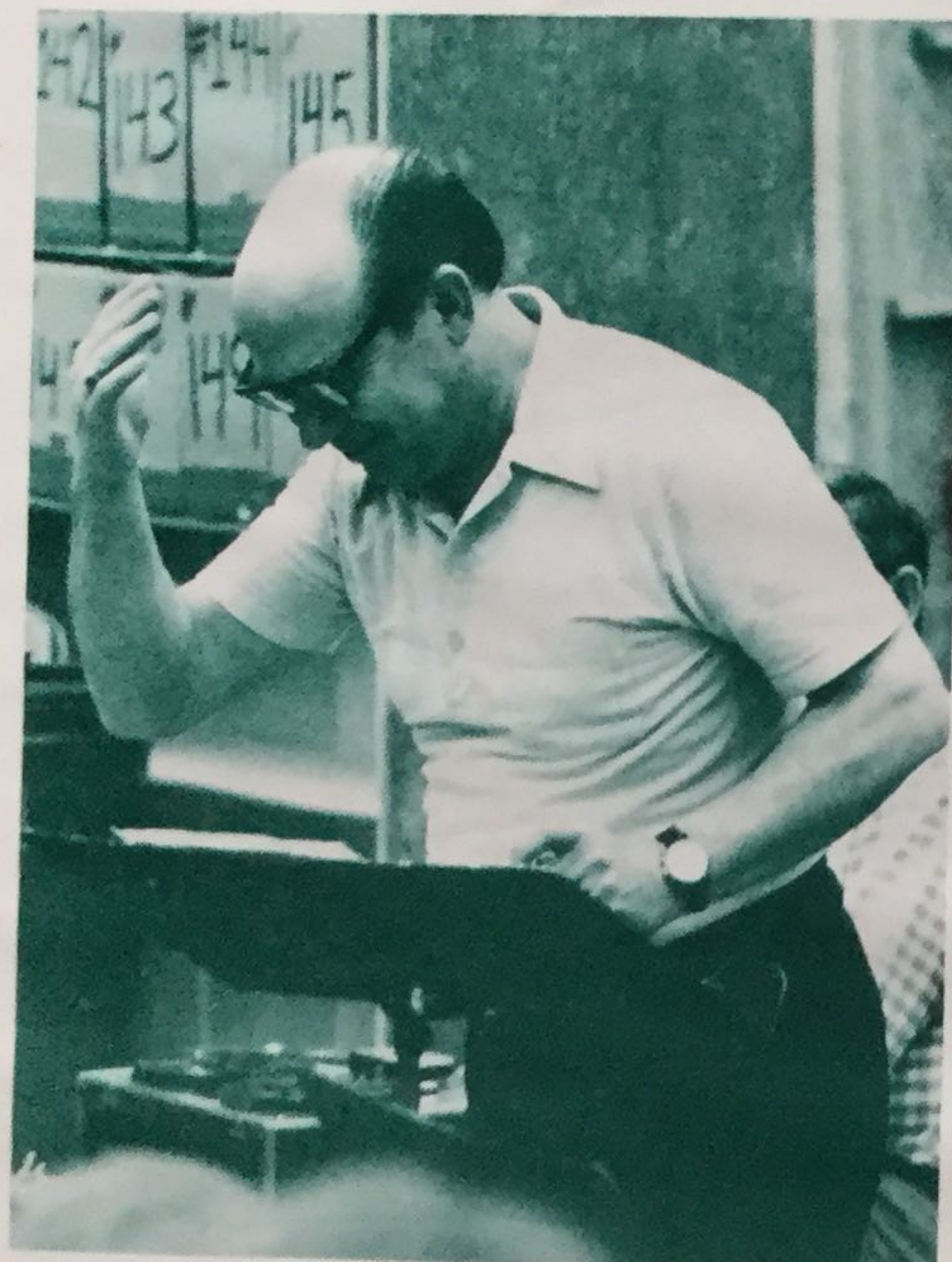


Heritage of the March

Volume 49—F. Panella—L. Panella
Foeller's Illinois State Alums and Friends

George Foeller, Director



The band that made these records is a "band" of mostly Illinois State University Alumni and Alumnae, plus several Heritage "Clansmen". It originated for volume FF of the Heritage series, and the members were so pleased with the project that they agreed to come together to make more recordings each year. Volumes 48 and 49 are the result of the 1979 meeting, held on Easter weekend.

