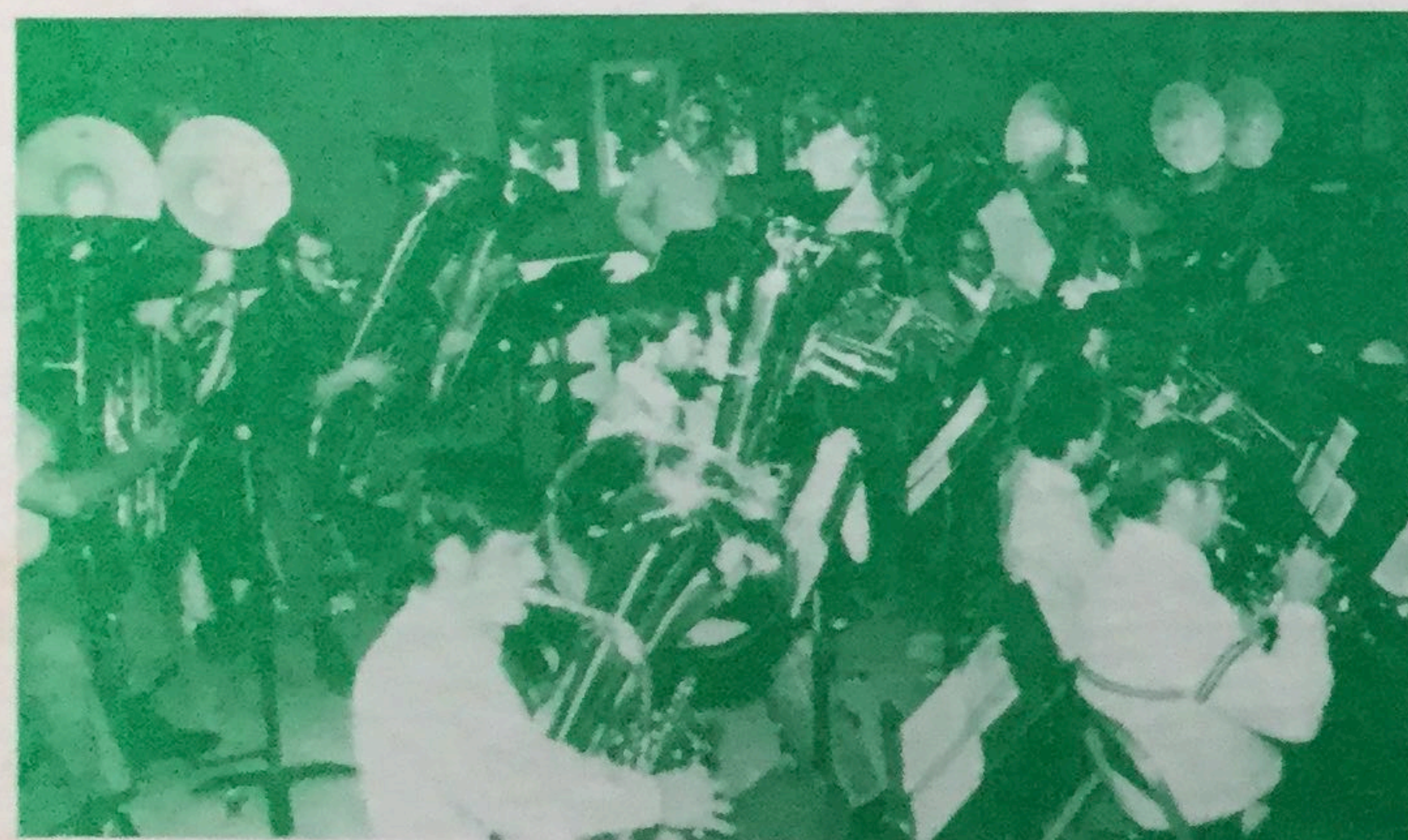


Heritage of the March

Volume 77-J. Gungl-J. Labsky

Foeller's Illinois State Alums and Friends

George Foeller, Director



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SIDE 1

MARCHES OF GUNGL

- Gratzer Coliseum*—The Graz Coliseum—opus 25
En Avant—Forward—opus 81—Arranged from orchestra edition by Bill Rehrig
An Schleswig Holstein—To Schleswig Holstein (this is the northernmost part of Germany)—opus 59
Wanderlust—A strong desire to go hiking—opus 232—Arranged from orchestra edition by Bill Rehrig
Krieger's Lust—Warrior's delight—This was Deutsche Armeemarsch #11 127—opus 26
Mein Gruss an Berlin—My Greetings to Berlin—opus 35
Torpedo marsch—in the days when this was written the word "Torpedo" meant what we would today call an Artillery shell.
Potsdamer Casino—The casino in Potsdam, a very fashionable place there, in the city that housed the most elegant garrison in Germany—this was Deutsche Armeemarsch #11 129—opus 45
Friedrich's Marsch—There were so many different "Friedrich's" that it is impossible to determine which one this was named for—opus 145
 This is the march that was issued as part of the J.C. Penney Bicentennial Band kit, edited by R.F. Goldman, and given the title of "U.S. Grant March". This is wholly wrong; Gungl never wrote a march with this title at all. His first march was titled "Ungarischer Sturmgallop marsch" (Hungarian storming galop-march)—this was once published in the United States as "U.S.G. March"—at that time the initials "U.S.G." stood for Ulysses S. Grant, hero of the War Between the States and later President—And it is obvious that Goldman, or whatever source he got the mis-information from, decided that Gungl had written a march with that title and somehow managed to put it on this march (Friedrich's). Very sloppy research.
Steyrers Heimweh Infantry—A Styrian Infantryman's Nostalgia. This was Deutsche Armeemarsch #11 128—opus 38

