

1	Husarenes Revelie, <i>Rolf-Lindstad Anon.</i>	1:10
2	Našim přátelům, <i>František Žalský</i>	2:29
3	Polish Eagle March, <i>J. Krygier</i>	2:18
4	Hoch und Deutschmeister Marsch, <i>Anton Klemm</i>	2:39
5	"Jak sie ma" Marsz, <i>Edmund Patzke</i>	2:16
6	Grüss aus Sarajevo, <i>Franz Bem</i>	2:46
7	Gardeminekasternes Marsj, <i>Semyon Tchernetsky</i>	3:19
8	The John Bladon March, <i>Jaroslav Dufek</i>	2:38
9	Statečně!, <i>František Kmoch</i>	2:28
10	Od břehů Labe, <i>František Kmoch</i>	3:09
11	Na dovolenou, <i>František Kmoch</i>	2:28
12	Kinizsi, <i>Julius Fučík</i>	3:23
13	Hortstein Marsch, <i>Julius Fučík</i>	2:41
14	Hohenhausen Marsch, <i>Adolph Scherzer</i>	4:34
15	Grüss aus Trebinje, <i>Franz Sommer</i>	2:19
16	Lieder Defilier Marsch, <i>Ignaz Hajek</i>	2:17
17	Castelli Romani, <i>Mariano Bartolucci</i>	3:03
18	Schumi Maritza, <i>Gabriel Šebek</i>	2:02

The Heritage of the March Series Proudly Presents
The 1996

FISAF

Bunny Band

Professor George P. Foeller,
Dirigent



F. I. S. A. F. 1996

Husarenes Reveille apparently refers to a cavalry wake-up call. The virile Norwegian march was written by Rolf Lindstad, who was born at Oyer and was a musician in the military band at Trondheim.

Frantisek Zalsky (1903-1973) was a Czech composer. The march title translates as "To Our Friends".

Josef Krygier's *Polish Eagle March* incorporates a well-known Polish air into its trio.

The *Hoch- und Deutschmeister Marsch* on this recording was written in 1878, just before Anton Klemm's (1844-1920) tenure as regimental Kapellmeister of the outstanding Viennese Infantry Regiment (IR) Number 4 began. Klemm was born in Bohemia and served IR 4 from 1879 till 1889.

Edmund Patzke's (1844-1903) "*Jak sie ma*" *Marsz* can be translated as "How do you do" March. Very probably it was composed while he was bandmaster of IR 40 (1878-1889). The regiment represented Galicia, which was on the northern slopes of the Carpathian Mountains in Poland.

Greetings from Sarajevo was likely written by Franz Bem (1872-1930) while he was director of the band of the Bosnia-

The 1996 F.I.S.A.F. BAND PERSONNEL

<u>Piccolo</u> Nancy Golden	<u>Cornets</u> Dwight Anderson
<u>Flutes</u> Jay Kahn Barbara Shearer	Bill Booher Dan Drahos
<u>Oboe</u> Nancy Gillett	Milt Olson
<u>Bassoon</u> Grant Gillett	Jason Herron
<u>Clarinets</u> Liz Driscoll Bruce Mack	2 IVC students
Colleen Rapp	<u>Trombones</u> Dan Dietrich
Cathy Schulz	Mark DalPozzo
Judy Mathieson	Fred Lange
<u>Bass Clarinet</u> Nancy Gordley	Ed Ballenger
<u>Horns</u> Christine Vandre Cindy Bridges	<u>Tubas</u> Jim Parr
Jill Potts	John Fesler
<u>Baritones</u> Larry Weber	Jim Holm
Phyllis Parr	<u>Percussion</u> Randy Gehrls
Keith Schmink	Jon Gilliland
Rex Benson	Rachel Payton
Matt Chapman	Angie Bertucci

Recording Steve Waters

Tape processing: Steve Waters, Jay Kahn & Gary Manuel

Herzegovinian IR No. 1, headquartered in Sarajevo. He dedicated the march to his battalion commander, which even today would be a wise political move!

The title of Semyon Alexandrovich Tchernetsky's (1881-1950) march has been translated differently by various "authorities". It is *The March of the Guards Mortar Men*, and includes in its second strain a counter melody which is the Russian folk-song "Katyusha". The song refers to the nickname – Katyusha – which the Russian soldiers gave to their rocket launcher. The composer was an outstanding musician, educator and military administrator.

The John Bladon March of Jaroslav Dufek (born 1924) was so-named in honor of the distinguished secretary of the Frantisek Kmoch Czech Band Society. Dufek writes in a modern style that still is reminiscent of Kmoch.

Three works of Frantisek Kmoch (1848-1912) are included. The "Father of Czech Band Music" is represented by lesser-known pieces: the march *Statecne!* (Bravely, or Courageously); the waltz *Od brehu Labe* (From the Banks of the Elbe [river]); and another march *Na dovolenou* (On Holiday).

Julius Fucik's (1872-1916) march *Kinizsi* was probably titled as a mark of respect for the Fifteenth Century Hungarian national hero, Pal Kinizsi. Fucik was born in Prague and studied

with Antonin Dvorak. He composed approximately 400 works in his short life. His *Hortstein Marsch*, op. 30, was dedicated to the commander of IR 86, Col. Franz Josef Edlen von Hortstein.

The German composer Adolph Scherzer (1815-1864) enlisted in the band of the Seventh Bavarian Infantry Regiment in 1833. The Inhaber ("Owner") of that regiment – from 1852 till 1873 – was Leonard Freiherr von Hohenhausen. Scherzer composed the *Hohenhausen Marsch* in 1861.

Franz Sommer (1852-1908) was a career Austrian bandmaster. He composed *Greetings from Trebinje* to commemorate the assignment of IR 61 to Herzegovina.

The *Lieder Defilier Marsch* of Ignaz Hajek (1830-1902) probably contains popular tunes of the day. It was common practice for bandmasters to compose medley marches that were based on tunes familiar to their audiences. Hajek was born in Bohemia and served as Kapellmeister to six different A-H bands.

Representing the Italian symphonic march is *Castelli Romani* (Roman Castles) of Mariano Bartolucci (1881-1976). He was devoted to band music, and is noted for his transcriptions of operatic and symphonic literature.

Gabriel Sebek's (1853-1921) *Schumi Maritza* was composed while Sebek was a Bulgarian military bandmaster (1881-1887).