

# Heritage of the March

Volume FF—H. Blankenburg—C. Barnhouse

*Foeller's Illinois State Alums and Friends*

George Foeller, chef de musique



## Members of Foeller's Illinois State Alums and Friends

### FLUTES-PICCOLOS

Elizabeth Rehm, '75, Cullom  
Rena Shifflet, '74, Bloomington  
Chris Benson, '74, Gridley  
Candice Hildebrandt, '75, Oak Lawn  
Nancy Schiavitti, '77, Streator

### OBOE

Randy Roland, '77, Annawan

### CLARINETS

Marilyn Mau, '73, Herscher

Colleen Rapp, '74, Cornell  
Sue Waldorf, '75, Beason  
Elizabeth Lehnhausen, '72, Hanna City  
Kathy Schulz, '77, Pontiac  
Bruce Mack, '71, Grayslake  
Patricia Wozniak, '72, Oak Lawn  
Donna Osenga, '75, Normal  
David Lenckos, Guest

### CORNETS-TRUMPETS

George Marion, '75, Glasford  
Mike Domico, '75, Lanark

David Osenga, '75, Lexington  
Dave Pearce, '74, Loves Park  
Sheila Cosmano, '64, St. Louis, Missouri  
Janet Kice, '66, Carol Stream  
Paul Kennedy, Guest  
David McKinney, Guest  
Keith House, Guest

### FRENCH HORNS

Christine Vandre, '75, Rockford  
Vincent Cosmano, '65, O'Fallon  
Mary Esther Evans, '69, Pittsfield

### TROMBONES

Dan Dietrich, '77, Bement  
Steve Scoggan, '75, Clifton  
Fred Lange, '72, Durant, Iowa  
Mark Dal Pozzo, '75, Piper City  
Don Kice, '65, Chicago  
Jerry Kukuck, '71, Colfax

### EUPHONIUMS

John Perry, '64, Princeton, Indiana  
Rex Benson, '74, Minonk

Kerry Welker, '75, Astoria  
Robert Hoe, Guest

### TUBAS

Brian Frank, '77, Olympia  
Bob Ray, '77, Olympia  
John Cole, '72, Streator  
Daniel Bolin, Guest

### PERCUSSION

Michael Shifflet, '75, Bloomington  
Joel Hawkinson, '74, Bradley  
Robert Gill, '73, Heyworth

The date following each person's name is the year of graduation from Ill. State Univ. The name of the town is the present teaching address of each person: in the majority of cases, the players are presently school band directors.

## Foeller's Illinois State Alums and Friends

# Heritage of the March

### SIDE 1

Blankenburg—*Einzug der Hellebardiere* (Ine tzug dair halla bardy airah)—Entry of the Halberd men. Opus 211

Barnhouse—*Waucoma*—Published in 1889. The name of a small town in Iowa.

Barnhouse—*O-High-O*—Published in 1928.

Blankenburg—*Westfalen* (Vest fay len) This is a province in Germany. The tune used in the trio is "Westfalenlied" by Peters. Opus 132

Barnhouse—*Bob Burdette—Galop*—Published in 1889. This was conducted by "le Sous-Chef".

Barnhouse—*Ceremonial*—Published in 1931, two years after Barnhouse's death.

Blankenburg—*Freudenfeuer*—(Froy dan foyer) Fire of Joy. Arranged from piano by Gay Corrie.

Barnhouse—*Madeira*—Published in 1928. Who can be sure if the title refers to-1 the small Ohio town, 2-the Portuguese Island, or 3-the Brazilian River? It shows Spanish style in the trio.

Barnhouse—*Kraper's Peculiar*—Published in 1892. Normally publishers, including Barnhouse, filed complete sets of parts when obtaining copyrights. Occasionally some of them sent in only a single page, encompassing four parts, and the rest of the parts can not be found. This march is one of the very few for which Barnhouse did this. Fortunately, it is also one of the very few for which he also published a piano edition.

Using the piano edition and the four parts from the copyrighting set, Loren Geiger made this band arrangement. The piano music shows a dedication to "Kraper's Peculiar Band of Metropolis, Ill"; the band parts merely say "ded. to Kraper's Peculiar Band". The use of the word "peculiar" became a gnawing mystery to George Foeller, and he set out to solve it.

He contacted the Metropolis newspaper for help in tracing Kraper's Band. In so doing, an interesting sidelight was discovered. Comic strip buffs will recall that Superman lived in Metropolis, and in his "unsuper" identity was a reporter for the "Daily Planet". It seems that this midwestern town has a total commitment to the preservation of the Superman legend.

