

BUNNY BAND 2014

1	Vítězný Pochod , <i>Josef Rehor</i>	2:41
2	Alpenjäger Marsch , <i>Hans Schmid</i>	2:30
3	Schützen Marsch , <i>Karl Wetaschek</i>	2:16
4	Sophie'n Marsch , <i>Anton Seifert</i>	3:14
5	Festa Campagnola , <i>Carlo Menoli</i>	6:16
6	Pepitamarsch , <i>Friedrich Pfeifke</i>	2:36
7	Oberst Redlich , <i>Karl Wetaschek</i>	2:55
8	Hoch Linz! , <i>Franz Rezek</i>	3:25
9	4er Bosniaken , <i>Hans Pavlis</i>	3:16
10	Waves of the Danube , <i>Iosif Ivanovici</i>	5:38
11	Solinger Schützen Marsch , <i>Franz von Blon</i>	3:08
12	Frisch Auf , <i>Karl Wetaschek</i>	2:41
13	Der Coburger , <i>Michael Haydn</i>	3:25
14	Khevenhüller Marsch , <i>Anton Fridrich</i>	2:22
15	Feldzeugmeister Von Kuhn , <i>Karel Komzak I</i>	3:29
16	Lahousen Marsch , <i>Franz Rezek</i>	2:26
TOTAL:		53:27

The Heritage of the March Series Presents FISAF

Bunny Band 2014



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

The opening march on this CD is subtitled "triumphal march", giving us a clue that the title, VÍTĚZNÝ POCHOD, means "Victorious March". Josef Rehor (1885-1960) served in military bands in Vienna, Triest and Agram; he led theater orchestras in Budapest and Pressburg before becoming bandmaster of the Royal Guards Band in Belgrade. His compositional output numbers some 300, many of which are marches.

Hans Schmid (1893-1987) was born in south Moravia and at the age of 15 he became a band boy with IR 59 near Salzburg. After World War I he led the town band of Tamsweg, and later the nationally-costumed band of Salzburg-Maxglan. His ALPENJÄGER-MARSCH (Alpine Rifleman), op. 45, bears no dedication.

Among the many marches of Karl Wetaschek (1859-1936), the SCHÜTZEN MARSCH may be translated as honoring a skilled rifleman or an infantry private. It was written while Wetaschek was Kapellmeister of IR 25, and dedicated to that regiment. The Trio contains some very clever writing!

Anton Seifert (1826-1873) was a Bohemian who led IR 12 from 1846 till his death in 1873. He joined this regiment as flugelhorn soloist in 1844. His SOPHIE'N MARSCH is not as well-known as his other works.

FESTA CAMPAGNOLA (Country Festival) is considered an Italian symphonic march, although its melodic lines are more operatic. The composer, Carlo Memoli (1886-1941), was born in Roccapiemonte and earned a diploma in composition. He led several different Italian bands and scored many transcriptions. A very interesting section of this work, just after the trombone solo, juxtaposes 2 flowing melodies with an obstinate piccolo solo.

It is said that a Spanish folk-dance, performed by a ballerina of the

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TROMBONES

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EUPHONIUMS

Rex Benson

Dan Weil

TUBAS

Robert Fischer

Jim Parr

Gregg Marolf

PERCUSSION

Randy Gehrls

Dennis Hanna

Gayle Hanna

RECORDING

Jay Kahn

EDITING

Steve Waters

Jay Kahn

same name, inspired the march, PEPITA. This became Parade-march for the German Infantry II, 160, in 1854, although it was written in 1820 by Carl Neumann (1822-1859). Toeche-Mittler credits the composition to Friedrich Pfeifke, but this has been proven incorrect.

During the years 1912 till 1918, his tenure as Kapellmeister of IR 32, Carl Wetaschek composed OBERST REDLICH and dedicated it to the commander of IR 32, Colonel Redlich.

Franz Rezek (1847-1912) joined the band of IR 14 in 1874 and became bandmaster in 1882, retiring in 1911 after one of the longest tenures of any bandmaster of the A-H Army. His band was very popular, and he composed many marches for the regiment, of which HOCH LINZ! (Noble Linz!) is a fine example.

The 4er BOSNIAKEN-MARSCH was dedicated to Col. Miloš Stojavljević, Commandant of Bosnian-Herzegovinian IR 4 from 1894 till 1897 by Hans Pavlis (1851-1915). Pavlis attended the Prague Organ School and Conservatory, and was bandmaster of this regiment from 1894.

Iosif Ivanovici (1845-1902) was a Romanian military band leader who composed over 350 dances, published by more than 60 publishers. He was appointed Inspector of Military Music. The WAVES OF THE DANUBE (Valurile Dunării) is his most popular work.

The German composer, Franz von Blon (1861-1945), was concertmaster of the Hamburg City Theater Orchestra, leader of the Berlin Municipal Band, and much later, conductor of the Warsaw Philharmonic. He is credited with adding the "dogfight" (the section following the first Trio statement) to the march form, as well as being one of the first composers to write marches specifically for concert performance. His SOLINGER SCHÜTZEN MARSCH (Solinger Shooters' March) exhibits the first credit, but we cannot be sure the second applies

here.

Dedicated to the Suppanschitsch family, the FRISCH AUF MARSCH (Come Along or Come On March) of Karl Wetaschek has an unusual Trio, wherein a triplet feel is suggested before actually moving into a 6/8 meter. Wetaschek spent 28 years of his life as a military bandmaster.

Michael Haydn (1737-1806) was the younger brother of the more famous Franz Josef. He composed the cavalry march, DER COBURGER (a male citizen of the Bavarian town of Coburg), in 1792-93. It is listed as 1,27 in the German collection of Slow Marches for the Infantry.

One of the premier families of the Austrian province of Carinthia is Khevenhüller. The KHEVENHÜLLER MARSCH was dedicated to the officer corps of IR 7 - Graf von Khevenhüller - by Anton Fridrich (1849-1924), who was Kapellmeister of the regiment from 1886 till 1914. The Trio has 5 verses of words pledging loyalty to Carinthia. The Trio has a very unusual key change, from F-major to D-flat major, then suddenly to F-major for the final 4 bars!

Karel Komzák (1823-1893) was a school teacher, then became an organist in Prague and established a band there. From 1865 he was military bandmaster of IRs 11, 74 and 88. He wrote some 300 compositions, mostly marches and dances, among which was the march, FELDZEUGMEISTER VON KUHN, which acknowledged Franz Freiherr von Kuhn (1817-1896), who was professor of battle history in Vienna, then War Minister, and eventually a General in Graz.

Franz Rezek's LAHOUSEN MARSCH was dedicated to Wilhelm Lahousen, Nobleman of Vivremont and Commandant of IR 14, which regiment Rezek served as bandmaster. His compositions number 237, of which this is opus 190.

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