

## BUNNY BAND 2012

1. Prinz Eugen Fanfare, <i>Emil Kaiser</i>	1:10
2. 49er Regiment Marsch, <i>Heinrich Morawec</i>	2:21
3. Austro-Hungarian Soldier Sounds, <i>Julius Fučík</i>	3:00
4. Andulko, Me Dite..., <i>František Kovarik</i>	3:14
5. Nemelem Pochod, <i>Josef Čermák</i>	3:30
6. Magasan repül a daru, <i>Hans Felix Husadel</i>	2:58
7. Hold Vljajce, <i>František Zita</i>	2:38
8. Vzdejte Se Pochod, <i>Jan Čermák</i>	2:30
9. Guards March, <i>Aram Khachaturian</i>	2:24
10. Florentiner Marsch, <i>Julius Fučík</i>	5:58
11. Záboj Pochod, <i>František Kmoch</i>	2:33
12. Operetten Marsch, <i>Anton Klemm</i>	2:09
13. "Prodana Nevěsta" Pochod, <i>Karel Komzák I</i>	1:55
14. Mein letzter Gruss, <i>Rudolf Herzer</i>	3:52
15. Unter dem Gardestern, <i>Ernst Stieberitz</i>	4:16
16. Wiener Blut, <i>Emil Kaiser</i>	3:10
17. Gross Herzog Friedrich von Baden, <i>Carl Friedemann</i>	2:49
<b>TOTAL:</b>	<b>51:16</b>

The Heritage of the March Series Presents FISAF

## Bunny Band 2012



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

The *PRINZ EUGEN FANFARE* was written by Emil Kaiser (1853-1929) and arranged by Gustav Fischer of Stadtmusik Wien, who, when presenting it to us, remarked "Just play it!". Though born in Germany, Kaiser became an A-H bandmaster, and led regimental bands from 1886 till 1904. It is noteworthy that he compiled a scholarly collection of A-H historical marches.

Heinrich Morawec's (1873- ? ) 49er *RÉGIMENTSMARSCH* was dedicated to the regiment, which he served as bandmaster from 1906 till 1916.

*AUSTRO-HUNGARIAN SOLDIER SOUNDS* is a translation of Julius Fučík's (1872-1916) German title to his opus 261, also known as "Leitmeritzer Schützenkorps Marsch". Written between 1910 and 1913, when he directed the Terezín military band, it contains military bugle calls of the time, and was dedicated to the entire Austro-Hungarian armed force.

The folk song *ANDULKO ME DITE...* (*Andulko, My Child*) is memorialized in the trio of František Kovářik's (1858-1936) march. The composer directed the Prague Sharpshooters' Band as well as establishing a music school and publishing house in that city. He spent a few years in Baltimore (USA) directing ensembles.

The *NEMELEM POCHOD* of Josef Čermák (1871-1938) also makes use of a folk song in its trio. The phrase lengths are unusual, as is the title, which quotes the word of a miller telling his customers that "We are doing no milling today". The composer was a graduate of the Prague Conservatory and bandmaster of A-H IR 70 from 1899 till 1918.

Hans Felix Husadel (1897-1964) was commissioned in 1935 to reorganize the bands and music of the German Luftwaffe. He is noted for his fine transcriptions and arrangements, many of which encompass folk materials. *MAGASAN REPÜL A DARU* (*The Hungarian National Bird Flies High*) is an outstanding example of a Hungarian folk song, used by many other composers, in march style.