SPECIAL NOTE

Several of the marches were obtained in "full line score" condition, with instruments called for that no longer exist, ones built in keys that are no longer used, etc. Ernie Holman did most of the copying of these parts with some transposition work to make them playable by the Easter Bunnies. We thank Ernie.

SIDE 2

MARCHES OF J. LABSKY

- Prevat*—Revolution
Sila a zdar—Strength and Prosperity
Prapory Zavlajite—With Flags Flying
Mutig Voran—Advance Audaciously/Courageously
Musik vor!—The Band to the Front
Pro pechotu—For the Infantry
Zdar nove republice—Hail the New Republic
Prazske povstani—Prague Uprising

Joseph Gungl (1810-1889)

Joseph Gungl was born on December 1, 1810 in Zsambek, Hungary. The son of a stocking weaver, he began his career as a teacher in Ofen. He gained his first music instruction from Semann in Buda.

In 1828, Gungl joined an Artillery Regiment in Pest. It was not until 1834 that he became a musician (Hautboist) in the band of the 4th Artillery Regiment in Graz. He became band director and toured Munich, Augsburg, Nuremberg, Wurzburg, and Frankfurt with his sixteen piece band.

In 1839, Gustav Bock published Gungl's first composition, Hungarian March. Gungl's association with Bock (Bote and Bock, Berlin) was to last a lifetime, and a list of 436 compositions.

In 1842, Gungl left the military to go to Berlin. A year later he established his own 36 piece band and made extensive tours, including St. Petersburg, and Pawlowsk, Russia; and America.

On his return from an American tour in 1849, Gungl was summoned to be Director of Music to the King of Prussia. In 1858 he again became attached to royalty, as the Bandmaster to the Emperor of Austria, and conductor of the 23rd Infantry Regiment in Brunn.

As politics changed in Central Europe, Gungl left for Munich in 1864 where he established another band. With the band he toured Berlin, Copenhagen, Amsterdam, and throughout Switzerland.

Joseph Gungl then became an itinerant guest conductor in Berlin (1872) and in Warsaw, London, and Manchester (1873). He lived in Munich from 1864 until 1876 when he moved to Frankfurt.

Gungl's significance altered as the years went by, but earlier criticisms placed him as second only to the Strauss Dynasty of Austria as a waltz and march composer, while others placed him as an equal to Bille and Labitzsky.

Gungl's fame was widespread. His numerous marches, waltzes, and galops were common repertoire among bands and orchestras in America, as well as in Europe.

Joseph Gungl died on February 1, 1889 in Weimar, Germany.
 —Biography by Loren Geiger

Jaroslav Labsky (1875-1949)

Jaroslav Labsky was born on Nov. 27, 1875, at Praskacka near Königgrätz (Hradlec Kralove in present-day Czechoslovakia). After completing grade school he attended the conservatory in Prague, deciding to become a musician like his father, who was an organist and teacher. In 1896 he was drafted into the 18th (Bohemian) Infantry Regiment which was stationed at Theresienstadt (Terezin in present-day Czechoslovakia). Upon termination of his years of compulsory service, Labsky applied for admission to this regimental band and was auditioned and accepted by bandmaster Baudis. Next Labsky transferred to the 99th Regiment in Dec. 1906, but one year later Baudis recalled him to his old unit where he remained for another 5 years. Finally Labsky went to Vienna to join the band of the famous 84th Regiment which was then directed by the renowned J. Lassletzberger.

Upon the initiative of bandmaster Kucera of the 51st Regiment, the Ministry of War established bands for the militia (Landwehr) formations of the Germanic half of the Empire in July of 1908. The composition of these Landwehr bands was unique among military bands since they used only brass instruments and no percussion at all. Labsky joined the band of the 1st Landwehr Regiment in Dec. 1908 as Conductor and Sergeant of Music.

