

BUNNY BAND 2004

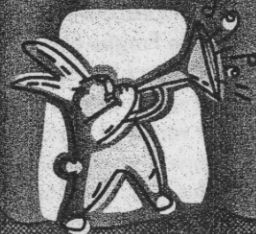
1 Nibelungen Marsch, Gottfried Sonntag (1846-1921)	3:49
2 Oberst Graf Berchtold Marsch, Johann Kalensky (1855-1917)	2:37
3 Siegesjubel, Emil Stolc (1888-1940)	2:42
4 Jubilauums-Marsch, op. 176, Karl Komzak II (1850-1905)	3:05
5 Incantesimo!, Antonio Cece (1907-1973)	5:31
6 Travicka zelena, Jindrich Harapat (1895-1979)	2:41
7 Slavicek, Josef Rehor (1885-1960)	3:35
8 Der tapfere Krieger, op. 98, Johann Kalensky (1855-1917)	2:38
9 Cervena sukynka, Vaclav Blaha (1901-1959)	2:06
10 Huldigungsmarsch, Karel Komzak I (1823-1893)	2:35
11 Vytrvale vpred, Jan Uhlir (1894-1970)	2:41
12 Armida, Giovanni Orsomando (1895-1989)	4:43
13 Die lustigen Dorfschmiede, op. 218, Julius Fucik (1872-1916)	2:59
14 Graf Zeppelin, Carl Teike (1864-1922)	4:06
15 Pasadena Day, Marco Vessela (1881?-1922?)	2:47
16 Mars der Medici, Johan Wichers (1887-1956)	4:20

The Heritage of the March Series Presents

The 2004

FISAF

Bunny Band



Professor George P. Joeller-Dirigent

F.I.S.A.F. 2004 NOTES

The *Nibelungen Marsch* was composed in 1877 by Gottfried Sonntag using Wagnerian motifs. Sonntag was a regimental bandmaster of the Royal Bavarian Army, stationed in Bayreuth. His band played at the opening of the Festspielhaus for Richard Wagner, and this march was authorized by Wagner.

Johann Kalensky, after enlisting in IR (Infantry Regiment) 47 as a 14-year old student, spent his entire career in Austro-Hungarian military music. He was regimental bandmaster (Rkpm) of IR 88 until his death in 1917. *Oberst Graf Berchtold Marsch* (op. 78) was composed in 1911 for the regimental commandant.

Siegesjubel (Victorious Jubilation) is one of more than 1,000 compositions claimed by Emil Stolc. The trio melody sounds as if it has roots in folk music. Stolc was bandmaster of several prominent Czech civilian bands, among which was the Prague District Sokol band.

Karl Komzak II composed *Jubilaums-Marsch* (op. 176) in 1891 for the 100 year jubilee of the Prague National Exhibition. As a military bandmaster he conducted bands in Innsbruck and Vienna. Later he was director of the spa orchestra in Baden, where he was obligated to supply a large variety of popular music.

Designated "marcia sinfonica", *Incantesimo!* (Enchantment) follows a modified ABA song form. The flowing melodies defy traditional concepts of march music. Antonio Cece taught at the Naples Conservatory and wrote several marches.

2004 F.I.S.A.F.

PERSONNEL

PICCOLO & FLUTES

Nada Venc
Charlotte Fesler
Wanda Rathbone

CLARINETS

Charles Bogner
Louis Sacchini
Richard Nicklay
Jim Mougey
Charles DCamp
Judy Mathieson
Himie Voxman
Robert Kremenak
Judy Huxford

HORNS

Amanda Buege
Erin Manson
Larry Gottman
Stephen Urion

FLUGELHORNS

Bill Roosa
Amy Reed
Milt Olson
Dan Drahos
Lynn Lange

TRUMPETS

Kirk Hartung
Greg FitzPatrick
Gary Huxford
Eleanor Kahn
Steve Hovey

TROMBONES

Mark DalPozzo
Fred Lange
Janeen Morel
Colin Gilliland
Mike Montgomery

EUPHONIUMS

Ed Ballenger
Rex Benson

TUBAS

John Fesler
Jim Parr

PERCUSSION

Randy Gehrls
Dennis Hanna
Jay Kahn
Jon Gilliland

RECORDING

Steve Waters

EDITING

Steve Waters
Jay Kahn

COVER ART

Wanda Rathbone

Jindrich Harapat's musical creations were fairly extensive, and his most famous march-song - *Travicka zelena* (Green Grass) - was the favorite of the Czech troops stationed in the Near East and England during World War II. Today it is the unofficial anthem of Czech veterans of that war.

Slavicek (Nightingale) includes in its trio a folksong which has been used in other Czech marches. Josef Rehor composed in all popular forms, and had many published works. As a military musician he spent considerable time in Yugoslavia, where he conducted the Royal Guard Band at Belgrade.

Kalensky, a student of Zdenek Fibich, dedicated *Der tapfere Krieger* (The Gallant Warrior), opus 98, to Major Franz Schwarz of IR 88.

Cervena Sukynka (Little Red Skirt) of Vaclav Blaha is known in America as "The Blue Skirt Waltz". The original Czech title was deemed politically communistic, a prime example of political meddling in the arts. Good music cannot be stigmatized by words or personalities attached to it; it will always remain good music!

Karel Komzak I dedicated his *Huldigungsmarsch* (Homage March) to the wife (Frau Adele Hauschka) of the colonel commanding IR 88. Strong Czech nationalism is apparent in many of Komzak's works, which were often banned by Austro-Hungarian authorities.

The marches of Jan Uhlir became quite popular with Czechoslovak infantry troops. In addition to composing in all forms, he held significant posts in Czech military music. *Vytrvale vpred* (Relentlessly Forward) is a prime example of his

compositional skills.

An Italian *marcia sinfonica*, *Armida* has been speculated to be a girl's name. If so, it may explain the ballad style employed in the main sections. Giovanni Orsomando was a composition student of DeNardis at the Naples Conservatory, and wrote many marches and transcriptions for band.

One of the more interesting works of Julius Fucik is his opus 218, *Die lustigen Dorfschmiede* (The Jolly Village Blacksmith). In it the Czech march king uses folk-like melodies and 2 anvils to create the feeling of being in a small town smithy.

Published in the United States as "The Conqueror", Carl Teike's *Graf Zeppelin* is one of the world's greatest marches. From the contrapuntal melodic lines in the first strain to the flowing baritone soli of the trio, this is German march composition at its very best.

Little is known of Marco Vessela. Born in Italy, he immigrated to the U.S.A., where in 1903 he debuted with a 50-piece band. He would have been about 22 years of age! The march *Pasadena Day* is one of the few musical treasures he has left to posterity.

Though born in Germany, Johan Wichers spent most of his life in the Netherlands, where he was a passport inspector on international trains. With his retirement in 1949, he pursued musical composition much more extensively. His *Mars der Medici* (March of the Doctors) was dedicated to the physicians who successfully brought him through major surgery.