

# International Wind Music Conference Bolzano 14 - 18 July 2022



In Zusammenarbeit mit der *Universität Luxemburg* und der *Universität für Musik und darstellende Kunst Graz* (KUG), dem *Tourismusverein Bozen*, dem *Verband Südtiroler Musikkapellen* (VSM) und dem Konservatorium *Claudio Monteverdi*

Mit freundlicher Unterstützung der Südtiroler Landesregierung der Stadt Bozen und des Musikverlages Kliment, Wien, Österreich



Zu den vorliegenden Abstracts

Die vorliegende Zusammenstellung von Abstracts und Lebensläufen enthält alle eingegangenen Texte bis zum 1. Juli 2022. Die Übersetzungen wurden von den jeweiligen Autoren zur Verfügung gestellt. Texte und Übersetzungen unterliegen der alleinigen Verantwortung der Autoren und nicht der Herausgeber.

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# Konferenzbuch IGEB

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Since 2010, the study course Instrumentation for Wind Orchestra and Wind Orchestra Conducting has been running at the Bolzano Conservatory. This was also the birth of the "Claudio Monteverdi - Bläserphilharmonie". Since then, the Wind Philharmonic Orchestra has repeatedly appeared in public with demanding concert programmes. The orchestra is made up of students from the Bolzano Academy of Music and every year two productions are performed. ....	24
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## Grussworte / Greetings

### Grüßwort Landeshauptmann und Landesrat



DER LANDESHAUPTMANN  
VON SÜDTIROL

Sehr geehrte Kongressteilnehmerinnen und -teilnehmer liebe Musikantinnen und Musikanten,

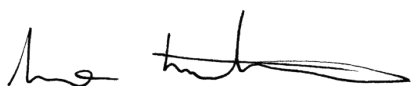
wir sind erfreut, dass nach 1990 und 2002 heuer zum dritten Mal in der Geschichte der Internationalen Gesellschaft zur Erforschung und Förderung der Blasmusik ihr wissenschaftlicher Kongress in Südtirol abgehalten wird. Die Blasmusik spielt in der Geschichte Südtirols, insbesondere für unsere Kultur und Tradition eine wichtige und tragende Rolle. Für uns als sprachliche und kulturelle Minderheit war und ist die Blasmusik identitätsstiftend und erfreut sich in all ihren Facetten eines ungebrochenen Zuspruchs.

Für den Erhalt und die Weiterentwicklung der Blasmusik ist ihre wissenschaftliche Begleitung und Erforschung unerlässlich. Deshalb war die Gründung der Internationalen Gesellschaft zur Erforschung und Förderung der Blasmusik (IGEB) 1974 ein sehr weitsichtiger Akt. Die zahlreichen Mitglieder aus 30 verschiedenen Ländern unterstreichen den Erfolg und das Ansehen der IGEB, welches sie sich in den vergangenen Jahrzehnten aufbauen konnte.

Dem Verband der Südtiroler Musikkapellen, der Hochschule für Musik Claudio Monteverdi und dem Verkehrsamt der Stadt Bozen danken wir für die Organisation. Den Teilnehmerinnen und Teilnehmern am Kongress wünschen wir interessante Diskussionen, neue wissenschaftliche Erkenntnisse und vor allem auch schöne musikalische Momente während ihres Aufenthalts in Südtirol.

Arno Kompatscher

Landeshauptmann



Philipp Achammer

Landesrat



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## Grußwort Verband Südtiroler Musikkapellen

Verehrter Herr Präsident Sagrillo!

Geschätzte Konferenz-Teilnehmer\*innen!

Blasmusik hat in Südtirol einen großen Stellenwert. Die 210 Musikkapellen mit ca. 10.500 Mitgliedern bringen sich mit viel Freude und Engagement in das Kulturgesehen ihrer Heimatgemeinden, des gesamten Landes und darüber hinaus ein. Ihre Hauptaufgaben liegen sowohl in der Pflege des bodenständigen Brauchtums, in der Hebung der Leistungsfähigkeit als auch in der kritischen Auseinandersetzung mit Kompositionen aus unterschiedlichen Ländern und Epochen.

