

BUNNY BAND 2010

1	Generál Krejčí, <i>František Zita</i>	3:42
2	Crkvice - Lager Marsch, <i>Franz Rezek</i>	3:04
3	Abschied vom Regiment, <i>Dominik Ertl</i>	2:37
4	Zum Rapport, <i>Dominik Ertl</i>	3:01
5	Wien - Paris, <i>Dominik Ertl</i>	2:33
6	Hoch - und Deutschmeister Marsch, <i>Dominik Ertl</i>	2:43
7	Skalitzmarsch, <i>Karl Máša</i>	2:10
8	Nach Innsbruck, <i>Anton Klemm</i>	2:54
9	Cachucha, <i>Franz Massak</i>	3:18
10	Bujará Krev, <i>Václav Vačkář</i>	2:56
11	Nevěrná Milka, <i>Emil Štolc</i>	3:00
12	'A Frangesa, <i>Pasquale Mario Costa</i>	2:42
13	Defilirmarsch, <i>Carl Faust</i>	2:37
14	Hessen - Marsch, <i>Karl Pernklau</i>	2:37
15	Národní Pochod, <i>Emil Štolc</i>	2:16
16	Herceg Festetics, <i>András Stefanovics</i>	2:33
17	The Vanished Army, <i>Kenneth J. Alford</i>	3:29
18	Radetzky Marsch, <i>Johann Strauss (Vater)</i>	3:10
TOTAL:		51:28

The Heritage of the March Series Presents FISAF

Bunny Band

2010

In Memoriam: John Fesler



F.I.S.A.F. BUNNY BAND 2010 "NOTES"

After World War I Frantisek Zita (1880-1946) was bandmaster of the Czech Infantry Regiment 43 in Brno. The march *GENERAL KREJCI* was composed after 1920, and honors General Ludvik Krejci, who commanded the 6th Infantry Division in Brno at the time. Zita in this march has expanded the traditional march chordal sequence.

Dedicated to the memory of the encampment at Crkvice in southern Dalmatia in May of 1882 by the A-H IR 14, the *CRKVICE-LAGER MARSCH* of Franz Rezek (1847-1912) is one of many marches he wrote for this regiment, which he served as bandmaster from 1882 till 1911.

ABSCHIED VOM REGIMENT (Departure from the Regiment) is the first of four marches by Dominik Ertl (1857-1911) on this CD. He was a bandsman in A-H IR 4 (Hoch- und Deutschmeister Regiment) who rose to the position of Drum Major. In this era the Drum Major was, in reality, the assistant band director. After his military service he formed his own orchestra, which toured Germany, the Netherlands, Denmark and Russia. It is fitting to acknowledge his marches on this CD in the 100th anniversary year of his death.

ZUM RAPPORT (For the Report) was dedicated to the "praiseworthy" officer corps of IR 4. The second Trio strain contains some very unique effects. *WIEN-PARIS* may have been written to memorialize a journey to Paris from the band's home station in Vienna. There is extensive use of diminished seventh chords, and the final strain contains a motif from a famous Austrian tune. The *HOCH-UND DEUTSCHMEISTER MARSCH* was originally the regimental march of IR 4. The aforementioned *Abschied vom Regiment* was composed to mark Ertl's completion of his military service.

The *SKALITZMARSCH*, credited to Karl Masa (1850- ?), was actually written by Carl Faust (1825-1892) and titled *Steiger Marsch* or *Gluck auf!*, according to some authorities. Masa was bandmaster of A-H IR 77 from 1872 till sometime before 1906 and made a klavier arrangement of the piece, which had been performed by the IR 77 band as its regiment entered into battle at Skalitz on June 28, 1866.

