post, Lumbye was a busy musician in the Copenhagen *Stadsmusikantorkester* or City Orchestra, and his earliest preserved dance compositions come from these years.

In 1840 Lumbye put together his own orchestra. The inspiration to take this step had come after he had attended a series of concerts given in Copenhagen by a musical society from Steiermark in Austria, where Johann Strauss's and Joseph Lanner's new dance tunes were heard for the first time in Scandinavia.

With his own first Concert à la Strauss at the fashionable Raus Hotel in Copenhagen (the later Hôtel d'Angleterre) on 4th February 1840, Lumbye definitively began his lifelong activity as Denmark's and Scandinavia's undisputed leading dance composer. Three years later, when the now world-famous amusement park Tivoli opened its gates in Copenhagen, Lumbye acquired the final, permanent setting for his long and prolific composing and conducting career as the leader of the concert hall's orchestra. For this orchestra he composed some seven hundred dances over the next thirty years, first and foremost polkas, waltzes and galops – the last of these genres almost became synonymous with his name. But with his numerous orchestral fantasias, too, and more than 25 ballet-divertissements, Lumbye demonstrated his true mastery.

In the best of his works his orchestrations have a distinctive, lyrical, almost pristine Copenhagen sound that differs from the Vienna composers' more hot-blooded orchestral tone. Lumbye often has the violins accompanied by limpid flute sounds, while Johann Strauss, for example, liked to have the melody lines of the strings accompanied by instruments with a fuller sound like the oboe and clarinet. Lumbye also created a brighter and lighter orchestral sound than the Vienna composers thanks to his use of glockenspiel, triangle and brass.

A long series of tours abroad to Hamburg, Berlin, Vienna, Paris, St Petersburg and Stockholm brought Lumbye international recognition and fame, but he never abandoned his post in the amusement park, where his jovial figure remained a popular ingredient in Copenhagen's musical life until his death on 20th March, 1874.

H.C. Lumbye's importance in the nineteenth century for the creation of a broad, popular musical culture in Northern Europe can hardly be overestimated, but his greatest importance perhaps lies in the fact that his innumerable dance tunes have up to our own day preserved their special freshness and artistic integrity.

Knud Arne Jürgensen

Translation: James Manley

The *Hans Christian Lumbye Edition* represents a milestone in the recording of nineteenth-century popular music in presenting for the first time the complete orchestral works of this 'Nordic Strauss'. Only a fragment of the enormous output of Hans Christian Lumbye has hitherto been recorded. The present series of recordings is built on extensive studies and collections of scores in the national libraries and musical archives of more than five European countries. All the recordings in the series are complete, and, as far as possible, in close correspondence with the original work of this composer of genius.

1 Finale Galop, from the ballet Napoli (1842)

After his *Champagne Galop* of 1845, Lumbye's *Finale Galop* from Act III of August Bournonville's ballet *Napoli* is one of his most popular and famous works in this genre. It was first given at the Royal Theatre on 29th March 1842, and represents the best imaginable conclusion to this lively ballet scene. During the performance of the ballet, in which the whole corps participates in the final galop, a twofold gunshot is fired shortly before the conclusion as a special dramatic effect, and at the end of the galop Lumbye also includes a quotation of the melody of the Neapolitan folk-song *Ti voglio bene assai*. In the ballet this song almost bears the character of a musical and choreographic leitmotif, used repeatedly as it is to express the undying mutual love of the two principal characters, Gennaro and Teresina.

2 Eugénie Waltz (1854)

The *Eugénie Waltz* suite was originally composed as a tribute to the French Empress Eugénie, who married Napoleon III in 1853. She was of Spanish and Scottish noble birth, and before her marriage lived a life of fashion in France and England, where she appeared among other things as a Spanish dancer. She was beautiful, loved luxury and fashion, and conferred lustre on the empire. In his musical tribute Lumbye emphasizes her Spanish descent by introducing a fiery bolero movement after a short introduction, which is followed in succession by seven brief waltzes in alternating major and minor keys. The suite concludes with a finale which introduces reminiscences of the first and second waltzes, and closes with a *rallentando* section followed by a peroration for full orchestra.