Somit ist die Konferenz der IGEB, welche nach 1990 und 2002 nun schon zum dritten Male in unserem Land Südtirol ausgetragen wird, eine willkommene und bereichernde Ergänzung der gesamten Blasmusikszene. Die vielen Wissenschaftler, Dirigenten, Komponisten, ... erkunden auf internationaler Ebene unerforschte Gebiete, legen neue Facetten auf den Tisch und decken unbekannte Felder und Wege auf, die wichtige Grundlagen für das Musizieren darstellen.

Wir freuen uns sehr, dass wir als Mitorganisatoren zum Gelingen der Konferenz in Bozen beitragen dürfen und werden uns bemühen, allen Gästen gute Voraussetzungen für eine angenehme Tagung zu bieten und ihnen nebenbei Einblicke in das Blasmusikwesen unseres Landes gewähren.

Herzlich willkommen sagen

Meinhard Windisch  
Verbandskapellmeister

Pepi Fauster  
Verbandsobmann

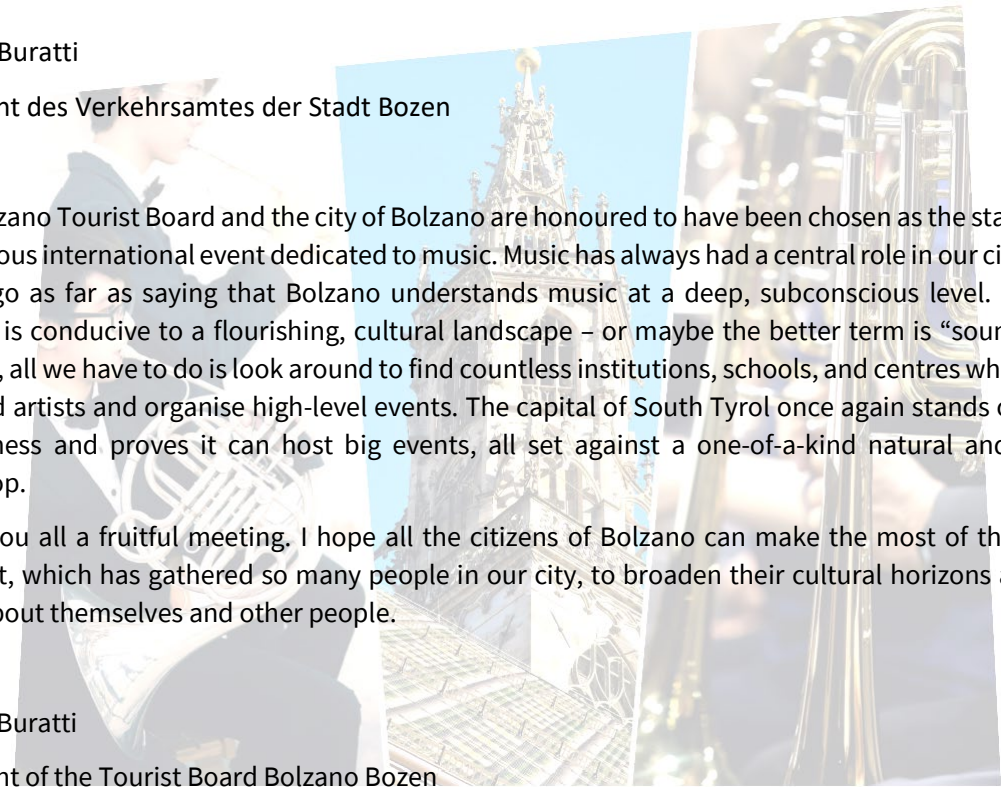


## Grußwort Präsident des Verkehrsamtes der Stadt Bozen

Für Bozen als Fremdenverkehrsdestination ist es eine besondere Ehre, dieses internationale Musikevent beherbergen zu dürfen: Musik ist für unsere Stadt seit jeher ein wichtiger Kulturzweig – das belegt nicht zuletzt die rege Tätigkeit zahlreicher Institute und Einrichtungen, die Talente fördern und hochkarätige Veranstaltungen ausrichten. Ein Abhebungsmerkmal der Südtiroler Hauptstadt also, die sich nun zum wiederholten Male als großartiger Austragungsort für prestigereiche Events in einer einmaligen Landschaft und einem ebenso einmaligen Kulturpanorama präsentiert. Ich wünsche allen TeilnehmerInnen gute Arbeit und allen BoznerInnen, dass sie diesen besonderen Moment des Zusammentreffens, des Austausches und des kulturellen und menschlichen Wachstums genießen mögen.

Roland Buratti

Präsident des Verkehrsamtes der Stadt Bozen



The Bolzano Tourist Board and the city of Bolzano are honoured to have been chosen as the stage of this prestigious international event dedicated to music. Music has always had a central role in our city – some would go as far as saying that Bolzano understands music at a deep, subconscious level. The local context is conducive to a flourishing, cultural landscape – or maybe the better term is “soundscape”. After