

WIENER PHILHARMONIKER

Roses, Railways, and the Blue Danube: New Year's Concert 2026

Thursday, January 1, 2026 · 11:15 · Musikverein

Yannick Nézet-Séguin, conductor

TONIGHT'S PROGRAMME		MIN
1	STRAUSS II 1825–1899 <i>Overture to the operetta Indigo und die vierzig Räuber (Indigo and the Forty Thieves)</i>	8'
2	ZIEHRER 1843–1922 <i>Donausagen, Walzer, Op. 446</i>	8'
3	LANNER 1801–1843 <i>Malapou-Galoppe, Op. 148</i>	3'
4	STRAUSS 1835–1916 <i>Brausteufelchen, Polka schnell, Op. 154</i>	3'
5	STRAUSS II 1825–1899 <i>Fledermaus-Quadrille, Op. 363</i>	6'
6	STRAUSS I 1804–1849 <i>Der Karneval in Paris, Galopp, Op. 100</i>	3'
7	SUPPÈ 1819–1895 <i>Overture to the operetta Die schöne Galathée</i>	8'
8	WEINLICH 1848–1887 <i>Sirenen Lieder, Polka mazur, Op. 13 (arr. W. Dörner)</i>	5'
9	STRAUSS 1827–1870 <i>Frauenwürde, Walzer, Op. 277</i>	8'
10	STRAUSS II 1825–1899 <i>Diplomaten-Polka, Polka française, Op. 448</i>	4'
11	PRICE 1887–1953 <i>Rainbow Waltz (arr. W. Dörner)</i>	5'
12	LUMBYE 1810–1874 <i>Københavns Jernbane-Damp-Galop (Copenhagen Steam Railway Galop)</i>	4'
13	STRAUSS II 1825–1899 <i>Rosen aus dem Süden (Roses from the South), Walzer, Op. 388</i>	9'
14	STRAUSS II 1825–1899 <i>Egyptischer Marsch (Egyptian March), Op. 335</i>	5'
15	STRAUSS 1827–1870 <i>Friedenspalmen (Palms of Peace), Walzer, Op. 207</i>	8'
16	FAHRBACH THE YOUNGER 1843–1894 <i>Zirkus, Polka schnell, Op. 110</i>	3'
TOTAL MUSIC		103'

TONIGHT'S PROGRAMME		MIN
17	STRAUSS II 1825–1899 <i>An der schönen blauen Donau</i> (<i>The Blue Danube</i>), Walzer, Op. 314	10'
18	STRAUSS I 1804–1849 <i>Radetzky-Marsch</i> , Op. 228	3'
TOTAL MUSIC		103'

Johann Strauss II

8 minutes

1825–1899

Overture to the operetta Indigo und die vierzig Räuber (*Indigo and the Forty Thieves*)

WHAT TO LISTEN FOR

Like most operetta overtures, this is a pot-pourri: a sequence of contrasting tunes rather than a tightly argued form. Listen for the way Strauss strings together brilliant marches, lilting waltz episodes, and quicksilver dance passages, each handed around the orchestra with his characteristic lightness. The waltz themes that will dominate the morning make an early appearance here, and the whole piece builds to a glittering, applause-courting close: Strauss the showman, setting the festive tone.

Carl Michael Ziehrer

8 minutes

1843–1922

Donausagen, Walzer, Op. 446

WHAT TO LISTEN FOR

Listen first to the introduction, which sets a reflective, almost narrative mood before the dancing begins, with Ziehrer painting the river's mythic atmosphere. Then follows the chain of waltz tunes, each with its own character, swung in the elastic Viennese rhythm where the second beat arrives a fraction early. Note the warmth Ziehrer draws from the strings and the genial woodwind countermelodies, and the way the coda gathers the waltz's best ideas for a satisfying final flourish.

Joseph Lanner

1801–1843

3 minutes

Malapou-Galoppe, Op. 148

WHAT TO LISTEN FOR

This is short and quick, a burst of energy among the longer waltzes. Listen for the galloping duple rhythm that gives the dance its name, the bright orchestration, and the contrasting central trio section that offers a moment's lyrical relief before the headlong music returns. Lanner's writing is lighter and more transparent than the later Strauss style, a window onto the waltz's earlier, more innocent youth.

