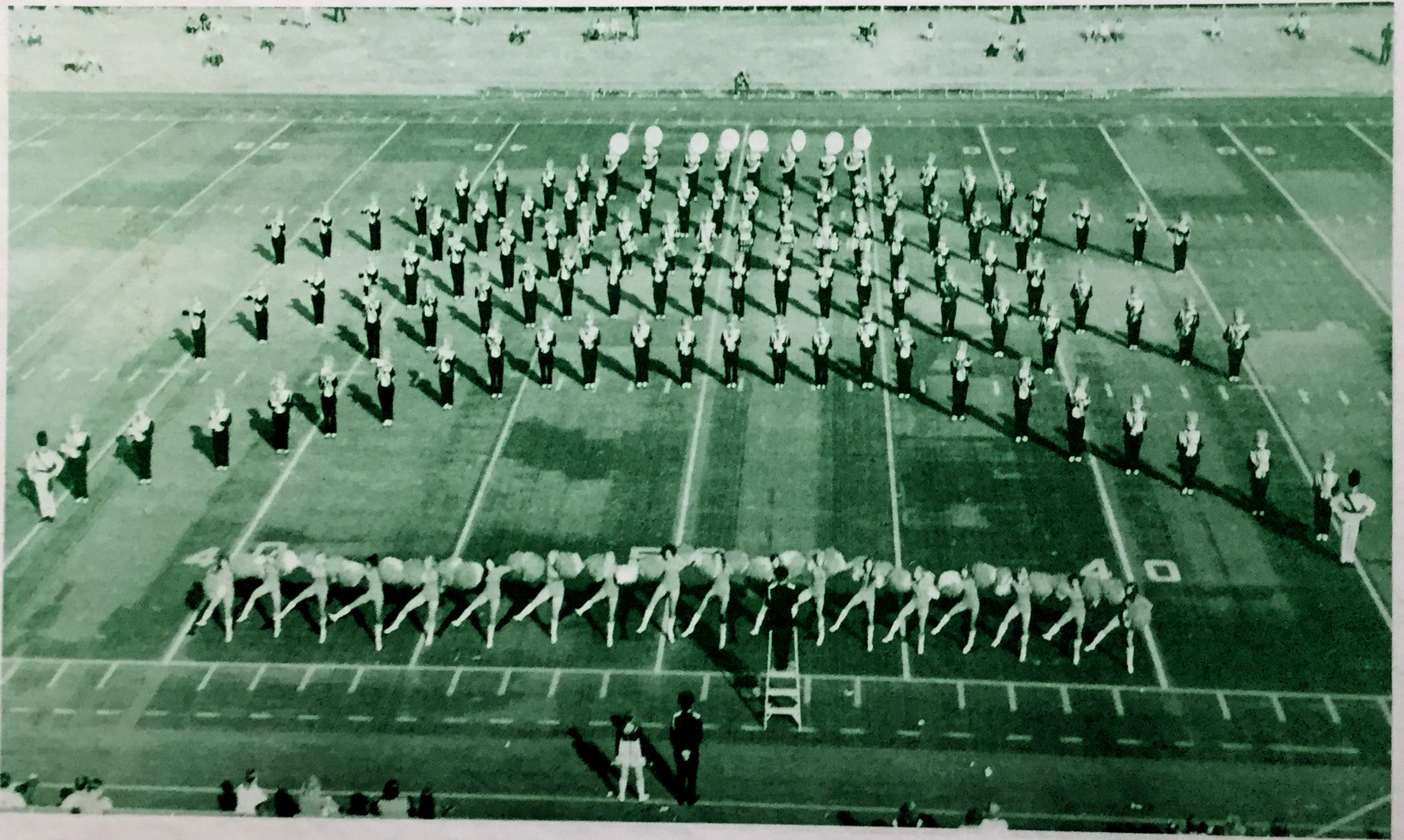


Heritage of the March

Volume K – F.H. LOSEY – G.B. MANTEGAZZI

Illinois State University Band

George Foeller, Director



Since its beginning in 1857, at Normal, Illinois, Illinois State University has grown to an enrollment of more than 18,000 students, with 28 academic departments. Since 1960, when George Foeller came to Illinois State University, the band program has grown in proportion with the university itself, and now includes a marching band, a pep band, a basketball band and three concert units. The concert band which plays on this record under Foeller's direction, participates for the third time in the Heritage Series. Both Foeller and the band agree that they have gained enthusiasm for and understanding of the march with each new Heritage project.

