

Heritage of the March

Volume 48—F. Kmoch—J. Kral

Foeller's Illinois State Alums and Friends

George Foeller, Director



ROSTER OF THE FOELLER BAND

Flutes - Piccolos

Chris Benson
Candy Hildebrandt
Sharon Niezgoda
Betsy Rehm
Nancy Schiavitti

Oboe

Randy Roland

Clarinets

Patty Atkins—Guest
Patricia Garrison
Margaret Gorby
Elizabeth Lehnhausen
Dave Lenckos—Guest
Bruce Mack
Colleen Rapp
Kathy Schulz
Susan Waldorf

Cornets - Trumpets

Sheila Cosmano
Mike Domico

French Horns

Spencer Gore
Keith House—Guest
Paul Kennedy—Guest
Janet Kice
Michael Lane—Guest
Merle Lundstrom
John Lyon
George Marion
Dave McKinney—Guest
Bill Roosa—Guest
Rob Smeets

Trombones

Vince Cosmano
Mary Esther Evans
Ann Gore
Christine Vandre
Alan Andreasen
Mark Dal Pozzo
Dan Dietrich
George Fisher

Donald Kice
Steve Scoggan
Mark Victor

Euphoniums

Rex Benson
Bob Hoe—Guest
Bob Hughes—Guest
John Perry
Andy Van de Voort
Susan Wells

Tubas

Dan Bolin—Guest
John Cole
Brian Frank
Robert Ray
Jeff Shive

Percussion

Boyd Conway—Guest
Robert Gill
John Gilliland

On Bands and Music of the Austro-Hungarian Empire

By George Foeller

By approximately the year 600, Austria had become the ethnological meeting place of the Germanic and Slavic peoples. Inside these large groupings were many small groupings, all involved in various types of interaction as various rulers strove to enlarge their spheres of influence. These manipulations, among other things, led to almost continuous wars and disagreements. Naturally wars created a need for organized

armies, and in turn, armies needed bands to provide stirring music for ceremonies and marching.

With the 19th Century rise of nationalism, each country of the Empire seemed to be creating music unique to itself. Yet the ever-present reassignment of bandmen, bandmasters, and even bands allowed each to absorb musical traits of their new assignment environment. Consequently music which was composed, mostly by bandmasters, for military use—primarily marches—can not be safely said to be "characteristically representative of any particular nationality." This multi-national character becomes most evident in the marches of the late 19th and early 20th Century composers (e.g., Fucik).

When discussing band music of the Austro-Hungarian Empire, it is of major importance to keep in mind that this huge territory contained all, or parts of, what are now the following countries: Austria, Czechoslovakia, Hungary, Italy, Poland, Rumania and Yugoslavia. Following World War I, in 1918, this central and eastern European Empire was partitioned to form, or change the size of, these nations. Since the end of World War II, in 1945, some of the original territory of the Empire has been possessed by the U.S.S.R. So, any discussion of the bands and music must first take into consideration that national boundaries as we know them DID NOT EXIST at the time these marches were written; hence, conclusions relative to national musical styles must be made with extreme care.

(continued on back cover)

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STEREO

SIDE 1

MUSIC OF FRANTISEK KMOCH

Vítězný (vee-chez-ah-nee)—The word means victorious, and the march could be called a victory march.

Svěží Mysl (zu-vee-yesh-jee miss-al)—Fresh Thought.

Nad Labem (noj lob-em)—Up the Elbe (River).

Vzletem Sokolím (va-sa-let-um soak-ole-eem)—Flying (or Soaring) Falcon. This is a galop (kvapik), and the title refers to the Czechoslovakian Sokol movement, the emblem of which is a falcon. Members emphasized skill in gym—nastjcs, coupled with an intense nationalistic spirit.

Slavnostní Pochod (slav-nost-nee poke-ode)—Festive March. سلاطون

Sokolský Den (soak-ole-skee den)—Sokols' Day. The title refers to any day devoted to the activities of the Sokol movement.

Zákolniček (za-coal-nee-ček)—This title defies accurate translation. It refers to a farm implement, some type of instrument with which to dig.

Útokem (oo-toe-kem)—Attacking; or Assaulting; or the actual Signal for Attacking; or Charge! This is also a galop.

Ta Nase Laska (tah na-she lah-skaa)—Our Love.

Za Heslem Tyršovým (za hess-lem teer-show-veem)—In the Words of Tyrš; or For Tyrš's Motto. This is a Sokol march. Reference is to one of the founders of the movement, Dr. Miroslav Tyrš (1832-84). The Sokol society was initiated in Prague in 1862.

Naše Prání (na-she prah-nee)—Our Wish; or Our Desire. This arrangement was made from a piano score by George Foeller.