The great majority of these I.S.U. graduates participated in the recordings made under George Foeller's direction for volumes D, H, K, and V. Most of them are presently band directors and instrumental teachers. When George was promoted to administration of the Music Department at I.S.U., he wanted to continue his involvement with the Heritage series. It seemed a natural combination to reunite former teacher and students for this purpose.

The band came together for a total of approximately 20 playing hours, donating time and energies, as well as individually paying the cost of transportation, room and board. In many instances this meant another weekend away from the family.

Because all individual parts had been sent to the players well in advance, they were thoroughly "worked out and under the fingers" before the gathering. The Thursday evening preliminary "rehearsal" was devoted to "running through" nearly all the music just once, and getting a "feel" of playing together. All day Friday and Saturday actual recording sessions went on, about 7 1/2 hours each day.

Since brass player's lips tend to tire more quickly than woodwind player's do, George felt it desirable to have "extra brass" in order to give them a chance to "trade off" and save their lips. But everyone was having so much fun that practically everybody played all the time. This resulted in a slight overbalance of brass versus woodwinds. However, the bands which played this type of music at the time it was composed were often loaded with brass, so the balance on these records is not unrepresentative of the composer's intent.

Friday and Saturday evenings were devoted to reminiscing, to establishing new friendships, and to eating well. Saturday evening has become the time for the band's annual "bowling tournament".

This is an exuberant group of people, very concerned with the Heritage series, and doing their best to contribute to it. The playing on these records reflects this effort.

Foeller's Illinois State Alums and Friends

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SIDE 1

MARCHES OF FRANK PANELLA

Flag of Freedom—Published in 1905 by Ditson.

The Fez—Published in 1924 by Panella—obviously another of the "Masonic" marches. Keith House's fine job of conducting on last year's record with this band earned him a promotion from "sous chef" to "chef-adjoint" (assistant director). He led this march and "A Warrior Bold" on this record.

Paul Revere's Ride—Published in 1901 by Seitz.

Leonidas the Spartan—Published in 1900 by Panella.

A Warrior Bold—Published in 1909 by Arnold.

The 18th Regiment—Published in 1897 by Gay.

Regimental Review—Published in 1906 by Ditson.

The Spirit of '76—Respectfully dedicated to the Sons and Daughters of the American Revolution. Published in 1902 by Gay. Anyone who can figure out why Panella used the OBOE solo in the "fight" wins a prize. It can't be intended to imitate the fifes used in those times. Some "bands" of those days did include oboes, which might be the explanation.

SIDE 2

MARCHES OF LOUIS PANELLA

University of Dayton—"Dedicated to the students of the University of Dayton." Published in 1925 by Panella.

The Junior—Published in 1932 by Volkwein. "The Junior" might have been his son's or daughter's status in college at the time.

Allegiance to the Flag—Published in 1920 by Fischer.

Civic Pride—Published in 1911 by Fischer.

Fighting Chance—Published in 1907 by Coleman.

The Pitt Panther—"Respectfully dedicated to the University of Pittsburgh" whose football team is known as "The Panthers." This march was conducted by the band's new "sous-chef de musique" Bill Roosa, trumpeter and teacher extraordinaire. Published in 1922 by Panella.

In Command—Published in 1924 by Volkwein.

The American Red Cross—A very popular, relatively easy march—played often, even today. Published in 1918 by Panella.

Amerita—Published in 1932 by Panella.

Frank Panella (1878-1953)

The name of Frank Panella is doubtless better known to musicians in school bands and various other bands in both America and other countries than is the name of his brother Louis. This is largely true because of his very popular march ON THE SQUARE, which is played a great deal everywhere. One of the marches most used by the Household Cavalry of England (the Life Guards, and Blues and Royals). Major Jackson of the Life Guards was once asked, "Why do you use it so much?" The answer: "Well, it lies very well, is quite easy and seems to fit perfectly for playing on horseback!"

