

and SCHRAMMEL—string music from the wine gardens of Vienna

Hungarian CIMBALOM—*Dick Maria*

Solo ZITHER—*Ruth Welcome*

# CAFE CONTINENTAL



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"Those who know Vienna will recognize . . . [schrammelmusik] . . . captured with rare fidelity on the present LP disc."

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[Ruth Welcome and Dick Marta] "cause the imagination to wander to small offbeat cafes in the backways of Vienna and Budapest. The disk itself is perfect technically, as are all Cook releases."

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### The Zither and the Cimbalom

The zither was known to the ancient Greeks; the cimbalom is mentioned in the bible. A primitive inspiration—a simple box, with strings,—defines a common ancestry. The two differ primarily in that the zither is plucked with the fingers, the cimbalom hammered with mallets. They developed into harpsichord and piano, respectively.

The zither has five fretted melody strings plucked with a metal plectrum worn on the right thumb. From the 37 open strings behind these, the same hand selects notes for accompaniment. The cimbalom uses four strings for each note, strung over a bridge. Mallets are either soft, as in the opening of the *Csardas* group, or hard (*Hungarian Dance*).

### Ruth Welcome

When Ruth Welcome was eight, her family moved from Germany to Basel, where, in her words, ". . . it is the national instrument—as widespread as the harmonica here." The acknowledged high priestess of her antique instrument, she also represents the modern trained musician, a graduate of Juilliard and a teacher of both piano and violin. The first to play contemporary songs (*September Song*, *River Seine*) as well as the traditional European folk music (*Dancing Rose*, *Two Little Stars*), she is unique among zither players. Ruth Welcome had a zither in her hands at the age of six; it was a small one, built especially 'to size'.

### Dick Marta

Dick Marta is hard to separate from his cimbalom, both physically and as a personality. It has been his natural means of communication since he was eight, a welding of instrument to man extending from the Hungarian gatherings of his youth through an impressive list of movie, radio, TV and stage appearances. When asked which of all these moments was the most memorable, there was a baffled pause, then his answer: "Every time I play . . . when people respond to it," quite a concise definition of art itself.

### Side A: recorded in N.Y. cafes

#### ZITHER

The Happy Dancing Rose <i>Viennese waltz</i>	Deep Down in the Valley <i>folk, arr. Brahms</i>
Greensleeves	Barbara Allen
Two Little Stars	The River Seine
	September Song

#### CIMBALOM

Hungarian Dance No. 8 ( <i>Brahms</i> )	Roumanian Rhapsody
	Traditional Csardas Group



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Photos: Peter Perri

### Schrammelmusik

Johann Strauss upon being invited to listen to the Schrammeln, reserved an hour from his crowded schedule, stayed six. As a surprise for the birthday party of Hans Richter, renowned conductor of the Vienna Philharmonic, his wife engaged the Schrammeln to perform. Schrammelmusik became the fashion at the Austrian court and at the lavish parties of Vienna's aristocracy.

Johann and Josef Schrammel (1850-1895) were two musicians who not only succeeded in the rejuvenation and popularization of old Viennese folk music which had fallen into oblivion as far as the people were concerned. Old local folk tunes, a smattering of songs from Austria's mountain provinces, a sprinkling of waltz rhythms and marching songs,—all these ingredients were blended into the new Schrammelmusik.

On the gentle hills of the Vienna woods which slope down to the outskirts of the city grow countless vineyards. On a warm summer evening you can observe a veritable pilgrimage of Viennese heading for the districts of Grinzing, Sievering, Nussdorf and many others. They are heading for the *heurigen*, places where vineyard owners serve the new vintage wine.

There must of course be music in the 'ausg steckt' heurigen, and traditionally it is Schrammelmusik that you will hear coming from the small gardens along the narrow streets of Vienna's wine growing suburbs. The Wiener Konzerschrammeln ensemble performing on this record was formed in 1946 by Anita Ast (*violin*), with Fritz Bluemel (*violin*), Oskar Stuetzgen (*klampfen*, or *contra-guitar*), and Karl Bichlmayer (*quetschen*, or *harmonica*). The group has acquired a reputation as Vienna's outstanding ensemble for the interpretation of Schrammel as well as other light music. All four musicians are graduates of the Vienna Musical Conservatory.

### Side B: recorded in a cafe in Vienna

Gruss aus Wien Medley ( <i>unknown</i> )	Im Wiener Kialekt ( <i>Johann Schrammel</i> )
Wienberln und Zieben ( <i>unknown</i> )	Schusterbuben Gallopp ( <i>Hans Potzauer</i> )
	Fischertoni Marsch ( <i>Karl Resch</i> )

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