

Heritage of the March

Volume V—G.B. MANTEGAZZI—P. LINCKE

Illinois State University Band

George Foeller, Director



This photo was discovered in the archives of Illinois State Univ. when George Foeller, the band director, asked what was available. No information appeared on it; however, some research indicates that it was taken in 1912. As closely as can be ascertained, the band there originated about 1910-11, with faculty supervision. Maybe this was the entire "band" in 1912? Who can tell? At that time the college was officially known as "Illinois State Normal University", and was devoted solely to the education of teachers for the school system of the state. This photo was taken in an English classroom of a building known as "Old Main". It is no longer in existence.

The instrument being played by the three girls is what was known as a "peck horn", actually an Eb alto horn, built to look somewhat like a French horn.

Illinois State University presently has an enrollment of over 18,000 students. The story given below is EXACTLY as it appears on the programs of the Concert Band of Illinois State, when it makes its annual tour visiting many places in and around Illinois.

BANDS AT ILLINOIS STATE

All bands at ISU are open to *all* students enrolled in the University. Present membership exceeds 300, and includes representation from all academic departments, and from the freshman through the senior class. Students enrolled in band earn credit, applicable toward a degree, just as in any other class. Though auditions are held to assign players to the particular band from which he or she will gain most, and to which he or she will contribute most, no interested instrumentalist has ever been denied membership in one band or another at ISU.

The entire program includes several bands. The Marching Band, numbering over 200, exists for the duration of the football season, and has travelled to opponents' stadiums and professional games. The Pep Band, which plays for all home basketball games, continues bands' service to athletics. Three concert units, of which the Concert Band is the most select, present campus concerts and a wide variety of off-campus services and performances. The Concert Band has been to the East coast, as well as to all states bordering Illinois. It is one of a select few college bands contributing to the Heritage of the March recording series, an internationally distributed set of records which chronicle the works of various band composers. The Concert Band was additionally honored this year by being invited to provide the inauguration music for the Governor of Illinois.

Illinois State University Band

Heritage of the March

Gian Battista Mantegazzi

Because marches of Mantegazzi appeared on the most recent record by the Illinois State Univ. Band in the Heritage series, vol. K, no biography of him is given here – the space is needed for the essay.

Paul Lincke (1866-1946)

Paul Lincke was born in Berlin on Nov. 6, 1866. He once said that it was the music of the Guards Engineers band which thrilled him so much, as a youth, that caused him to decide to become a musician. So he entered the Stadtfeierei (Municipal piper's school) at Wittenberge. (These Musical institutions in fact date back to the Middle Ages and were the cradles of generations of fine musicians). During his strenuous apprenticeship there, he learned to play the bassoon, the violin and several other instruments.

A little while after that, at 18, Paul played in various orchestras in Berlin. The conductor of one of them was so much impressed by his musical talent that he appointed him to be assistant leader. Soon he became a well known conductor and joined the Konigstadtische Theater. From that time, Paul Lincke began to compose music. His reputation grew so much that he became the musical director of the Alliance Theater, and of the famous Apollo. In later years Lincke founded a publishing house for his music called Apollo. It also published much by Blankenburg and other composers. It may be interesting to know, too, that Paul Lincke spent some two years in Paris as musical director of the world-famed Folies Bergere.

Lincke must be considered the creator of the Berlin-type operetta. He introduced elements of the musical show; the music hall atmosphere is apparent in his works. Very often fresh and captivating march tunes form the true hits of his music, as the importance of the waltz diminishes. The same remarks could so easily be made of Sousa, and the comparison is most apt. Most of the marches on this record were originally written for operettas, as were some of Sousa's finest.

Apart from his operettas he composed a number of waltzes, marches and characteristic pieces. He died at Clausthal-Zellerfeld on Sept. 4, 1946.

Biography by Werner Probst and Bob Hoe

SIDE 1

MARCHES OF GIAN MANTEGAZZI

Hans Waldmann—A famous mayor of Zurich in the 15th century.

Noi Siamo Ticinesi—We are Ticinese—Ticino is the province in Switzerland, bordering on Italy, from which Mantegazzi came.

Frisch Weg!—the meaning is "Straight forward" or better, "Right on".

Salut a Paris—Salute to Paris. A short quote from "Le Regiment de Sambre et Meuse" serves as the trio introduction.

Il Seminatore—The sower of food. A friend of Mantegazzi, Herr Duttweiler, owned many food stores in Switzerland.

Gross Zurich—Great Zurich—dedicated to another friend, U. Ribi, a member of the government of Zurich.

Munot—this superb march is titled for a beautiful ancient fortress in the city of Schaffhausen, where Mantegazzi met his wife.

SIDE 2

MARCHES OF PAUL LINCKE

Jahrmarktstrummel—Fun of the fair.