Eduard Strauss

1835–1916

3 minutes

Brausteuelfelchen, Polka schnell, Op. 154

WHAT TO LISTEN FOR

Speed and sparkle are the whole point. Listen for the scurrying string figures and pert woodwind interjections that suggest the darting 'little devil' of the title, and for the abrupt dynamic contrasts and cheeky accents that pepper the dance. There is the usual contrasting trio in the middle before the opening material races back, and the piece ends as briskly as it began, a momentary burst of fireworks.

Johann Strauss II

1825–1899

6 minutes

Fledermaus-Quadrille, Op. 363

WHAT TO LISTEN FOR

A quadrille comes in five (sometimes six) short numbered figures, each with its own tempo, so listen for the music's frequent changes of gear. The fun lies in spotting the tunes: melodies from the operetta flash past in quick succession, recast to fit the steps of the dance. The effect is a witty, fast-moving medley, a love letter to *Die Fledermaus* in miniature.

Johann Strauss I

1804–1849

3 minutes

Der Karneval in Paris, Galopp, Op. 100

WHAT TO LISTEN FOR

This is fast, bright, and unrelenting. Listen for the driving gallop rhythm, the festive brass and percussion that conjure carnival revelry, and the contrasting trio that briefly relaxes the pace before the headlong rush returns. The orchestration is more robust and direct than the silkier style of the elder Strauss's sons: this is the sound of the waltz tradition in its vigorous early days.

Franz von Suppè

1819–1895

8 minutes

Overture to the operetta Die schöne Galathée

WHAT TO LISTEN FOR

Suppè's overture unfolds as a sequence of vivid contrasts. Listen for the bold, attention-grabbing opening; a tender, song-like central melody of real beauty; and the gradual acceleration into a brilliant, headlong final section. The orchestration is colourful and theatrical, with prominent solos for cello and woodwinds amid the festive tutti, a compact drama in sound that builds inexorably to its exhilarating close.

Josephine Weinlich

1848–1887

5 minutes

Sirenen Lieder, Polka mazur, Op. 13 (arr. W. Dörner)

WHAT TO LISTEN FOR

Unlike the fast polkas elsewhere on the programme, this is a polka-mazurka: moderate in tempo and triple in metre, with a gentle, rocking lilt. Listen for the characteristic mazurka emphasis that falls on the second or third beat, lending the dance its slightly wistful sway, and for the singing, song-like melodies that justify the 'siren' of the title. Dörner's arrangement clothes Weinlich's tunes in idiomatic Viennese orchestral colour.

Josef Strauss

1827–1870

8 minutes

Frauenwürde, Walzer, Op. 277

WHAT TO LISTEN FOR

Listen for the introduction's reflective, almost yearning mood before the dance proper begins, and for the breadth and tenderness of Josef's waltz melodies, which tend to sing rather than sparkle. Note the refined orchestration, with its warm strings and expressive woodwind lines, and the subtle harmonic touches that give his music its characteristic poignancy. The coda gathers the waltz's most affecting themes for a glowing close that lingers rather than dazzles.

Johann Strauss II

1825–1899

4 minutes

Diplomaten-Polka, Polka française, Op. 448

WHAT TO LISTEN FOR

The polka française moves at a comfortable, swaying pace. Listen for its even, unhurried two-beat rhythm and the gentle, almost conversational character of the tunes. Strauss decorates the melody with elegant woodwind touches and graceful turns of phrase, and the central trio offers a contrasting strain before the opening returns. The mood throughout is one of polished good humour rather than excitement: courtly poise set to music.

Florence Price

1887–1953

5 minutes

Rainbow Waltz (arr. W. Dörner)

WHAT TO LISTEN FOR

Listen for how Price's melodic idiom differs from the native Viennese style: a gentle, songful lyricism with its own American flavour, even as the triple-time waltz rhythm anchors it firmly in the dance tradition. Dörner's arrangement, made from a piano original, wraps Price's tunes in the warm string sound of the Vienna Philharmonic; some scholars have objected that it strays a long way from that original.