2010 F.I.S.A.F. PERSONNEL

George Foeller, Conductor

PICCOLO & FLUTES

Amy Meier

Char Fesler

Crystal Duffee

CLARINETS

Judy Mathieson

Lou Sacchini

Susan Schwaegler

Kay Williams

Judy Huxford

David Williams

Joanna VanDeBerg

James Mougey

Elizabeth Manning

HORNS

Barbara Hutchins

Jack Wiley

Ann Gore

Larry Gottman

FLUGELHORNS

Amy Mougey

Milt Olson

Dan Drahos

Spencer Gore

Lynn Lange

TRUMPETS

Jerry Miller

Phyllis Miller

Gary Huxford

James Sherry

TROMBONES

Mark DalPozzo

Fred Lange

Harry Bird

Janeen Morel

Wendy St. John

COMMUNICATIONS

Judy Mathieson

EUPHONIUMS

Rex Benson

Dan Weil

TUBAS

Jim Parr

Robert Fischer

John Fesler

PERCUSSION

Randy Gehrls

Brian Hughes

Jay Kahn

RECORDING

Steve Waters

EDITING

Steve Waters

Jay Kahn

PHOTOGRAPHY

Spencer Gore

Anton Klemm (1844-1920) was bandmaster of A-H IR 4 from 1879 till 1883. Though stationed primarily in Vienna, the band made frequent trips, and the 1881 march, *NACH INNSBRUCK*, doubtless marked a departure for Innsbruck.

The *CACHUCHA MARSCH* by Franz Massak (1804-1875) takes its title from the Andalusian dance, which was in $\frac{3}{4}$ time and resembled the bolero. Introduced in a theatrical ballet in 1836, it is possible that the composer adapted the popular tune to a march.

Vaclav Vackar's (1881-1954) *BUJARA KREV* (Fun-loving Blood) is a splendid example of the type of composition that made him a popular composer of light music. This march features the euphonium and clarinet sections, as well as some ingeniously placed syncopes.

One of the most prolific of Czech band composers, Emil Stolc's (1888-1940) works show influences of Czech nationalism, popular and folk music, and Sokol affiliations. His *NEVERNA MILKA* (Unfaithful Female Lover) Trio may have roots in folk song.

"*A FRANGESA*" (In a French Style) was composed by the Italian song writer Pasquale Mario Costa (1858-1933). He had a fine tenor voice and his tours throughout Europe proved to be quite popular. He had no known affiliation with any bands. This march is imitative of Louis Ganne's *Father of Victory*.

Carl Faust (1825-1892) was a member of the Band of the German Fusilier-Regiment 36 when he entered his *DEFILIERMARSCH* in a contest sponsored by the publisher Bote and Bock in 1856. It won First Prize! Subsequently it became the parade march of the famous German infantry regiment "Grossdeutschland", and is included in the German Army March Collection as AM II, 168.

The original title of the *HESSEN-MARSCH* was *Grossherzog von Hessen Marsch*, and it was dedicated to A-H IR 14, which bore this name. It is currently used by some other regiments as their regimental march. Prior to his military service, which began in 1911, Karl Pernklau (1891-1961) had been a bank official. He attained the rank of 1st Lieutenant during his tenure with A-H IR 14.

Emil Stolc's (1888-1940) *NARODNI POCHOD* (National March) contains various folk songs. He was a well-known music publisher and bandmaster in the Smichov district of Prague from about 1912 till the early 1930s. Much of his musical output shows nationalistic influences.

HERCEG FESTETICS (Hearty Festivities?) is a march (indulo) by the Burgenland composer Andras Stefanovics. Several attempts to obtain biographical information have met with no success.

The last of Kenneth J. Alford's (1881-1945) World War I marches – *THE VANISHED ARMY* – was dedicated to the memory of the first 100,000 British soldiers who died in that conflict. The march was published in 1919, and contains a bit of a song of the time, *It's a long Way to Tipperary*.

This recording of the *RADETZKY MARSCH* (op.228) of Johann Strauss, Vater (1804-1849) is intended as an apology for our first version on volume 87 of the Heritage of the March series. Bob Hoe believed that observing D.C.s and D.S.s was a waste of recording space; his position was that the listener had already heard this material. So he eliminated the critical D.C., which effectively "rounds out" the form of the march, from our recording. Hopefully this corrected rendition will somewhat atone for the embarrassing abbreviated version on volume 87.

Abbreviations: A-H = Austro-Hungarian; IR = Infantry Regiment