



MITTEILUNGSBLATT

Quarterly Newsletter

Jahrgang 2020 – 4a, Dezember/December

In Zusammenarbeit mit den Instituten Oberschützen – Pannonische Forschungsstelle (12) der Universität für Musik und darstellende Kunst Graz (KUG), der Universität Luxemburg, und der Universität Kansas

In cooperation with the Pannonian Research Center, Oberschützen, Institutes 12 of the Graz University of Music and Performing Arts (KUG), the University of Luxembourg, and the University of Kansas

Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik

International Society for Research and Promotion of Wind Music

Sociedad Internacional para la Investigación y Promoción de la Música de Viento

Société internationale de la recherche et de la promotion de la musique à vent

Società Internazionale per lo Studio e la Promozione della Musica per Fiatti

VIRTUAL IGEB CONFERENCE

Overview

Wednesday, December 16

05h00 pm – 07h00 pm CET: Technical Tutoring by **Francis Lucas**,
University of Luxembourg. If needed, please join:
<https://unilu.webex.com/meet/francis.lucas>

Thursday, December 17

05h00 pm – 09h00 pm CET
05h00 pm Short introduction by the president
[Access Link Thursday](#)

Chair: ***Jörg Murschinski***

05h00 pm Recovering nineteenth-century Italian woodwind performers: their careers and compositions, *Rachel Becker*
05h30 pm Zum 100. Todestag von Georges Gillet (1854-1920). Ein herausragender Musiker in der Geschichte der Oboe, *Lola Soulier*
06h00 pm The New York Chamber Music Society, 1915-1937: A Contribution to Wind Chamber Music and a Reflection of Concert Life in New York City in the Early 20th Century, *Lisa A. Kozenko*

Chair: ***Gloria Rodríguez Lorenzo***

06h30 pm Wrought by Paradox: The Life and Wind Chamber Music by Eugène Bozza, *Lacey Golaszewski*
07h00 pm The Missing “Procession” of Vincent Persichetti’s *Divertimento for Band* and other revelations from the manuscript scores, *Chris David Westover-Muñoz*
07h30 pm Sonorism and the Urban Soundscape in Krzysztof Penderecki’s *Pittsburg Overture* (1967), *Emily Theobald*
08h00 pm James Reese Europe’s Hellfighter Band, Further Thoughts After the Centennial, *Paul Niemisto*

Friday, December 18

05h00 pm – 09h00 pm CET
[Access Link Friday](#)

Chair: ***Maria Milheiro***

05h00 pm Bläserkodierung mit MEI, *Oleksii Sapov*
05h30 pm Improvisation in Wind Band Traditions, *Richard Kennel*
06h00 pm School Marching Bands and the Rugged Society Ideal in the Singapore Story, *Boris Hei Yin Wong*

Chair: ***Leon J. Bly***

06h30 pm Amateur Wind Orchestras (“Musikvereine”) as Musical, Cultural and Educational Institutions in Rural Areas of Germany. A Reconstruction of the

07h00 pm	Participants Perspectives and Orientations, <i>Verena Bons, Johanna Borchert, Thade Buchborn, Wolfgang Lessig</i>
07h45 pm	Wind music compositions based on literature, <i>Björn Jakobs, Johan De Meij</i>
08h15 pm	Wind Music during the Nazi occupation in Luxembourg from 1940 to 1944, <i>Damien Sagrillo</i> Concluding words by the president

VIRTUAL IGEB CONFERENCE

Detailed program with abstracts

Important notice: The conference is recorded. If you do not want to appear on the recording, please turn off the sound and picture

Wednesday, December 16

17h00 – 19h00 CET: Technical Tutoring by Francis Lucas,
University of Luxembourg
If needed, please join:
<https://unilu.webex.com/meet/francis.lucas>

Thursday, December 17

17h00 – 21h00 CET
Chair: Jörg Murschinski

17h00	Conference Commencement <i>Damien Sagrillo, President</i>
17h00	Recovering nineteenth-century Italian woodwind performers: their careers and compositions <i>Rachel Becker</i>

Flautist Emanuele Krakamp is called “the Liszt of the flute” in an 1852 edition of the *Gazzetta musicale di Milano*; “such is the power of his sound”. But in the nineteenth century, Italian woodwind virtuosos like Krakamp were also simply set alongside now more famous virtuosos as further examples of masterful performance. Clarinettist Ernesto Cavallini is mentioned in the same breath and with the same admiration as Thalberg: “The instrumental department was also very striking – including two solos by Thalberg, (who never played more splendidly...) – a solo by Cavallini, the first clarinet in the world....” This is not a case of stressing a connection in order to elevate Cavallini, but merely a reflection of his contemporary esteem and standing as a virtuoso.