Frank Panella was born on January 14, 1878, in Pittsburgh, Pennsylvania, as was his younger brother Louis. Beginning his musical career at the age of seven with clarinet lessons given by his brother-in-law, Professor Mario S. Rocereto. Frank also received from this teacher some conducting lessons. During his teenage years he played in several Pittsburgh theaters. Later he conducted at band concerts in district parks, as well as teaching clarinet and conducting at Pitt University and Carnegie Tech College. He also directed for a time the Grand Army Band and the Westinghouse Air Brake Company Band, and served as assistant conductor of Rocereto's Pittsburgh Band.

When Victor Herbert conducted in Pittsburgh, Frank played clarinet under his direction. He founded the Panella Music Company in his home town to publish his compositions. A member of Local 60 of the Musicians Union for more than 50 years, Panella was a member and also personnel manager of the Pittsburgh Symphony Orchestra. He played clarinet with Arthur Pryor and Carl Eduarde and with the Pittsburgh Symphony Orchestra. During World War I he was associated with the U.S. Army School of Music.

The composer of more than forty marches and arrangements for band, Frank Panella died at his home in Crafton, Penn. on May 13, 1953, at the age of 75.

Biography by Rick Van Santvoord—information from Pearl Panella and Loren Geiger.

Louis Panella (1881-1940)

Louis Panella was born in Pittsburgh, Penn. in 1881, and spent his whole life in the area. He was on the staff of Carnegie Institute of Technology (now Carnegie-Mellon Univ.) as an instructor in trumpet for a period of 26 years.

He was a composer of popular songs and marches, the number of which came to over 200 at the time of his death in 1940. He also performed with several Pittsburgh area orchestras, including the Pittsburgh Symphony.

An interesting story is recorded concerning one of Louis Panella's earliest successes in the field of composition. There was a contest being sponsored by Berton Braley-Sun Telegraph committee. The *Sun Telegraph* is a Pittsburgh daily newspaper, and the Berton Braley society was a musical organization.

The composition "JUST YOU" was not regarded as much by Panella, and he decided to discard it. His wife, however, persuaded him to submit it in the contest, with the result that it won first prize of \$100.

Louis Panella wrote most of his marches in honor of people, places and organizations. During the First World War he wrote one for the American Red Cross, and later ones for various colleges.

The last five years of his life brought Panella very bad eyesight problems and his compositions were few. In order to get the few he wanted to write on paper, he would dictate the notation to his brother Frank, who would put it in writing for him.

Louis Panella died Wednesday, March 13, 1940 of a heart attack in his home in the Beechview section of Pittsburgh. He was 59 years of age.

Biography by Rick Van Santvoord—information from Henry DiPasquale.

NOTE: Do not confuse Manuel Penella—a Spanish composer, who wrote the famous pasodoble "El Gato Montes" with the Panella brothers.

On Bands and Music (continued from Volume 48)

With improving capabilities of instruments and instrument-ists, the calibre of compositions rose to a new level. Many of the older marches (as well as other works, we may assume) were forgotten as new ones replaced them. Schooled musicians—for political, nationalistic, and other reasons (\$?)—began to write marches titled for, or dedicated to, the regiments' patrons. Arrangements of popular works of the day were made; these ranged from folkdance tunes to opera overtures. (In the days before radio and television, bands did more to popularize orchestral literature than did orchestras.) It is also an interesting sidelight that many military music organizations performed both as orchestras, with some wind players doubling on strings, as well as bands.

Great discrepancies existed between bands' instrumentation, tuning and literature until about 1860. At about that time Andreas Leonhardt, besides having developed the helicon and written compositions for band, standardized these areas for Austrian bands. Interestingly, Wilhelm Wieprecht had made almost identical contributions at just about the same time for German bands.

Many town bands were in the process of forming at about this same time, mostly through the efforts of military musicians whose terms of service had expired. These groups numbered about 15-20 players, which made performance of the literature of their service days almost impossible. So in the small towns there was a return to the march and dance literature, which was particularly appropriate, in that these bands performed mainly at local festivals.

An interesting example of the pendulum constantly swinging is that after World War I, Austrian band society took a position against transcriptions, favoring the use of marches, polkas, etc. This set composers to writing in this genre, and with the great number of small bands, publishers did not hesitate to keep up production. This same society, after World War II, leaned toward developing a band literature of a more symphonic character! This movement is still underway, but as is evident in all nations, the idealistic requests have not met with realistic demand. So large scale works are not being published in great numbers.