In March 1914 he was appointed bandmaster of the 37th Regiment in Agram (Zagreb in present-day Yugoslavia) where he remained until 1918. The position of regimental bandmaster was by contract between the bandmaster and the regiment, and the bandmaster held a civilian status with privileges corresponding to a company-grade officer. When the Empire collapsed in 1918, Labsky moved to the newly created state of Czechoslovakia and joined the army there as an NCO. He died in Prague on Oct. 28, 1949.
 —Biography by Werner Probst

Anton Rosenkranz (1827-1888)

Anton Rosenkranz was born in Prague in 1827 and musically trained at the renowned conservatory of music of that city. This famous institution was originally founded and maintained by members of the Bohemian nobility, and must be considered as the cradle of many outstanding Austro-Hungarian bandmasters. In 1847 Rosenkranz headed the band of the Prague Citizen's Corps, while one year later he was charged with the establishment of the band of the 2nd Styrian Voluntary Rifles (Bn). He thus participated in the campaigns of 1848/49 with this unit, and upon discharging of this unit after the war, he took over the band of the 39th Infantry Regiment "Dom Miguel" at Josphstadt (today: Josefov in Czechosl.) in 1850. In the 50s of the past century his regiment was frequently stationed in Vienna, and Rosenkranz thus had ample opportunities to participate in the capital's cultural life. His reputation as being one of the most outstanding bandmasters of the forces goes back to this time. In 1857 he and his band were commended on their outstanding performance at Odenburg (today: Sopron in Hungary) during the annual "Emperor's Tour". In 1859 he transferred to the 80th Regiment, where he composed the famous Tegethoff-March, the official march of the Austrian Navy. After the lost war of 1866 (against Prussia), the regiment's garrison was in Kaschau (today: Kosice in Cz.), where the Italian soldiers of the regiment were discharged and replaced by Galicians. The regiment therefore moved on to Lemberg (today: Lvov in the Soviet Union) in 1869. Here he composed the 80th Regimental March. As Vienna exercised a paramount attraction on all bandmasters of the forces, Rosenkranz happily accepted the offer to become Ziehrer's successor with the 76th regiment in 1878. Unfortunately the regiment did not stay there very long, as it participated in the occupation of Bosnia and the Hercegovina, and so Banjaluka and Serajevo were Rosenkranz's next garrisons. The famous 76th Regimental March in fact was composed there. In 1881/82 his unit moved to Odenburg via Graz, where he lived until his death on 29 Jul. 1888.

Rosenkranz was very popular and enjoyed a high esteem during his lifetime. He must be counted among those (few) bandmasters of past days who still are popular today due to some of their fine contributions to band literature.
 —Biography by Werner Probst

The music of Anton Rosenkranz is on Heritage Volume 78.

Members of the 1982 Foeller's Easter Bunnies

THE VISITORS—from lands far away—with their occupations.

CLARINET

David Lenckos—Itinerant musician—Chicago, IL

CORNET/TRUMPET

Keith House—band director, Central Methodist College—Fayette, MO
 David McKinney—graduate of Central Methodist—school band director—Farmington, MO
 Joann Shultz—Central Methodist student—Allegany, NY
 Bill Roosa—high school band director—Allegany, NY
 Brian McCallister—Central Methodist student—Fulton, MO
 Jim Shannon—Central Methodist student—Nevada, MO
 Jack Kelly—school band director—Valparaiso, IN
 Joni St. John—high school student—Cornell, IL

ALTO HORN

Jay Kahn—originally from California—school band director—Maquoketa, IA
 Barbara Winship—school band director—Pekin, IL
 Dave Crites—school band director—Central Methodist graduate—Columbia, MO
 Bill Hollin—graduate music student at University of Oklahoma—Rockville, MD

EUPHONIUM

Bob Hoe—agitator—Hyde Park, NY
 Sharie Huff—undergrad at Illinois State University
 Brad Glorvigen—chemistry professor—St. Paul, MN

TUBA

Dan Bolin—high school band director—Indianapolis, IN
 Michael Stalker—high school band director—Forrest, IL
 Robert Barnes—retired—Jefferson City, MO
 John Fesler—sound engineer—Mackinaw, IL

PERCUSSION

Boyd Conway—30 years a U.S. Marine Bandsman, now an "Old Man"—Seabrook, MD

OFFICIAL PHOTOGRAPHER

W. Settle—lawyer—Fayette, MO

THE HOME GUARD—All graduates of Illinois State—Nearly all are now school band directors in the towns shown after their names.

FLUTE/PICCOLO

Chris Benson—Chillicothe, IL
 Sharon Lundy—Bloomington, IL
 Nancy Schiavitti—Oak Lawn, IL
 Sally Watkins—Park Forest, IL

CLARINET

Liz Lehnhausen—Hanna City, IL
 Colleen Rapp—Cornell, IL
 Pat Garrison—Willow Springs, IL
 Tammy Reichert—Lansing, IL
 Frank Payton—Bloomington, IL

BASS CLARINET

Kathy Schulz—Pontiac, IL

CORNET/TRUMPET

Dwight Anderson—El Paso, IL

TROMBONE

Mark Dal Pozzo—Mononk, IL
 Dan Dietrich—Peoria, IL
 Mark Victor—Normal, IL

FRENCH HORN

Christine Vandre—Rockford, IL

BARITONE/EUPHONIUM

Rex Benson—Chillicothe, IL
 Bruce Hammit—Fairbury, IL

TUBA

John Cole—Streator, IL
 Brian Frank—Manito, IL

PERCUSSION

Jon Gilliland—Mattoon, IL
 Wesley Russell—Pontiac, IL