Despite the decline in the reputations of these woodwind virtuosi and the extent to which they have been forgotten in the intervening century and a half, progress has been made since the mid-twentieth century in rediscovering both biographical information and compositions by some of these composers. It is no longer true of flautist Giuseppe Gariboldi that “we do not know where and when he died, [which] is for us Italian flautists a real embarrassment.” By

combining existing English and Italian language scholarship of these composers with historical documents and primary sources, I will paint pictures of these composers that reveal their contemporary fame.

Celebrated for their technical and expressive abilities on their instruments, yet often noted for their conservatism in instrument and reed choice, and respected as pedagogues, yet fond of courting dramatic reactions in the press, Italian woodwind performers have been far less studied than their French and German counterparts. Nevertheless, they were vibrant and famous musicians who performed, composed, taught, and sculpted Italian and European musical traditions and developments in still highly resonant ways.

17h30

Centenary of the death of Georges Gillet (1854-1920). A major figure in the history of the oboe

Lola Soulier

Georges Gillet (1854-1920) played a major role in the history of the oboe. Between 1900 and 1906, in collaboration with Lucien Lorée, he designed the modern oboe as it is most played today: the French conservatory oboe, also named "the Gillet system". He perfected the fingerings and developed a playing technique for this new instrument. Gillet taught at the Paris Conservatory from 1881 to 1919. During this long teaching career, he trained many students who spread his technique throughout the world. As an exceptional soloist, chamber, and orchestral musician, he contributed to the reputation of French wind instrumentalists at the beginning of the 20th-century. In honour of the centenary of his death, the most outstanding aspects of the career and legacy of this great oboist will be presented.

18h00

The New York Chamber Music Society, 1915-1937: A Contribution to Wind Chamber Music and a Reflection of Concert Life in New York City in the Early 20th Century

Lisa A. Kozenko

The New York Chamber Music Society, founded in 1915, was one of New York City's prominent cultural institutions in the early twentieth century. A vital piece of the classical music landscape, the Society played an important role in the city's development as one of the major artistic capitals of the world. The contributions that the organization made to wind chamber music repertoire and its mission to further the performance of chamber music in New York City are remarkable. The legacy of the New York Chamber Music Society is the works that were premiered or played for the first time in New York, especially those of leading New York City and American composers. The concerts of the New York Chamber Music Society show founder Carolyn Beebe's visionary, innovative and forward-looking approach to programming as demonstrated by the wide variety of music performed during the Society's existence. Repeatedly, the remarkable accounts of the lives of the musicians and their virtuosity prove that she was able to assemble the finest instrumentalists available in New York City at the time. She was able to present new and unusual repertoire tailored to New York audiences, first in

the renowned Aeolian Hall for nine seasons and then, switching to more informal salon concerts, in the Grand Ballroom at the Hotel Plaza for twelve seasons. Beebe believed passionately that chamber music was, alongside other fine arts, an important and essential part of a civilized and cultured society. To this end, she made a concerted effort to establish a permanent place for chamber music in the United States and her blueprint for success is still relevant today. Classical musicians of this and future generations can read her story, discover the hidden gems she uncovered, and realize the possibilities of this rich and enduring musical legacy

Chair: Gloria Rodríguez Lorenzo

18h30 **Wrought by Paradox: The Life and Wind Chamber Music by Eugène Bozza**
Lacey Golaszewski

Since its creation, the wind chamber music of French composer Eugène Bozza (1905-1991) has enjoyed a highly favorable reception around the world. His idiomatic writing and accessible music have consistently intrigued performers and listeners alike. Yet, despite the permanence of Bozza's music in wind chamber repertoires, there is scant information available about the man himself. Current scholarship instead focuses upon analysis of his music and provides only limited biographical material.