Through the cooperation of the Daily Planet, George heard from Mrs. Pearl Kraper Moller who wrote: "I can't give you the information that you want, but my father, Fred Kraper, was born in 1871. If I remember correctly, this band was composed of workers of a cigar factory which was owned by William Kraper, who was my father's cousin. I have a cousin living in Seattle, Wash. who is older than I. She might be able to give more information on the subject. I'll write to her and see if she knows more about this".

George has not heard from the cousin, but did receive one other letter from Metropolis—from Mrs. Beryl Higgins—which said "I have in my possession issued by the State of Illinois, Department of State, Isaac Pearson, Sec'y of State, dated April 3, 1889—a certificate issued and filed for "Kraper's Peculiar Band" as a legally organized corporation. My father-in-law was a member of that band, that is why the certificate is in my possession. I am sorry this is the only thing I have, and can tell no more".

We are still interested in what was "peculiar" about Kraper's Band. This march is different, interesting, and most surely of a 'peculiar' nature. Perhaps further investigation will shed more light on this intriguing puzzle.

### Hermann Blankenburg (1876-1956)

The marches of Blankenburg on this record, bring to more than 75 the total of his that have appeared on the Heritage of the March series of records.

March lovers, and musicians are slowly realizing that he was one of the true greats of march writers, and the consistently superb quality of his work is evident again here.

Hermann was born in Thuringen, Germany, in 1876, and was a conductor of several orchestras in Germany, before he decided to make composition his full-time occupation. His earliest were written in the first years of the century, and his last during the Second World War. His total output was at least 300 published marches, and probably many more that were not published.

He died in Wesel Germany in 1956, a beautiful small city where he had made his home for many years.

### SIDE 2

Barnhouse—*Golden Trumpet*—Published in 1896 by Barnhouse.

Blankenburg—*Stark wie die Mark* (Stark vee dee mark) As strong as the mark—The reference is not to German money (alho it certainly could be these days), but rather to "Die Mark" (Brandenburg) which is the area around Berlin. It formed the core of what later became the Kingdom of Prussia.

Barnhouse—*Ridin' de Goat*—Published in 1919 by Barnhouse. The title refers to the ceremony of initiation to the Grotto, a fun group within the Masonic Order. This is conducted by "le sous-chef" so that "le Chef de Musique" could go ride on de goat wiff his trombone in hand. This is the third and last of the Trombone Novelties that Barnhouse wrote under the pen-name of Jim Fisk.

Blankenburg—*Mit Siegespalmen* (mitt Zee gas palmen) With Palms of Victory. Opus 63

Barnhouse—*The Legionnaires* ded. to Hanford MacNider, Mason City, Iowa, National Commander of the American Legion Published in 1922.

Blankenburg—*Der Geist der Einigkeit* (dair guyst dair ine ish kite)—The Spirit of Unity. Arranged by Loren Geiger from Small Orchestra Edition

Barnhouse—*The Western*—Published in 1891.

Blankenburg—*Kriegers Abschied* (Kree giars abb shite) Warrior's Farewell. The trio is original Blankenburg, not a soldier's traditional song.

Note—ALL Barnhouse music was published by his own company.

### Charles Barnhouse (1865-1929)

Charles Barnhouse founded and operated for many years, one of the leading band music publishing firms in the U.S. Located in Oskaloosa, Iowa, his business made the name of this town world known.

Barnhouse, who was a composer with a fine sense of humor, was born in Grafton, West Vir. in 1865 and died in Oskaloosa in 1929. During his life he wrote dozens of marches, and all sorts of works for band. His instrument was cornet, and he directed the Iowa Brigade Band for many years.

The story of the band that made this record begins in 1974, when George Foeller, Director of Bands at Illinois State University, accepted my invitation to make a Heritage record with his band. Subsequently, in each of the following three years, they made another.

During the summer of 1977, George wrote to me, rather plaintively, and said he had been promoted to Assistant Chairman of the Music Department, and was no longer the band director; but he sure did want to make another record. What could I think of?

Well, I wrote back to him and suggested that maybe he could put together a band made up of good musicians that he knew, either graduates of his college or friends. He thought this was a great idea, and went to work to see what was possible. Meanwhile I selected the music, complying with his desire to include Barnhouse. Soon he wrote that he felt sure he could get a carefully selected number of Illinois State alumni to come together to form a band, and that he would send the music to them so they could practice it in advance. He obviously selected well, choosing young men and women who were very highly motivated to practice and learn the music. As the answers to his invitations began to come in he wrote again and said he was having difficulty finding enough cornet and trumpet players. I thought about it awhile, and wrote to Keith House, asking him if he would go up to Illinois with me and bring along a couple of his good players.

