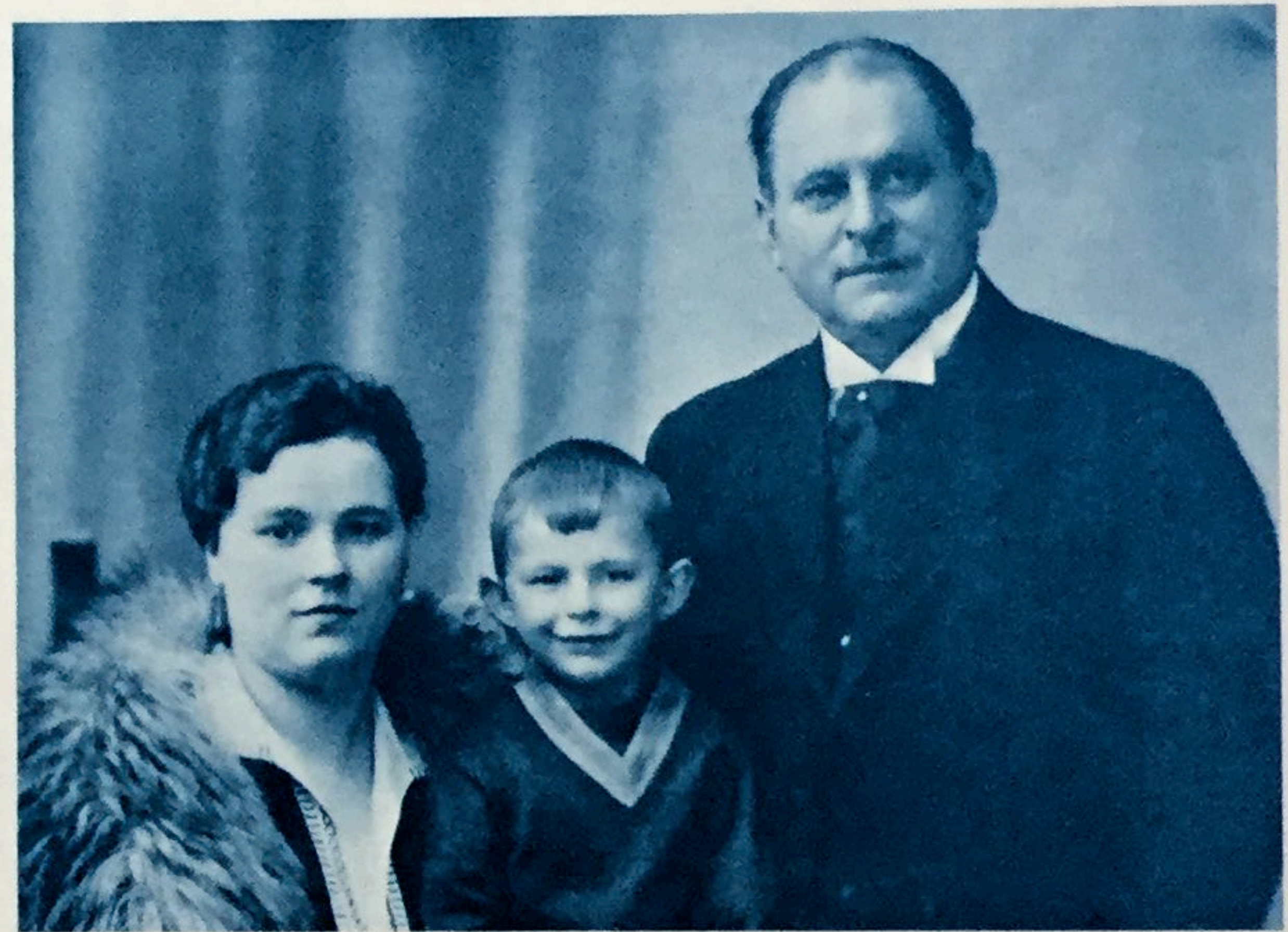


Heritage of the March

Volume EEE—H. Blankenburg
Foeller's Illinois State Alums and Friends
George Foeller, Director



Foeller's Illinois State Alums and Friends

A special note is in order before listing the Blankenburg marches on this record. Realizing that the trumpet/cornet section of the Easter Bunnies Band is at least as good as, and probably better than almost any other band that has made a Heritage record, I went to considerable trouble to check through all the Blankie marches not previously on Heritage records. There were about 80 of them at the time, and these 14 are those with the most going on in the TRUMPET parts. You see, the flugelhorn/cornet part is not often involved in the "fanfare, fancy work" you will hear on this record. The flugelhorn/cornet part usually has the melody line, along with the clarinets, and sometimes the youffs. This meant that we needed a large trumpet/cornet section as well as a really good one, and above all a STRONG LOUD ONE!! Which we most assuredly have. The first trumpet part was played by Keith House and Bill Roosa, two "old Pros" (right in my ear, I might add, and it hurt for days afterwards!).

Now to the list of marches

SIDE 1

Wenn der Kaiser Ruft—When the Kaiser (Emperor) calls! We chose to start off this record with the Illinois State University Alma Mater song—Where Blankie got it from, who knows? Actually, during the recording sessions, this year and in the past, every time the band would "take a break" (a rest), the trombones, all of whom were Illinois State grads, would get back to their seats early and "improvise-harmonize" on this tune of Haydn's, which is now the German National Anthem. They would really have a great time doing this. When I heard it the first time a couple of years ago, I told George, "I think Blankie wrote one with that melody in it, I'll see." Sure enough and this is it. Incidentally, at the time Blankie used this melody it was NOT the national Anthem, rather "Die Wacht am Rhein" was—and that tune also was used in many of Blankie's marches, including two on this record.