SIDE 2

MARCHES OF J.N. KRAL

Hoch Habsburg (Kaiserlicher Hochzeitmarsch)—op. 86.

Composed in 1879, this march was offered "on the occasion of the silver wedding anniversary of Emperor Franz Josef I and Empress Elizabeth". It was assigned as the regimental march of Infantry Regiment Nr. 98 at Hohen-Mauth.

Rudolf-Stephanie Marsch—op. 97. Kral composed this during his tenure as bandmaster with the 36th Infantry Regiment, of which Crown-prince Rudolf was commander. Born in 1858, Rudolf Franz Karl Josef was the only son of Emperor Franz Josef I. He was appointed colonel of a Prague Infantry Regiment in 1878 and sent to Vienna in 1883. In 1881 he married Princess Stephanie, daughter of King Leopold II of Belgium. The marriage, which was an unhappy one although it produced a daughter, was commemorated by this march. On January 30, 1889, Rudolf committed suicide after killing his last mistress, 17 year old Baroness Mary Vetsera, at Mayerling Castle near Baden.

Reinländer-Regiments Marsch—op. 105. Freiherr (Baron) Wilhelm von Reinlander was colonel of Infantry Regiments Nr. 24 from 1885-1910. With the dedication of this march to him, it became the regimental march of the 24th. Kral had joined the regiment, called the "galizisch-bukowina'schen", in 1886.

Amazonen Marsch—This was arranged by Loren Geiger from a manuscript score of Kral's, which was found in the Vienna museum and which plainly shows J.N. Kral as composer.

Bruckerlager Marsch—op. 51. This march was composed by Kral during his tour of duty as bandmaster of Infantry Regiment Nr. 20. The regiment camped near Bruck an der Leitha, 20 miles east-southeast of Vienna, for maneuvers. The title is a combination word referring to the camp (lager-camp) near the Bruck. This is one of Kral's best known marches.

Donau Gruss Marsch—op. 63. The title means Danube Greetings. This march has been adopted by the Varm-lands fältjagarregementes of Sweden. Apparently this is a special regiment in the Swedish province of Varmlands. The music, obtained from this regiment, was rewritten and several instruments added, by Gay Corrie.

Viribus Unitis Marsch—op. 110. *Viribus unitis* was the name of a naval cruiser, for the launching of which Fucik is said to have composed *Unter der Admirals-flagge*.

MARCH OF JOSEF KRAL

Soldateska Marsch—The title has a negative meaning, referring to disorderly, or rabble-rousing, or brutal soldiers. The march was the 69th Infantry Regiment's "Defiliermarsch".

Note: Selection of a regiment's Defiliermarsch was the privilege of the colonel of the regiment and/or the regimental bandmaster. In contrast, only the Ministry of War could designate a Regiment's marsch, which had to have a military or historical connection with the regiment it was dedicated to, or else some other special allusion to that regiment.

Frantisek Knoch—(1848-1912)

Frantisek Knoch was born at Zasmuky, about ten miles from Kolin, Czechoslovakia, on August 1, 1848. His father was a tailor and an ardent folk musician who played clarinet. Frantisek began the study of violin at an early age, and made his first attempts at composition in his late teens. He entered the teachers' college in Prague in 1868, and accepted his first teaching position at Suchdol (near Kolin) in 1869. His teaching techniques in these early years were commended by his superiors. All during his teaching career he continued to perform with various musical ensembles, as well as to compose.

Knoch was suspended from the teaching profession in late 1873. Official reasons for the suspension were his neglect of school duties and his performances at public dances. The suspected reason was his politically unacceptable affiliation with the nationalistic Sokol movement. His livelihood thereafter more and more centered around performing for dances.

He married Josefa Kahlsova, daughter of a Kolin metalworker, and the couple had five daughters. He had a contract and a minimal salary with the Sokol movement as bandmaster in Kolin. This eventually led to his becoming municipal band director in Kolin, in which town he established his own music school. The school was officially recognized in 1882. As the years passed, Knoch was offered positions as municipal band director by several cities, including Prague. He preferred to remain in Kolin, but toured to many cities of the Austro-Hungarian Empire (Vienna, Budapest, Krakow) with his Kolin Band. His touring even included a three month tour of Russia.

Knoch's total compositional output has unconfirmedly been set at 350 works. The largest and most important part consists of marches. As a reaction against the military marches of the Empire, he composed marches with their roots in Czech folk music; the intent was to stimulate nationalistic pride, and not necessarily to accompany marching feet. The inclusion of words in the trios—words intended to be sung—gave audiences the opportunity to participate in a great expression of self-esteem. Knoch died in Kolin on April 30, 1912.