Hans Christian Lumbye

4 minutes

1810–1874

Københavns Jernbane-Damp-Galop (Copenhagen Steam Railway Galop)

WHAT TO LISTEN FOR

This is musical storytelling, so listen for the journey. The piece opens with the engine starting up (a whistle, the first puffs of steam, the gradual gathering of speed) before settling into a brisk, racing galop that depicts the train at full tilt. Note the imitations of the locomotive's chugging rhythm in the orchestra and the whistle calls along the way, then the slowing and final hiss of brakes as the train pulls into the station. Charming, witty, and instantly evocative.

Johann Strauss II

9 minutes

1825–1899

Rosen aus dem Süden (Roses from the South), Walzer, Op. 388

WHAT TO LISTEN FOR

Listen for the broad, songful introduction that sets a glowing, romantic mood before the dancing begins. Then comes the chain of waltz melodies, each more memorable than the last; Strauss's invention here is at its most generous and flowing. Note the elastic Viennese rhythm, the lustrous string sound, and the way the coda gathers the waltz's loveliest themes into a warm, expansive farewell. This is the Waltz King in his fullest lyrical bloom.

Johann Strauss II

5 minutes

1825–1899

Egyptischer Marsch (Egyptian March), Op. 335

WHAT TO LISTEN FOR

Listen for the 'exotic' colouring with which Strauss conjures his imagined Orient: piccolo, percussion, and decorative turns of phrase suggesting distant climes over a steady march rhythm. The highlight comes when the orchestra's musicians lift their voices in a brief, wordless sung refrain, a delightful surprise that breaks the instrumental texture. The whole piece is brisk, bright, and good-humoured, exotic spice atop a jaunty parade.

Josef Strauss

1827–1870

8 minutes

Friedenspalmen (Palms of Peace), Walzer, Op. 207

WHAT TO LISTEN FOR

Listen for the gentle, peaceful mood that pervades the work, from its reflective introduction onward. Josef's waltz melodies sing with a tender, slightly wistful quality, and his orchestration favours warm, transparent textures over brilliance. Note the subtle harmonic shadings that distinguish his style, and the way the coda draws the themes together into a serene, glowing close.

Philipp Fahrbach the Younger

1843–1894

3 minutes

Zirkus, Polka schnell, Op. 110

WHAT TO LISTEN FOR

This is a polka schnell, so expect speed and sparkle. Listen for the circus atmosphere Fahrbach paints: perky woodwind figures, bright brass fanfares, and a sense of acrobatic bustle, perhaps even a hint of fairground colour. The dance races along with the usual contrasting trio in the middle before the opening material whirls back for a brisk, applause-courting finish. A delightful rediscovery to set the festive mood.

Johann Strauss II

1825–1899

10 minutes

An der schönen blauen Donau (The Blue Danube), Walzer, Op. 314

WHAT TO LISTEN FOR

Listen for the magical opening: a soft string tremolo like dawn over the river, from which the famous rising horn theme gently emerges: the most recognisable few bars in all of light music. After the traditional pause and new year greeting, the great chain of waltz melodies unfolds, each more glorious than the last, swung in the inimitable Viennese lilt. Note the long-breathed lyricism and the radiant orchestration, and the way the coda recalls the principal themes before its joyous final flourish.

Johann Strauss I

1804–1849

Radetzky-Marsch, Op. 228

WHAT TO LISTEN FOR

You will know the famous main tune at once, and you will be invited to join in, clapping along as the whole hall does by tradition. Listen for the contrast between the brilliant, brassy march strain and the softer, more lyrical central trio, and watch the conductor turn around to lead the audience's clapping, coaxing it louder and softer. It is less a performance than a shared celebration, and it brings the New Year's Concert to its jubilant, hand-clapping close.



CONCERT PROGRAMS

<https://concertprograms.eu/concerts/wp-2026-01-01-nezet-seguin>

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