Feldgrauen-Heimkehr—Literally this means Gray field Uniforms of the German Army, Coming Home. It would make good sense to visualize a German soldier returning home after the wars. Boyd Conway makes a good "bird" doesn't he??? This part was in the score—Blankie really wanted to make the "home-coming" a pastoral one, didn't he?

Fackelreiter—Torchlight Rider—Arranged from Ork edition by Bill Rehrig.

Fliegerhelden—Heroic Aviators

Sieg des Friedens—Victory of Peace

Voran mit Schneid—Advance Bravely

Durch Sturm und Not—Through storms and distress—Arranged from Ork by Loren Geiger.

SIDE 2

In Alter Freundschaft—In Old Friendship—An alternate title is also used for this one—"1001 Marsch". Presumably this is the 1001st march Blankie wrote, although, as has been said so often before on Heritage record covers, there is serious question about this. Perhaps he did write that many, but most certainly not more than 300 at most ever were printed, and the majority of those that were, were only in orchestra or piano editions, NOT for band.

Unser Saarland—Our Saarland—Arranged by Gay Corrie from Ork.

Unsere Heerfuhrer—Our Generals.

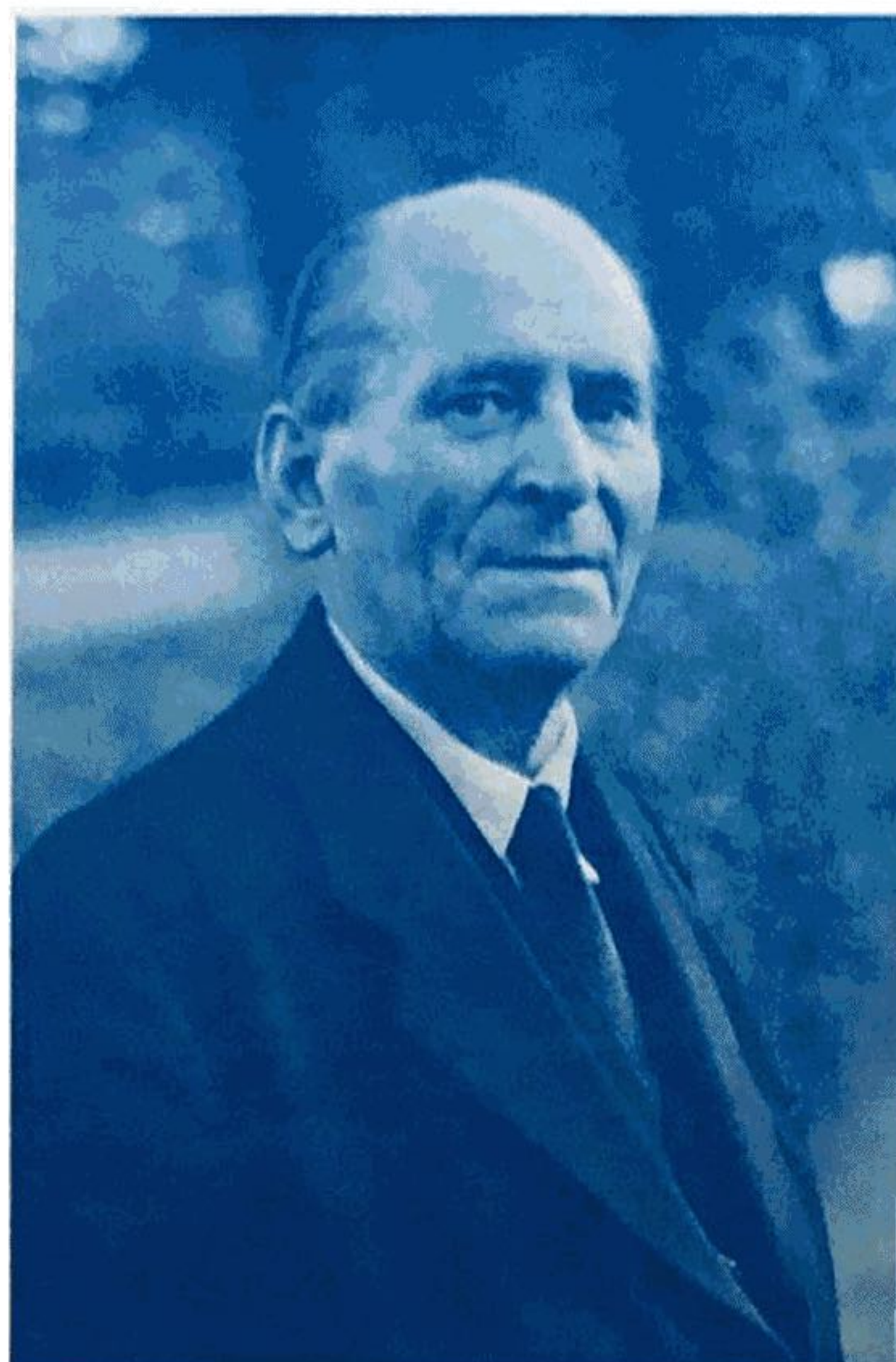
Dem Schweizerland—For Switzerland.

Freiheitshelden—Heroes of Freedom.

Semper Paratus—Always ready.

Gruss an Langensalza—Greetings to Langensalza—Known to the Easter Bunnies as "Lasagna" this is one of the last marches Blankie wrote. It, unusually, shows a date of 1936 and an opus number of 1265. There is a dedication on this march which reads, "I dedicate this to my Thuringen home city of Langensalza"

This is a most unusual Blankie march in another aspect—it is the only one of about 180 of his that I have seen which changes meter in this manner at the trio—going from cut time to common time.



Hermann Blankenburg (1876-1956)

The marches of Blankenburg on this record bring to more than 110 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 played in 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.