all, all we have to do is look around to find countless institutions, schools, and centres which shape talented artists and organise high-level events. The capital of South Tyrol once again stands out for its uniqueness and proves it can host big events, all set against a one-of-a-kind natural and cultural backdrop.

I wish you all a fruitful meeting. I hope all the citizens of Bolzano can make the most of this unique moment, which has gathered so many people in our city, to broaden their cultural horizons and learn more about themselves and other people.

Roland Buratti

President of the Tourist Board Bolzano Bozen



## Grußwort Giacomo Fornari, Rektor des Konservatoriums Claudio Monteverdi



Wird die Musik als eine anthropologische Disziplin und nicht unbedingt als ein ausschließlich ästhetisches Thema betrachtet, kann sie viel über das Wesen des Menschen, dessen Wünsche, dessen Leidenschaften und dessen wahren Bestrebungen verraten. Ausgehend von diesem Grundgedanken führt das Konservatorium Monteverdi von Bozen seit einiger Zeit wichtige Forschungen durch, um den Quellen des musikalischen Denkens auf die Spur zu kommen. In diesem Zusammenhang ist es eine Ehre, den Kongress der Internationalen Gesellschaft zur Erforschung und Förderung der Blasmusik in unserer Institution abhalten zu dürfen und gleichzeitig auch ein Ansporn, Musik als soziales Phänomen in einem so anregungsreichen Kontext wie dem unseren zu erforschen. In Südtirol, wo zahlreiche Musikschulen und Musikkapellen aktiv sind und wo österreichische Musiktraditionen auf italienisches und ladinisches Grenzrepertoire treffen, kann eine solche Untersuchung besonders fruchtbar sein: Musik ist nicht nur Unterhaltung, sondern auch ein dynamischer Moment echter Forschung. Aus diesem Grund hat das Konservatorium Monteverdi gemeinsam mit der Autonomen Provinz Bozen und dem Verband Südtiroler Musikkapellen die Gelegenheit ergriffen, seinen Kompetenzbereich in diese Richtung zu erweitern, in der Gewissheit, eine neue Seite der Musikgeschichte schreiben zu können, die zugleich die Geschichte einer ganzen Gesellschaft und deren Art, Musik zu empfinden und zu erleben, darstellt.

