

*The Heritage of the March Series Proudly Presents
The 1998*

FISAF Bunny Band



*Professor George P. Foeller
Dirigent*

1	KUKURITZA, Karl Šebor	2:22
2	SZÁRTORY, Johann Müller	2:37
3	BREGENZERWÄLDER, Franz Rezek	1:48
4	KASCHAUER MARSCH, Karl Šebor	2:28
5	HOCH DAS REGIMENT, Karl Šebor	2:10
6	DIE HERZEN EMPOR, Hermann Blume	3:15
7	SINAI HORA MARSCH, Franz Sikora	2:15
8	HERKULES MARSCH, Julius Fučík	2:33
9	SALVATOR MARSCH, Franz Čermak	2:26
10	MINGAZZI MARSCH, Florian Pospischill	2:04
11	BASTL MARSCH, Karl Wetaschek	2:13
12	WIENER LIEDER MARSCH, Karl Wetaschek	1:23
13	ERINNERUNG AN PLEVLJE, Karl Wetaschek	2:36
14	ZŮSTAŇ TU S NÁMI, Karel Vacek	2:38
15	MAGGENTA MARSCH, Franz Rezek	2:49
16	GRANATIERI DI SARDEGNA, Giuseppe Manente	3:30
17	GARDESANA, Enrico Sabatini	3:40
18	MARCIA MAROCCHINA, Raffaele Ascolese	2:55

F I S A F 1 9 9 8 P E R S O N N E L

NANCY GOLDEN, PICCOLO	MARK DALPOZZO, TROMBONE
JAY KAHN, FLUTE	ED BALLENGER, TROMBONE
BARB SHEARER, FLUTE	FRED LANGE, TROMBONE
LIZ DRISCOLL, CLARINET	PHYLLIS PARR, TROMBONE
BRUCE MACK, CLARINET	DAN DIETRICH, TROMBONE
COLLEEN RAPP, CLARINET	LARRY WEBER, EUPHONIUM
JUDY MATHIESON, CLARINET	REX BENSON, EUPHONIUM
PAT GARRISON, CLARINET	MATT CHAPMAN, EUPHONIUM
CHRIS VANDRE, HORN	JOHN FESLER, TUBA
NATE RICKARD, HORN	JIM PARR, TUBA
VALERIE GALLOWAY, HORN	RANDY GEHRLS, PERCUSSION
DWIGHT ANDERSON, TRUMPET	JON GILLILAND, PERCUSSION
BILL BOOHER, TRUMPET	NANCY BOOHER, PERCUSSION
MILT OLSON, TRUMPET	
DAN DRAHOS, TRUMPET	
ROBIN GALLOWAY, TRUMPET	
JASON HERRON, TRUMPET	STEVE WATERS, RECORDING

F I S A F 1 9 9 8

Kukuritza was the Regimental March of Infantry Regiment (IR) 89 of the Austro-Hungarian Empire. Šebor was Regimental Band Director (RKpm) from 1885 till 1887; he was noted as a composer and wrote many operas. Johann Müller's *Száratory de Lipcse* was dedicated to the commanding officer of IR 82, Col. Rudolf Száratory de Lipcse. The march, composed in 1896, exhibits Hungarian characteristics - as expected, since this was a Hungarian regiment. *Bregenzerwälder Marsch* was written for the opening of the Bregenzerwälder Bahn during Rezek's tenure as RKpm of IR 14, a band which enjoyed great popularity. Two more Šebor works - *Kaschauer Marsch* and *Hoch das Regiment* - were composed while he was RKpm of IR 34, a Hungarian regiment. Kaschau (Kassa) was a Hungarian city near the Russian border. The latter march was originally titled "Hungarian March", written in 1879 in Komorn. A radical contrast to the preceding is *Die Herzen empor* (Hearts Aloft!) by the German-born violinist-composer Hermann Blume. After periods as concertmaster of the Boston Symphony Orchestra and an artilleryman in World War I (where his right hand was mutilated), he became an organ-

izer of bands in Germany. According to the title page of the manuscript score to *Sinai Hora*, it was written while Sikora was RKpm of IR 63 and is dedicated to the Officer Corps of IR 63, a Hungarian regiment. Two major authorities do not acknowledge Sikora's tenure with IR 63! "Hora" is a Rumanian folk-dance. Fučík's *Herkules* (op.156) was dedicated to the valiant Commandant of IR 92, Col. Karl Wojteschofsky. The composer was RKpm of IR 92 from 1910 till 1913. Not known as a military musician, Franz Čermak wrote *Leopold Salvator - Marsch* (original title) about 1893 for Archduke Salvator, who was Inhaber of IR 18 and Kommandant of IR 24 - at different times. Pospischill (1819-1898) dedicated his *Mingazzi Marsch* to the Kommandant of IR 5 (from 1870 till 1877), Col. Eduard Mingazzi von Mondigliano. Wetaschek's three marches are from three different RKpm assignments. From 1900 till 1901, with IR 18, he wrote *Bastl Marsch* for the regimental commanding officer. From 1902 till 1912 he was with IR 19, and it was probably during this period that he wrote *Viennese Songs* for the audiences in his birth-city. *Erinnerung an Plevlje* commemorates the "Garnisonsort" of IR 25 in 1882 at Plevlje. Wetaschek served IR 25 from 1881 till 1890. It was a Hungarian

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regiment composed of Slovak conscripts. Also interesting is the beginning of the march - a footmarch of Turkish infantry. Vacek's very popular *Zustan tu s nami* contrasts strongly with preceding military marches. The folksong quality in the trio is reminiscent of so many Knoch marches. Originally titled "Memories of Maggenta" when written in 1909, *Maggenta* recalls the battle of Maggenta (now northern Italy) in 1859. The original score from which this arrangement was made was scored for orchestra! Giuseppe Manente (1868-1941) wrote about 500 compositions. *Granatieri di Sardegna* (Grenadiers of Sardinia) was written before 1918, probably during his tenure as a military band director. Enrico Sabatini (1894-1961) wrote many diverse band compositions during the time he was a band director; *Gardesana* is one of his marches. Concluding this presentation is the very unusual *Marcia Marocchina* (Little Moroccan Girl) written by Raffaele Ascolese (1855-1923) in 1907 and drawn from the "Rhapsody" of C.F. Crema. Ascolese wrote many marches and dances, often based on themes of other composers,

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