For this reason, countless questions surrounding the composer's life remain unanswered. These include most especially inquiries relating to the paradoxes that pervaded his life and career. For although Bozza is best known today as a composer of wind music, he was not a wind musician himself. Rather, he made his living as a virtuoso violinist, opera conductor, and conservatory administrator. Furthermore, while chamber repertoire accounts for a substantial portion of Bozza's oeuvre, his primary devotion was not intimate music for small ensembles. Instead, he gravitated toward resplendent masterworks for the lyrical stage.

To remedy the current lacuna of biographical information available on Bozza, this paper thus presents an exploration of the composer's life through the lens of contradiction. It draws upon interviews with Bozza's daughter, Cécile Bozza Delplace, and several of his colleagues, as well as research conducted at the *Conservatoire de Valenciennes* in Valenciennes, France, at which Bozza was director for twenty-five years, and his archive at the *Bibliothèque de Valenciennes*, also located in Valenciennes.

Furthermore, it employs the composer's own musings from his unpublished 300-page orchestration treatise. Ultimately, the paper argues that the paradoxes populating Bozza's life were not incidental to his work for winds. Rather, it demonstrates how they defined this most enduring segment of his oeuvre.

19h00 **The Missing “Procession” of Vincent Persichetti’s *Divertimento for Band* and other revelations from the manuscript scores**

Chris David Westover-Muñoz

Vincent Persichetti is central to the repertoire of American wind-band/ensembles. His earliest compositions are among the first serious contributions to our repertoire by one of the leading composers of the time. Though we are fortunate that Persichetti's sketches, manuscript scores, letters, and other personal documents are well preserved, a detailed examination of the genesis of his windband works via these materials has not yet been the focus of extended research. This paper aims to demonstrate that the study of these materials has real implications on the performance of works that are central to our repertoire beginning with Persichetti's paradigmatic *Divertimento for Band*.

The story of *Divertimento*'s composition is prototypical for the way in which American wind-bands were beginning to see themselves in the 1950s. It is therefore surprising that the details of the earliest versions of the work have not prompted a revised publication and remain unknown to wind-band conductors and scholars. The early manuscript scores of the work reveal notable differences from the published score that range from tempi and expressive markings to the startling discovery of a previously unknown movement.

The paper will exhibit the work's three principal manuscript sources and establish their genealogical relationship. In doing so, it will also establish the relationship of a newly discovered score to the work's two earliest scores. It will also shed new light on the performance of *Divertimento*, revealing the composer's first ideas on tempi and expressive markings which differ from the published score. The paper's most exciting revelation is the recently discovered full score of "Procession," the discarded penultimate movement which was included in early drafts of the work. This paper is the first to bring the score to light and demonstrates that it was included in the work far later than Morris and Olmstead have asserted. Through an examination of this newly discovered score, this paper will provide a type-set transcription of the manuscript and discuss its performance implications.

With the help of the early manuscript scores of *Divertimento* located in the Library of Congress and New York Public Library this paper explores the original 7-movement version of Persichetti's pioneering wind-band composition. With the performance details found in its source material this paper invites a fresh perspective on the work, making a cornerstone of our repertoire new again.

19h30

Sonorism and the Urban Soundscape in Krzysztof Penderecki's *Pittsburgh Overture* (1967)
Emily Theobald

Krzysztof Penderecki composed *Pittsburgh Overture* on commission from the American Wind Symphony Orchestra (AWSO) for public performance on the ensemble's barge at the confluence of Pittsburgh's Monongahela, Ohio, and Allegheny rivers. Composed between his experimental studies in sonorism –

De Natura Sonoris No. 1 (1966) and *No. 2* (1971) – *Pittsburgh Overture* results from the composer’s interest in expanding the possibilities of this postwar experimental tradition in Poland. Theorist Danuta Mirka explains Penderecki’s sonoristic style as concerned primarily with producing unorthodox sounds on traditional instruments while prioritizing a timbral instead of teleological musical structure (Mirka, 1997). While relying on various metal percussion instruments, and wind instruments in the absence of string instruments, the *Overture* facilitates a sonic exchange between the composition and the urban environment of its waterway premiere.