The great aptness of the music for ballet was quickly exploited by Lumbye's close friend Bournonville, who created a Spanish divertissement, performed at an evening entertainment in the Court Theatre in Copenhagen on 19th June 1854, for the ballerina Juliette Price, entitled *La Ventana* (The Window). It depicts a Spanish señorita who enters her room dancing, consumed with thoughts of the young man she has just seen on the Alameda. She catches sight of her image in the mirror, and dances a mirror dance (with her sister Sophie Price as her mirror image). This mirror dance became one of Bournonville's most famous creations. In *La Ventana* the scene ends with the dancer taking up her castanets and dancing to a guitar serenade played by her young admirer outside the window. Finally she throws a ribbon to him as a reward for his serenade, before slipping away from the window. For Bournonville's ballet-divertissement the waltz itself was shortened, while the divertissement was supplemented with a short mimic introductory scene, performed as the introduction and first movement of the waltz, to which was further added a *Praeludium ad libitum* and an *Andantino* in 6/8 time. In 1856 the ballet-divertissement was further extended with an outdoor scene, which consisted of a series of new Spanish dances composed and arranged by Vilhelm Christian Holm.

[3] Polka militaire, Ballet Music (1842)

Lumbye's *Polka militaire* was choreographed by Bournonville for the opening ceremony in the newly restored Court Theatre in Copenhagen on 1st November 1842, and counts among the composer's most popular ballet music. The Bohemian polka had reached Paris in 1840, and from that year became the most popular of the fashionable dances of the era, cultivated by numerous choreographers in the form of suites of dances with a variety of choreographic figures. Bournonville's own *divertissement* in this genre was danced by two couples dressed in Bohemian military uniform, and immediately became one of his most popular national dances – also thanks to Lumbye's sure musical grasp of this new fashionable dance, which infected all Europe with a regular "polka mania" in the 1840s.

[4] Mjølner Galop (1864)

The *Mjølner Galop* was first given on 13th December 1864 at a winter concert in the concert venue on Vesterbro, which had been opened in 1861 with the consent of Frederick VII as a place providing refreshments, under the name Thors Hal. Lumbye regularly performed winter concerts here with his orchestra in the 1860s, and composed a series of works especially for this popular entertainment venue. In a clear reference to the name of the venue, the *Mjølner Galop*, with its many anvil strokes, derives its name from Mjølner, the hammer that was the most powerful weapon of Thor, god of war and thunder. According to the myth, it always struck its mark and then returned to its owner.

[5] Hilsen til Stockholm [Greeting to Stockholm], Polka (1860)

In 1859 Carl XV ascended the Swedish throne. The coronation and tribute itself only took place, however, from 3rd to 5th May 1860 in Stockholm. In this connection Lumbye was in Sweden, where he gave a long series of concerts in both Stockholm and Gothenburg and composed many new works. The polka *Hilsen til Stockholm* represents his personal tribute to the Swedish monarch, and was first performed at a concert in the Djurgården in Stockholm on 1st May 1860. With its extensive use of the glockenspiel, its numerous staccato rhythms and the triplet figures in the trio movement, this is a fresh and ceremonious work, which quickly became popular also in Denmark, where the polka was first performed at a concert in Tivoli on 21st May 1860.

[6] Holger Danske, Polka-mazurka (1862)

For a winter concert in the Casino Theatre on 26th January 1862 Lumbye composed a polka-mazurka named after the legendary Danish hero Holger Danske. The title may have expressed the strong national sentiment prevailing in Denmark that year, when the rising tensions with Prussia led to the later unfortunate Second Schleswig War and the military defeat of Denmark in 1864. The work, which with its minor key and forceful melodic and rhythmic style has an almost Slavonic character, was later taken into the repertory of the Tivoli concert hall, but seems to have disappeared completely from the concert hall after the military defeat of 1864.

[7] Maritana, Spanish gypsy dance (Bolero, Jaleo) (1846)

Bournonville choreographed a Spanish solo dance scene for a ballet performance at the theatre in Helsingør (Elsinore) on 16th December 1846, and this was advertised on the poster for the performance under the title *Maritana (Spansk Sigøjner-Dands), komponeret i denne Anledning af Bournonville* (Maritana, a Spanish Gypsy Dance, composed for this occasion by Bournonville). The dance was performed by his pupil, the solo dancer Augusta Nielsen, and comprised two Spanish dance movements in the form of an introductory *Bolero* and a concluding *Jaleo*, both composed by Lumbye on 13th December 1846. They were still regarded, as a genre, as an

expression of the great popularity which Spanish folk-dances had won among the ballet public of the time. The success of this work soon encouraged Bournonville to re-use the music in an extended *divertissement*, which he produced at the Casino Theatre in Copenhagen on 15th April 1847, only a few months later, now entitled 'Maritana, *divertissement* in the form of a carnival scene'. This version, which was performed by fourteen soloists from the Royal Ballet besides Augusta Nielsen and Bournonville himself, includes, besides the original *Bolero* and *Jaleo*, an introductory waltz and a final galop. The waltz comprised selections from one of Lumbye's earlier waltz suites, *Les Souvenirs de Paris*, of 1845, while the finale is a direct borrowing of his popular *Champagne Galop* of 1845. This enlarged version of *Maritana* was transferred to the stage of the Royal Theatre, on account of its great success among the public, and was first performed there on 9th May 1847.