George and I agreed on a date which would coincide with my trip to the general area to bowl and visit Central Methodist—it was the weekend of April 15, 1978. After bowling in the tournament in St. Louis on the 10th, I drove out to Fayette, picked up Keith and his sidekicks, and went 300 miles up to the small town of Fairbury, Illinois, to play.

We arrived on Friday night, and had a rehearsal that night. Remember, none of these people had played any of the music except for individually practicing it at home. It was soon obvious that we had a roaring success on our hands. Everyone had the music down cold—or as musicians say, "under their fingers"—so the rehearsal consisted mostly of finding some errors in the printing of the parts, getting a feel for the ensemble, and getting accustomed to a few nuances that weren't marked in the music.

We got together again early the next morning and recorded until noon, had a break for lunch, and did more taping during the afternoon. George and I had expected that we would need most of Sunday to finish up, but everyone was so well prepared, and things went so well, that we finished the last three marches within an hour on Sunday morning.

One of the really major contributions to the success of this venture was the recording site. George had gone out of his mind with the problems associated with recording locations on the I.S.U. campus; each of the four records he made with the college band was in a different room. He told me that he knew of a fine high school band room, not far from Normal, and that the band director at that school was an Illinois State grad, who might possibly allow us to use it. Not only did Bruce Hammitt arrange for our use of his band room, he also made all sorts of arrangements for our Saturday night party, and set up accommodations for those musicians who didn't have time to return home each night. Even though he did not play on the record, he contributed as much as anyone, for he was acting as recording engineer and music editor. By the way, he is the best kind—a youffer!!

The Saturday night party was held—of all places—in the local bowling alley, which also is the town's leading restaurant! We had a fine meal, after which much bowling was attempted!!

The roster of musicians on this cover will show that most of them are Illinois State University graduates. In addition to myself, and Keith and his boys, two Clansmen "came to play": Dave Lenckos from the Air Force Band at nearby Chanute field; and Dan Bolin, a high school band director from Indianapolis, Indiana, who drove the farthest of anyone, except maybe us from Missouri.

Of course, George wanted to play trombone on "Riding de Goat", so he had to appoint a "sous-chef de musique"; who else but Keith House? He also asked Keith to conduct the galop; he told me later that he has the utmost respect for Keith's tempos, as exemplified on the CMC recordings. The rest of the time Keith was chief screamer on trumpet, and boy!, did he play, as you can hear.

George seems to have innumerable female assistants, who have helped immensely in making this record possible. Nancy Schiavitti did most of the letter writing and mailings to the band members. Kathy Schulz searched out printing errors in parts and in general, edited each one before it was sent out. Betsy Rehm transposed parts for C flutes and piccolos, constructed bass clarinet parts, and acted as librarian at the recording sessions.

At one point during the weekend, I announced that it was very important that a name be selected for the band; obviously it could not be called the Illinois State University Band. I suggested two names that I thought appropriate: "Foeller's Peculiar Band" (a play on Barnhouse's march) or "Foeller's Fantastic Band". I was loudly hooted down. So Candy Hildebrandt jumped up and took over, whereupon the old fogies—George, Keith and I—went outside for a breath of air. Meanwhile the band, led by Candy—its English major "in residence"—voted to use the name you see on the cover. I still think it should have been one of the others, but who could argue with all those pretty girls??

Another major contributor, and dyed-in-the-wool band fan, is Dave Kilgus, biology teacher at Fairbury High. He took all the photos used on the cover, as well as over 100 additional "action shots". Marilyn Mau has the responsibility of filling orders for them from the band members.

All in all it was quite an experience, greatly enjoyed by everyone. I have had requests for Heritage records from many of the band members who did not previously know of them. My only stipulation to the recipients is to use them to learn what good music, particularly marches, sounds like when played by fine bands, and to pass this knowledge along to their students.

Most assuredly this band will meet in the spring of 1979 to record another volume. In fact, George and I have already been discussing what composers to use.

This record proves that a dedicated group of people who are really motivated to do a good job can overcome all sorts of obstacles to get it done. Far and away the most satisfying part of it for me personally was the great interest the gang showed during the sessions, and later in their letters to me, in MARCHES WELL PLAYED! They especially "discovered" Blankenburg, and some have asked me to make copies of some of his marches for them to use with their high school bands. THIS IS WONDERFUL, and reflects the objective of the Heritage of the March series. Gradually, we are teaching the present day "teachers" that the march has been neglected in recent years, that it is challenging and fun to play, and that AUDIENCES LOVE MARCHES.