Illinois State University Band

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STEREO

SIDE 1

MARCHES OF FRANK HOYT LOSEY

Excelsis – Published in 1901 by White

Jolly Fellows March – (No matter what it sounds like, Losey called it a "march.") Published in 1905 by Fischer

Invincible America – "Marche Militaire." Published in 1916 by Losey

Old Ironsides – opus 232. Published in 1908 by Fischer

Under the Stars and Stripes – opus 167. Published in 1904 by Fischer

Smeary Ike – "Characteristic March" opus 388. Published in 1929 by Fischer

The Golden West – opus 196. Published in 1906 by Fischer

Warm Doughnuts – (another that Losey called a "march", you call whatever you want to.) Published in 1903 by Fischer

The Right of Way – Published in 1911 by Fischer

The Chevalier – Published in 1934 by Barnhouse (posthumous publication)

Frank Hoyt Losey (1872-1931)

The career of Frank Losey encompassed nearly every form of musical endeavor: composer, arranger, musician, teacher. As a composer there were few musical forms in which Losey did not excel. He wrote over 100 marches as well as overtures, waltzes, polkas, mazurkas, serenades and cornet solos. His ability as an arranger of other musicians' work is proved not only by his countless arrangements, but also by the fact that both Thomas Edison and Henry Ford chose Losey to work with them on their musical projects.

Losey played the trombone and the baritone. These lower brass instruments, the choice of many leading march composers, not only give strength to the band, but characterize the march form itself. Losey's career as a teacher began early in his life. At the age of 23, he was brass instructor at Mansfield State College. For many years until his death in 1931, he operated the Losey School of Music in Erie, Pennsylvania. His obituary in the Erie paper states that "he was instructor during his teaching career to most of the musicians in Erie."

The great appeal of Losey's work can be seen not only by the fact that at least twelve publishers marketed his music, but also by the number and diversity of bands which have chosen to record his works. His famous march GLORIA has been recorded by the Nunez Mexican Band, The London Police Band, and the Purdue University Band, while his march WALDMERE was recorded by the Band of the Scots Guards in England and the Royal Australian Navy Band.

When Losey died at the age of 58 in Erie, he left behind him a lasting contribution to the American music in his original compositions, his many arrangements, and in all the young musicians he had taught to love music.

Biography by Cynthia Doty.



From left to right, cavalry trumpet in Bb (Sib) "coach horn in C" (Do) "post horn in Ab (Lab)".

The simplest brass instrument in use today is the English "post horn"; one is shown in the photo above, on the right. The instrument is merely a brass tube, with a mouthpiece at one end and a bell at the other. The "bell" is the end that flares out.

Another instrument of the same type is the "coach horn"; it is shown in the photo in the center. The instrument on the left of the photo is a British cavalry trumpet. Though shaped somewhat like a bugle, it is functionally the same as a coach horn, or post horn; the bends have been added to make it easier to handle, carry and store.

On all of these instruments, only certain tones (notes) can be played. Every brass instrument has what is called its fundamental, or pedal, tone. It is this tone, and its overtones that make "bugle calls" possible. The fundamental is the lowest tone of the instrument, and requires a competent player to make it sound. The next higher note is a full octave up. Continuing upward, tones become gradually closer together, until, in the very highest range, it is possible to play every tone in a chromatic scale. This uppermost range requires superb competence on the part of the player, and lips (embouchure) of great strength.