[8] Allénberg Damp Carousellbane Galop [The Allénberg Steam Carousel Galop] (1843)

At Allénberg, an entertainment venue on Frederiksberg Allé, the newest technical discovery of the era was exhibited in the autumn of 1843, in the form of a miniature model of a steam railway as a roundabout. This was at the same period that discussions were beginning on the construction of Denmark's first railway, between Copenhagen and Roskilde. Under the influence of this revolutionary technical discovery, Lumbye composed his *Allénberg Damp Carousellbane Galop* on 24th November 1843, although it was first performed at a concert in Tivoli the following year, on 31st May 1844. This quickly became one of his most popular galops, until it was succeeded in 1847 by his real masterpiece in this genre, *Københavns Jernbanedamp Galop* [The Copenhagen Steam Railway Galop]. With their numerous special sound effects, in the form of steam whistles and various other imitations of machine noises, these two galops share many features in common, and bear witness to Lumbye's always sharp eye for the newest technical conquests of his time.

[9] L'étudiant de Paris (The Paris Student), Waltz with Pistol Shot (1845)

The melodies of the waltz suite *L'étudiant de Paris* were 'discovered' by the founder of the Tivoli gardens, the impresario Georg Carstensen, and arranged for orchestra by Lumbye on 26th August 1845. Lumbye gave its première with his orchestra at a concert at Tivoli on 1st September that year. The suite, interesting with its pistol-shot effects, is introduced with a *Moderato* section, which leads directly into a French song melody with a text refrain. This is followed by the four waltzes of the suite and a coda that repeats the whole of the second waltz.

[10] Den unge moders drøm, Drømmebilleder. Fantasi [The Dream of the Young Mother: Dream Pictures, Fantasia] (1864)

Lumbye composed his richly orchestrated *Drømmebilleder Fantasia* in the 1864-65 winter season for Thors Hal, the concert venue on Vesterbro. The work is inspired by a highly emotional anonymous poem of fourteen verses, signed by a certain "F. N." Referring to the unfortunate military defeat inflicted by Prussia on Denmark in the Second Schleswig War, the poem describes a young war widow, who falls asleep near the cradle of her infant son, and in a series of visions relives her life with her fallen husband. The numerous changing visions carry her far into her memories and end in a church, where to the sound of a festive chorale she sees her son standing, now as a grown man before the altar with his young bride. At the child's sudden whimpering, his mother wakes abruptly and embraces him. Musically, the work is close to Lumbye's earlier famous orchestral fantasia, the *Drømmebilleder* [Dream Pictures] of 1846, and bears the same subtitle. *Den unge moders drøm* was composed on 21st December 1864 and first given on 19th January the following year. The work soon became popular with the public, and remained current in many different piano scores, published with the accompanying verse by both Danish and German publishers.

[1] Ekko fra Danmark [Echo from Denmark], Pas seul (1849)

In 1849 the ballet master Bournonville choreographed the solo characteristic dance *Ekko fra Danmark* for his private Swedish pupil, the dancer Maria Charlotte Norberg, and it was first given at the Royal Theatre, Stockholm, on 26th September 1849. Norberg had studied with Bournonville in Copenhagen in the summer of 1849, and the dance represented her official stage début in Stockholm. At the same time, with reference to the First Schleswig War, it represented a subtle choreographic reminiscence of the Danish soldiers' victorious battle, performed as it was in the uniform of the Danish hussars. The music draws on Lumbye's polka, *Hilsen til Jylland* (Greeting to Jutland), which Bournonville had used earlier the same year for a so-called *Husar Dans*, performed by the pupils of the ballet school at a fund-raising effort for the indigent Jutlanders at Rosenborg Gardens in Copenhagen. This polka was newly arranged by Lumbye, who interwove it with J.O.E. Horneman's melody to Peter Faber's popular patriotic song *Den tapre landsoldat* ('The Brave Soldier') of 1848.

[2] Finale Galop, from the divertissement to the opera *Il trovatore* (1865)

On 10th September 1865 the Royal Theatre produced an opera by Giuseppe Verdi for the first time. The choice fell on *Il trovatore*, and the production was due first and foremost to Bournonville, who had gone to Paris on his own initiative that summer, and had assured himself there that the opera was capable of being produced in Copenhagen the following autumn. The staging was by Bournonville, who also choreographed a ballet-divertissement for Act III of the opera, which closes with a sweeping galop performed by a troupe of gypsies. The galop is ascribed to Lumbye in the printed vocal score of this ballet-divertissement, although the score is preserved only in an anonymous copy. The work is a fine example of Lumbye's sure orchestration at its most fluent and most colourful, and the music remained current on stage for many years as an independent ballet number after the opera had disappeared from the repertory.