In this paper, I argue that *Pittsburgh Overture* offers a subtle critique of the urban soundscape, demanding reflection on sonic aspects of contemporary urban life and elements of Pittsburgh’s identity as ‘Steel City’ and ‘River City.’ In conversation with R. Murray Schafer’s concept of soundscape (Schafer, 1977) and Ricciarda Belgiojoso’s analysis of the Montreal harbor symphonies and their call for a city to “listen to itself” (Belgiojoso, 2014), I demonstrate the ways in which *Pittsburgh Overture* engages with Pittsburgh’s urban soundscape through sonoristic elements such as cluster chords, aleatorism, strategic use of silence, and dynamic extremes. Performed in the absence of the silence that a concert hall traditionally provides, the *Overture* examines thus not only *de natura sonoris* in its musical context, but also within a contemporary performative urban space. In fact, at its premiere it challenged listeners to grapple with the dichotomy between the performance of Mozart’s Serenade No. 10 (and its traditional concert hall performance environment) and a work that embraced the sounds of the city as symbols of Pittsburgh’s Steel City identity.

20h00

James Reese Europe’s Hellfighter Band, Further Thoughts After the Centennial

Paul Niemisto

The events surrounding Lt. James Reese Europe and his 369th Harlem Hellfighters’ Regimental Band comprise a major milestone in American band music and socio-political evolution. On the observance of the World War I Centennial, wind music enthusiasts had cause to revisit this rich history but sadly have fallen short of making it all very well known. I am fascinated by the history as a unique instance. Some reasons for my enthusiasm are captured in the passage of William Miles’ documentary video (Miles 1997) the era of technical innovation, the beginning of the recorded sound industry, of viation, of motion pictures, along with a rapid surge upward in the visibility and recognition of Black American musicians, not only at home but around the whole world, and the brilliant and tragic story of J R Europe. This research starts with the question: How is James Reese Europe (JRE) and the Harlem Hellfighters Band being honored or observed during this centennial? My first efforts in this research area yielded a paper I presented at the IGEB conference in Wadgassen, Germany in July 2018. I am now offering some later reflections, following further developments and research.

Friday, December 18

17h00 – 21h00 CET

Chair: Maria Milheiro

17h00 **Encoding wind music in MEI format: case studies with works by W. A. Mozart**
Oleksii Sapov

The popularity of the MEI format is constantly growing due to the wide range of application possibilities: dynamic rendering in the browser, advanced navigation, following the score, scholarly purposes like displaying variants and editorial markup, interoperability with other applications, and much more. The presentation gives an overview of two projects which use MEI and provides an insight into the specifics of encoding. The private project by Oleksii Sapov compares traditional and reconstructed versions of the Clarinet Concerto K. 622 by Wolfgang Amadé Mozart. The *Digital Interactive Mozart Edition* aims to make W. A. Mozart's entire oeuvre available to everyone in digital scholarly editions. DIME has published several works with the presence of wind instruments; for instance, the Clarinet Quintet K. 581, the Great g-Minor Symphony K. 550, and others.

17h30 **Improvisation in Wind Band Traditions**
Richard Kennel

The present study is a survey of wind bands and the ways that improvisation is incorporated into their repertoire. Improvisation within the band medium is not a topic that has been exhaustively researched, and a focus into this practice allows for a broad examination of multiple kinds of bands. Two broad distinctions of bands are made, borrowing from the terminology of Richard K. Hansen: bands that play “cultivated” music of formal artistic caliber, and bands that play lighter “vernacular” music.

Improvisation among bands of the cultivated tradition exists in limited forms. The most notable instance is found in the Norwegian Wind Ensemble, a unique group of 25 instrumentalists that creates works in a classical idiom in real time. Improvisation also has some presence among school bands, though mainly done as experiments in performance. Walter Thompson's sound-painting technique is one prominent instance of this. The dearth of improvisation among cultivated bands could possibly be explained by the rigid military band model that figures strongly in their ancestry.

Improvisation in bands of the vernacular tradition is more readily found than in bands of the cultivated tradition. Examples include New Orleans-style brass bands and bands of the relatively young HONK! movement. For these bands, improvisation does not just occur within the songs of their repertoire; their parading practices and engagement with audiences exhibit an improvisatory nature as well.