The lowest two tones (the fundamental and the tone an octave above it) indicate the pitch of the instrument. For instance, if the tones are "C", the instrument is said to be "in C" (or "do", in Europe). If the tones are Eb (E flat) (or Mib), the instrument is "in Eb". To determine the tone on which any brass instrument is based, locate the two lowest tones (which will be an octave apart), find these tones on a piano keyboard (or other fixed-pitch medium), and presto – you have found what the instrument is "Pitched-in".

Bends put into an instrument (such as the cavalry trumpet pictured) do not change the basic pitch of any instrument. They merely serve to enhance its portability and handling characteristics.

This is why cornets, for instance, are said to be "cornets in Bb". Their open tones (played without using any valves) fall into the harmonic series based on the piano's Bb. This identical reasoning applies to ALL brasses – from the tiniest trumpet to the largest tuba, from the valveless post horn to the multi-valved experimental "monsters".

Essay by George Foeller and Bob Hoe.

SIDE 2

MARCHES OF GIAN BATTISTA MANTEGAZZI

Defilier marsch der Leichten Kavallerie Rgt. 4 – Once, when Mantegazzi was making an official inspection of Swiss Army bands and musicians, the remark was made by a cavalry officer that "it is a pity that no march exists by a Swiss composer for Cavalry, and that the Cavalry bands must play German marches". Mantegazzi corrected that situation with this fine "swinging march".

Haar-Us – This phrase is impossible of translation. It is the oldest Swiss War Cry dating back to at least the year 1291, when it was used in the battles against the ancient Germans. The march was composed during the second World War.

Die Wacht am Simplon – During the Second World War, Mantegazzi visited the Swiss troops who were stationed at the famous Simplon Pass through the Alps mountains, he then wrote this march "The Watch on the Simplon".

L'Imperatore – The Emperor. This was composed for a contest.

Marsch der 8. Division – Dedicated to the 8th Division of the Swiss Army.

100 Jahre (Cent'anni) – 100 Years. Composed for the 100th anniversary of the founding of the Zurich City Band.

Hauptmann Arnold Schick (Captain Arnold Schick) – Frau Mantegazzi tells that "he was a great personality in the Swiss Army and a friend of Gian".

Hermann Sprungli – A very good friend of Mantegazzi, he was owner of the world famous chocolate company Lindt & Sprungli. This march is one of the most interesting that has ever appeared on the Heritage series of records. The first strain has a tinge of French flavor, the second strain is as German as it could be – the first part of the trio is perfect Italian style, and the last strain is a mixture of everything. It is truly a superb march, showing great musical imagination and embodying all of Mantegazzi's musicianship.

Gian Battista Mantegazzi (1889-1958)

Mantegazzi was undoubtedly Switzerland's finest march composer. He was a marvelous musician, and his marches are of the highest order. The most interesting factor is his unique melding of various nationalistic march styles in his own compositions.

He was born in the "Italian" section of Switzerland (Tessin, south of the Alps) in 1889. He studied music in Italy, but later was invited to return to Switzerland and become director of the Schaffhausen City band. Switzerland is possibly the most cosmopolitan country in the world. Of its population, about 70% speak a form of German, 20% speak French, and the remaining 10% speak Italian. Schaffhausen is in the "German" area of Switzerland, and when Mantegazzi took up residence there, he obviously began to absorb some of the "German" march style, in his compositions.

His work at Schaffhausen was so exemplary, that he was invited in 1928 to assume leadership of the Zurich City band. This is one of the very top positions open to a band director in Switzerland, and is also in the "German" area.

He continued in this post until his death in 1958. Mantegazzi was an extremely likeable man, and was very popular not only with his audiences, but also with his peers in the music field. His works were largely marches, although he did compose some other material, mostly for use with the Zurich Band. He did a large amount of arranging of compositions of others, again, for use in Zurich.

Gian Battista Mantegazzi's widow still lives in Zurich, and has been a great help in production of the Heritage records of his marches. George Foeller and the Illinois State band fell in love so much with Mantegazzi's music that they have asked to be allowed to make another record of his marches, and it is hoped that in 1977 such a record will be made.

Biography by Bob Hoe. Information supplied by Frau Elsa Mantegazzi.