Almost without exception the regimental band directors were products of the military band system, having enlisted and performed as military bandmen. A sizable number were capable composers, at least in the smaller forms, and all were skilled at arranging for their bands. Many had studied at conservatories.

The bandmaster was both chief administrator and chief musician, with responsibilities delegated in varying degrees and in various ways. In Austria, upon becoming bandmaster, he was no longer considered an enlisted man, but neither was he an officer! At the same time he could not be considered a civilian. A contract between him and his regiment outlined the regulations of his employment; these regulations generally differed from regiment to regiment.

The military bandmaster was obliged to conduct himself as an officer, but he did not rate a salute, nor could he mete out disciplinary measures. His uniform, modeled after that of an officer, contained enough discrepancies to keep him from being mistaken for an officer; yet it was gaudy enough to mark him as someone of importance. Quite in contrast, his musical duties and status have always been very clear and well-defined.

At this point it might be wise to include a caution to the researcher involved in band music. The term "Bohmischer Musikant", which translates as Bohemian (or Czech) musician, is still used idiomatically to describe an outstanding musician. It does not necessarily mean that the person was Bohemian, nor does it imply that other countries of the Empire were not capable of producing fine musicians.

An aspect of military music frequently misunderstood, especially in the U.S., are the "numbered marches". In Austria these are the old marches assigned to particular regiments of the former Austro-Hungarian Army. In some cases their use was restricted to that particular regiment exclusively, which is similar to the regulations governing bugle, trumpet and drum signals. This kind of restriction seems to be a valid reason why some of the marches have fallen into disuse.

The yardstick by which past generations judged marches was by their appropriateness as marching music, i.e., did the march make the listener want to get up and march? Tempos were firmly dictated and adhered to. As examples, defiles at one point were mandated at 113; 1846 regulations set ordinary marches at 95, maneuver marches at 108, and the double march at 120.

These "numbered marches", where the numbers correspond to the number of the regiment to which they are assigned, often have historically interesting titles or dedications. Some are named for, or dedicated to, the regiment's patron—a nobleman of high rank. Some are based on a motive or theme of historical significance. Often the regiment's unique trumpet and/or drum signal is included in the march.

Some of the marches, although assigned to one infantry regiment, have been adopted by others. A case in point is the "Erzherzog-Albrecht Marsch" of Karel Komzak (jr.). Composed in 1888 it is the regimental march of the 44th Infantry Regiment which was stationed at Kaposvar. But it is also used as the official march of the 9th Dragoon Regiment and the 5th Artillery Regiment. To add to the possible confusion, in the German Army March Collection it appears as II/263.

The "heart" of the Austrian and Slavic bands is the brass quartet consisting of first and second flugelhorn, bass flugelhorn, and what I will functionally call "tenor tuba". In marches the voice parts for which they are responsible roughly correspond to soprano, alto, tenor and bass, respectively. All other parts are doublings, either in unison or at the octave, or a rhythmic elaboration of the chord structure.

Barring nationalistic tendencies, different pedagogy, and other similar excuses for not attempting to analyze what one hears, there are some definite characteristics that contribute to the uniquely different sound of Austrian and Slavic bands. The above-mentioned "heart" has a more mellow and broader sound than that produced by our modified cornets. When trumpets are allowed to predominate, they are encouraged to do so with a brilliant sound. The use of many more instruments, including cylindrical brasses, on the off-beats serve to make them more prominent. In Austria particularly the valve trombone is used more frequently than the slide variety, contributing to a difference in low brass sound. The harder, crisper, shorter articulations create a tighter rhythmic feel and a more energetic rendition; generally slurs are avoided in favor of a true legato articulation. The use of so-called "German" clarinets creates a much more mellow sound, particularly in the upper register, than our French-styled instruments. The snare drum is generally thinner than those used for marches in American bands, but the snares are looser. The bass drum is comparable to the Scotch bass drum used by American marching bands, but the heads are not tight. Cymbals are of a small diameter.

Much information concerning European bands exists in the language of the countries concerned. An exciting amount of research is underway in many countries, being undertaken through the auspices of varying agencies. It is hoped that a significant amount of the resulting material will find its way into the English language.