Hoch Das Bein!—Lift your legs. The music indicates that this is an "ULK MARSCH" a wonderful word that—meaning "fun".

Donnerwetter-tadellos!—By Jove! Jolly Good! from the operetta of the same name.

Im Olympischen Dorf—in the olympic village. The 1936 Olympics were held in Berlin.

Liberia—from the operetta "Hallo! Die grosse Revue!"

Der Runxendorfer!—Humorous march. Runxendorfer was an imaginary city, where there was always a lot of fun.

Auf nach Spreeathen!—On to Athens on the Spree. The Spree is a river in Berlin, and the allusion to Athens indicates the relative importance of Berlin to Germany, and Athens was to ancient Greece.

Markische Heide—(Mairkishah Hidad) The song used by Lincke in the trio of this march is a very popular one, having been composed by Gustave Buchenschutz. This march is extremely popular in its own right.

"Tone Quality of Brass Instruments."

In this essay we will deal with the group of high brass instruments built to be "In Bb" (Si b in France, Italy, Spain; just plain "B" in Germany).

These instruments are: the trumpet—the cornet—and the flugelhorn (called in France by the name "bugle"; in Italy "flicorno"; in Spain "fliscorno"; in Czechoslovakia "kridlovka"). The original word, flugelhorn, derived from "flugel" which means "wing" and these instruments were placed, when parading, by the bandmasters on the sides of the band—in other words, on the wings.

The tubing of each of these instruments is exactly the same length—WHY do they sound differently?

First, let us recognize that any brass instrument constructed with no bends in it (such as the post horn illustrated on the cover of Illinois State Vol. K) will have an extra bright, clear, penetrating tone. There is nothing to break up the sound waves as they pass through the horn. Other examples of this are "Fanfare trumpets, Aida trumpets, Herald trumpets," (all of which mean virtually the same thing). These are deliberately built as perfectly straight pieces of tubing, to enhance the brightness of the tone. The fact that they are also "very showy"—"impressive to look at"—"banners can be hung from them"—are a side effect of the basic reason for their design. One must realize that it would not be very practical to use this type of instrument regularly in a band, as they are long, awkward to handle, and susceptible to damage.

As soon as bends are put in a horn (the word "horn" is used here in the sense that musicians use it—colloquially—to mean ANY WIND INSTRUMENT of ANY type. The usage should not be confused with specific types of horns, such as the "French horn," "English horn" [cor d'anglais], "alto horn," etc.) the sound waves created in the mouthpiece will tend to bounce around inside the horn, thereby mellowing the tone and making it less bright and sharp.

However, the bends put into trumpets, cornets, and other brass instruments are not the most important factor in determining the differences in tone between the horns. The bends mainly serve to make the horn more portable, easier to handle, and far easier to play.

The biggest factor is the SHAPE of the tubing. The only practical way to show this is by actual drawings of the three instruments we are discussing. See this cover for this demonstration.

The trumpet is basically made in a long straight form, which is known as "cylindrical," the word deriving from "cylinder"—it retains its basic tube throughout most of its length and gets bigger only near the bell. This design results in a very bright, clear, sharp tone.

The flugelhorn is of the form known as "conical," which derives from "cone." Its tubing starts to get bigger right at the mouthpiece, and continues to grow (become cone-shaped) all the way to the bell. This design makes the sound it produces mellow, deep, and broad.

The cornet, as can be seen from the drawing, falls between the two. It goes along for a portion of its length as a straight tube, and then turns into a cone. Obviously, its tone, is between the trumpet and the flugelhorn.

Usually, trumpets and flugelhorns are built with only one "loop," that is, they bend around only once, but cornets are constructed with two loops. This tends to mellow their tone even more. Incidentally, there is no basic difference between an "American style" cornet, and a "Short model British military" cornet. Both have exactly the same length of tubing, they LOOK different because the British one is somewhat fatter (it is like a tall man, and a short man both weighing the same). American instrument manufacturers have discovered that cornets will sell better if they "look" more like a trumpet—no matter how they play and sound.

Among instrument designers and studious players of these instruments, the argument will rage endlessly as to where a cornet stops being a cornet and becomes a trumpet, and vice versa. This is good, as the manufacturers are constantly striving to build better horns, and this is part of their efforts.

To illustrate what is meant by this statement, consider the three drawings below: (labeled A-B-and C).

A-is a "modified trumpet"

B-is a "modified cornet"

So, WHAT DO WE CALL "C"?—perhaps a *trumnet* or a *cornet*—in other words, it is neither one.

Now you have some idea of the differences between these basic brass instruments, and why it is sometimes difficult to know exactly which one is playing at any given time.

We will deal with the effect of the SIZE (diameter) of the tubing and the size of the bell itself, in a later essay—also will explain how valves work, as they are part of the overall story of "Brass instruments."

By George Foeller and Bob Hoe