The Czech wind band has its foundations in Knoch's work. The truly Czech march was created by him. In recognition of the immense contribution of this dean of Czech band music, a three day festival is held each June in Kolin; participating bands from many nations individually and in combination pay tribute to the memory of the man who might be termed "father of the Czech wind band".

Johann Kral—(1839-1896) and Josef Kral—(1860-1920)

Johann (in Czech Jan) Nepomuk Kral was born September 14, 1839, in Mainz in the Rheinland/Pfalz. His father Jan Kral came from Plzen in Bohemia, and was a Mainz municipal band director. Johann became bandmaster of Infantry Regiment Nr. 13, stationed in Budapest and Vienna, in 1866. From 1874 until 1881 he directed the 20th Infantry Regiment Band in Vienna and Olmutz. For a short while in 1882 he directed the 17th I.R. Band of Vienna, then moved to the 38th I.R. Band in the same city until 1885. For about a year, beginning in 1885, he conducted the Civil-Elite Band in a series of concerts in Vienna's Folks-garden. From 1886 until 1889 he was bandmaster of the 24th Infantry Regiment in Vienna and Tulln, leaving in 1890 to direct the 23rd I.R. Band in Budapest. He died in Tulln, Northern Austria, on January 1, 1896.

The names "Jan Nepomuk" are common among the sons of Bohemia, and refer to St. Jan Nepomuk, a 14th Century priest of Prague.

Josef Kral was born in Pilsen (Plzen) on May 14, 1860, and died at Stary Plzenec, a southwestern suburb of Pilsen on August 31, 1920. He studied theory, violin and piano at the Prague Conservatory, and enlisted as a volunteer in the Austro-Hungarian Army in 1877. He was appointed bandmaster of the 69th Infantry Regiment in Budapest in the same year, a post which he occupied until his retirement in 1906. During 1894 he wrote some marches for the Riding School in Vienna. His works, most of which seem to be lost, include marches and dances.

The relationship between the two Krals is not known for certain. However, since the families of both originated in Pilsen, Czechoslovakia, it is probable that they were cousins.

All three biographies written by George Foeller. Information came from Dr. Wolfgang Suppan, Graz—Dr. Miroslav Blaha, Prague—John Bladon, Wales—and Werner Probst, Bonn.

On Bands and Music (continued from front cover)

Early bands seem to be similar to those of other countries—a small group (about a dozen) of heterogenous wind players. Experimentation with chromatic brass and improvements in woodwinds in the early 1800's led to a standardization of instrumentation by the middle of the century. Oriental percussion, which dates back to the Turkish invasions of Europe, was accepted into bands about the end of the 18th Century.

The authorized size of a band was about 43 members, and—dependent upon the authority consulted—consisted of the following: 2-4 Db piccolos and flutes; 9-10 clarinets, mostly in Bb, but frequently using Eb soprano and often using Ab soprano; 4 horns in Eb; 2-4 Bb fluegelhorns; 2 Bb bass fluegelhorns; 1-2 euphoniums; 3 trombones; 5-6 Eb trumpets; 1-2 Bb bass trumpets; 2-4 basses, in Eb, F and/or BBb; and 3 drummers. Some instrumentation lists include 2 bassoons; an Eb piston; and an Eb alto fluegelhorn. Though no list included oboes, it is known from biographies that some bands did indeed include oboes.

The actual composition of a band fluctuated for many of the same reasons contemporary military bands fluctuate. Players were enlisting and being discharged; other military duties occasionally called a player away from music-making; leave policies might have allowed for rotation of holiday time; and the ever-present bane of conductors—players' illnesses—can always be relied upon to alter a band's make-up.

Another cause of variation in size seems to have been the size and prestige of the regiment's station. A regiment stationed in a large city would usually have many more than 43 members in its band, whereas smaller stations would have only the authorized strength. In large measure this condition depended upon the administration of the band, the status of the band in the eyes of the regiment, and political influences (not unlike the present day conditions of military bands!). The largest military band was the Navy Band of 120 members stationed at Pola on the Adriatic Sea; Franz Lehar was conductor of this group between 1894 and 1896.

The literature of the early bands was meant to serve strictly military functions. Mostly this meant providing marching music for troops and additional military ceremonial music. Marching music for different regiments might necessitate different tempi (for instance, cavalry marches were not played at the same tempo as infantry marches). Review ceremonies generally included a variety of tempi. Select instruments (e.g. trumpets or drums) were used for transmitting signals.

As bands increased in size and attempted to project sounds better in their outdoor functions, more and better brass instruments were added. The standards of musicianship, once entrusted to the senior members of the band, rose; players were entering bands after training in some of the major conservatories of the Empire. In particular, mention should be made of the large number of band conductor/composers who had attended the conservatory at Prague.

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