## 2012 BUNNY BAND PERSONNEL

George Foeller, Dirigent

### PICCOLO

Char Fesler

### FLUTES

Denise Flint

David Manning

### CLARINETS

Judy Mathieson

Lou Sacchini

Kay Williams

Judy Huxford

Dave Williams

Charles DCamp

Joanna VandeBerg

### HORNS

Barb Hutchins

Jack Wiley

Ann Gore

Larry Gottman

### FLUGELHORNS

Milt Olson

Dan Drahos

Scott Muntefering

Jerry Miller

Spencer Gore

Lynn Lange

### TRUMPETS

Gary Huxford

Phyllis Miller

Jerry Miller

### TROMBONES

Mark DalPozzo

Fred Lange

Wendy St.John

### EUPHONIUMS

Rex Benson

Dan Weil

### TUBAS

Robert Fischer

Jim Parr

Christopher Bird

### PERCUSSION

Randy Gehrls

Dennis Hanna

Gayle Hanna

### RECORDING

Jay Kahn

### EDITING

Jay Kahn

Steve Waters

### COMMUNICATIONS

Judy Mathieson

### PHOTOGRAPHY

Spencer Gore

František Zita (1880-1946) began his military band career in Budapest, attended the Budapest Music Academy, and progressed from the position of Drum Major (1902) of IR 97 to that of Kapellmeister (1911-1918). His march, *HOLD VLAJCE* (Homage to the Flag), is one of about 100 of his compositions.

Research on Jan Čermák (1865-1935) has provided no information except for his birth and death dates. His march, *VZDEJTE SE* (*Surrender*), is quite typical of the better Czech marches.

Our attempts at procuring Russian marches have resulted in obtaining very few. The *GUARDS MARCH* by Aram Khachaturian (1903-1978) was composed for a film, as best information has it. He was born in what is now Tbilisi, Georgia, and is most famous for his Gayne and Spartacus ballet music.

Among the most famous of Julius Fučík's marches is the *FLORENTINER MARSCH*, his opus 214. It was probably written after one of his vacations in Florence, Italy. There is an amusing anecdote associated with the march, which states that the theme of the first strain is an imitation of an Italian woman nagging at her German husband. His reply, forcefully put by the low brasses, is a dramatic "Ja wohl!".

František Kmoch (1848-1912) is represented by one of his lesser known marches, *ZÁBOJ POCHOD*. Záboj is a legendary Czech folk hero who, in fact, never existed. He was first "discovered" in a later discredited manuscript early in the nineteenth century. Despite this, other Czech composers were not discouraged from celebrating his supposed achievements.

Operas were very popular in the nineteenth century, and composers were happy to have bands playing tunes from their operas at outdoor concerts. Anton Klemm (1844-1920) used three popular operatic airs in his *OPERETTEN MARSCH*.

Another march incorporating operatic tunes is Karel Komzak's "*PRODANA NEVĚSTA*", which utilizes themes from Smetana's "The Bartered Bride". The manuscript score from which this arrangement was made has the indication

"Repertoire Burgmusik", possibly indicating it came from the library of a band that frequently played at castles. This man was the first of three noted A-H military bandmasters with the same name. From 1847 till 1865 he was a working musician/conductor in the Prague area, and was appointed bandmaster of A-H IR 11 in 1865. He joined IR 74 in 1880.

The composer of *MEIN LETZTER GRUSS* (*My Final Greeting*), Rudolf Herzer (1878-1914), was born in Rottleben, Germany, and had a career as a regimental band musician. After military service he directed a Berlin cafe orchestra. With the outbreak of World War I, he returned to the army and was sent to the eastern front, where he died in a military hospital.

Ernst Stieberitz (1877-1945) entered Prussian military music in 1896, and was appointed Musikmeister in 1906. After World War I he directed the Danzig Police Band. His works are very popular among band aficionados, but the most popular one is *UNTER DEM GARDESTERN* (*Under the Star of the Guard*), written around 1900. The title refers to the star on the helmets of the Prussian guards.

Emil Kaiser (1853-1929) made many arrangements for band, as well as composing many marches. One of his best is *WIENER BLUT* (*Vienna Blood*), his opus 201.

From 1891 throughout the next twenty-one years, Carl Friedemann (1862-1952) was acknowledged to be one of the finest of Germany's band conductor-composers. In 1901 he was appointed Royal Conductor of Music, and five years later, Royal Director of Music. His compositions number over 100, and include major works as well as marches. His opus 101, *GROSS HERZOG FRIEDRICH VON BADEN* (*Grand Duke Frederick of Baden*) was dedicated to the duke.

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