[3] Anna Waltz, from the suite *Julefestgave* [Christmas Gift] (1856)

During most of the 1850s, Lumbye published a suite of small dances for piano at Christmas each year. That was the case also at Christmas 1856, when the suite *Julefestgave* was published with three short works, including the *Anna Waltz*. Influenced by the way these 'Christmas presents' were received, Lumbye decided that these dances should in future be orchestrated. This was the case with the *Anna Waltz*, which he orchestrated on 20th January 1857 and performed for the first time at a concert in the Court Theatre on 2nd February that year. The suite consists of a fanfare introduction, three waltzes and a short coda, which reprises parts of the second waltz.

[4] Hopsa Galop, from the suite *Børneballet* [Children's Ballet] (1850)

For Christmas 1850 Lumbye published a suite of four easy children's dances for piano with the common title *Børneballet*. These publications served as musical Christmas presents and were played at many Christmas festivities. *Hopsa Galop*, the second number of the suite, was orchestrated at the same time, provided with a short coda, and first performed at a concert in the Casino Theatre on 22nd December 1850. The dance is characterized by its many dotted rhythms and is at the same time a fine example of Lumbye's talent for writing spellbinding society dances, just as apt in small-scale piano setting as in settings for full orchestra.

Knud Arne Jürgensen
Translation: Geoffrey Chew

Tivoli Symphony Orchestra

Ever since the opening of the Tivoli gardens in 1843, the concert hall and its orchestra have formed the musical centre of the now world-famous pleasure gardens. Hans Christian Lumbye's orchestra consisted at first of 22 musicians and was then called *Det Lumbyeske Selskab* (The Lumbye Society). On the occasion of the rebuilding of the concert hall in 1846, the orchestra was expanded to 33 players. This enabled it to play large-scale symphonic music, and the Tivoli Symphony Orchestra has ever since been among the leading orchestras of Denmark. The Tivoli Symphony Orchestra, which in the winter season appears as the Zealand Symphony Orchestra, today comprises 74 members and gives more than 150 concerts annually.

David Riddell

The conductor David Riddell was born at Elgin in Scotland. He studied music at the universities of St Andrews and Edinburgh, and conducting at the Guildhall School of Music and Drama in London. Today he lives in Denmark, where he is artistic director and main conductor of the Randers Chamber Orchestra, as well as artistic director of the Aarhus Summer Opera. He is a frequent guest conductor for most of the Danish orchestras and has conducted numerous opera productions for Den Jyske Opera and Aarhus Summer Opera. In Britain he has appeared with the Northern Sinfonia, English Touring Opera, Scottish Opera and The Garden Venture (Royal Opera, Covent Garden), among others. He has also conducted in Germany, France, Estonia and Iceland. In addition he is active as a composer and arranger, and has taught at St Andrews University, the Guildhall School of Music, the Royal Danish Conservatory of Music and the Opera Academy.



Hans Christian Lumbye
(Det Kongelige Bibliotek, Copenhagen)



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 Playing Time
 60:32


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 International Ltd.
 Booklet notes in English
 Made in Canada
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The Naxos/Marco Polo Hans Christian Lumbye Edition represents a milestone in the recording of nineteenth-century popular music, in presenting for the first time the complete orchestral works of this 'Nordic Strauss'. This series series of recordings is built on extensive studies and collections of scores in the national libraries and musical archives of more than five European countries. Highlights of this eleventh volume include the memorable *Finale Galop* from Bournonville's ballet *Napoli*, with its twofold gunshot and quotation of the Neapolitan folk-song *Ti voglio assai bene*, and the colourful *Finale Galop* for a Copenhagen production of Verdi's *Il trovatore*.

Hans Christian
LUMBYE
 (1810-1874)

Complete Orchestral Works Vol. 11

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Tivoli Symphony Orchestra • David Riddell

Recorded in the Concert Hall, Tivoli, on 12th, 13th, 14th and 17th June, 2003
 Producer: Morten Mogensen • Engineer: Claus Byrinth • Editors: Morten Mogensen and Claus Byrinth
 Booklet Notes: Knud Arne Jürgensen (translated by Geoffrey Chew)
 Cover Image: *Tivoli – The Tea Pavilion*, Lithograph by Emilius Barentzen, Copenhagen 1843; frame from
H.C. Lumbye: Tänze für das Pianoforte (Leipzig, Breitkopf & Härtel)