In addition to this survey of improvisatory practices, an examination was made of the professions of the authors whose publications contributed to this

study. The authors whose papers describe the cultivated tradition tend to be music educators, while those writing about the vernacular tradition were more likely to be ethnomusicologists. This discrepancy highlights how little musicologists have touched upon the wind band medium and how its different incarnations have been studied by differing professions.

18h00

School Marching Bands and the Rugged Society Ideal in the Singapore Story

Boris Hei Yin Wong

Since Singapore gained independence from Malaysia in 1965, the formation of wind bands at school had been considered a “high priority” by the government, with the aim to “engender group discipline, esprit de corps and a sense of national identity.” The School Band Movement was therefore launched in 1966 to also compensate for the lack of marching bands to be deployed in national ceremonies. While the historical overview on the School Band Movement demonstrates the practical level of using the marching band to serve Singapore’s social and political needs, this paper argues that there is another level of ideological and metaphorical conceptualization.

Sociological studies on Singapore’s national identity construction suggest that during the country’s early years of independence the rhetoric of survival had been used by the state leaders in their political imperatives. With the understanding of the brass band as a metaphor of power, this paper portrays Singapore’s national identity through a discourse analysis of the state’s interpretations on the marching band. I suggest that the marching band manifests the ideology of survivalism and the rugged society ideal, which were partly yet largely constructed from the event during the National Day Parade in 1968 when the band students had to perform in an unexpected heavy rainstorm. The event, with the conceptualization attached to the marching band since then, has become a significant episode in the Singapore Story, and in turn inspired interpretations in cultural forms

Chair: Leon J. Bly

18h30

Amateur Wind Orchestras (“Musikvereine”) as Musical, Cultural and Educational Institutions in Rural Areas of Germany. A Reconstruction of the Participants Perspectives and Orientations.

Verena Bons, Johanna Borchert, Thade Buchborn, Wolfgang Lessig

In rural areas of Germany, amateur wind orchestras play an essential role in musical learning and cultural education (Oebelsberger, 2011). They promote music-making, initiate processes of emotional, aesthetic, and social development and open opportunities to listen to music for all residents of the region. In this way, they shape the cultural identity of communities and are important institutions of cultural education.

Besides, they form a "third space" (Oldenburg, 1991) for their members, characterized by interpersonal relationships, identification, and tradition. However, outsiders might perceive these structures as excluding (Laurisch, 2018). Due to the decline of the middle class in rural areas, from which the

amateur wind orchestras traditionally form (Berg, 2010), and as a result of general demographic and social change, amateur wind orchestras must question their self-concept.

Our study follows the assumption that cultural practices and structures of cultural education always existed in rural areas. Thus, we do not share deficit-oriented concepts that consider cultural practices in urban environments to be superior or, consequently, even suggest that 'disadvantaged (rural) regions' have a particular need for cultural education. Based on group discussions with participants and using the documentary method (Bohnsack, Pfaff & Weller, 2010), our study reconstructs the shared, actionguiding, implicit knowledge of amateur wind orchestras. We do not only examine their general self-concept, but also cooperation with other institutions offering music education and the transition to music academies. In our presentation, we give insight into the research design and first results that illustrate the position of amateur wind orchestras as cultural institutions in rural areas in Germany. The research project is funded by the Federal Ministry of Education and Research (BMBF) Germany.

19h00

Wind music compositions based on literature

Björn Jakobs, Johan De Meij

Works by famous authors are often set to music for wind bands. For example, countless compositions are based on "Don Quixote", on works by famous poets and even on the story of Genesis from the Bible.

Our statements first deal with the origins of the word-tone symbiosis in general, to be able to draw concrete conclusions about the phenomena of wind music.

In addition to the presentation and evaluation of selected works, the possibilities, and disadvantages of literary models in the composition process are discussed.

19h45

Wind Music during the Nazi occupation in Luxembourg from 1940 to 1944

Damien Sagrillo

From 1940 to 1944 Luxembourg was governed by the National Socialist regime. Besides the many human destinies, social life also had to bear the consequences. The keyword is "Gleichschaltung" (co-ordination). In my lecture, I will provide some examples to show how this abusive and arbitrary interference affected the activities of the music associations.

20h15

Conclusion

Damien Sagrillo, President