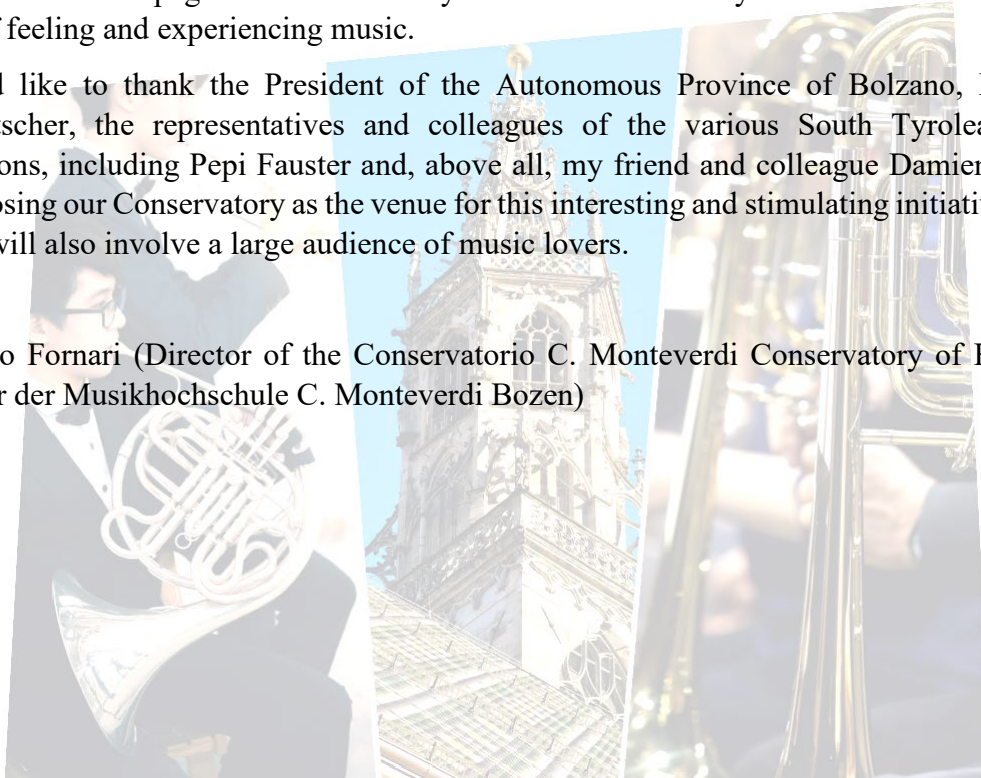
Ich möchte dem Landeshauptmann der Autonomen Provinz Bozen, Dr. Arno Kompatscher, den Vertretern und Kollegen der verschiedenen Südtiroler Musikinstitutionen, darunter Pepi Fauster, und vor allem meinem Freund und Kollegen Damien Sagrillo dafür danken, dass sie unser Konservatorium als Veranstaltungsort für diese interessante und anregende Initiative gewählt haben, die hoffentlich auch ein großes Publikum von Musikliebhabern ansprechen wird.

Giacomo Fornari (direttore del Conservatorio C. Monteverdi di Bolzano / Direktor der Musikhochschule C. Monteverdi Bozen)

Understood as an anthropological discipline and not necessarily as an exclusively aesthetic subject, music can reveal much about the nature of man, his desires, his passions and his true aspirations. Starting from this basic idea, the Conservatorio Monteverdi di Bolzano has for some time been conducting ambitious research in an attempt to trace the sources of musical thought. In this context, hosting an event such as the congress of the International Society for Research and Promotion of Wind Music in a context as rich in stimuli as ours. In South Tyrol, in fact, where numerous schools and bands are active and where Austrian musical traditions meet/clash with the Italian and Ladin border repertoire, such an investigation can be particularly fruitful: music is not only performance, but also a dynamic moment of real research. This is the reason that has led the Conservatorio Claudio Monteverdi, together with the Autonomous Province of Bolzano and the South Tyrolian Wind Band Federation, to seize the opportunity to expand its sphere of competence in this direction, in the certainty of being able to write a new page of musical history that is also the history of an entire society and its ways of feeling and experiencing music.

I would like to thank the President of the Autonomous Province of Bolzano, Dr. Arno Kompatscher, the representatives and colleagues of the various South Tyrolean music institutions, including Pepi Fauster and, above all, my friend and colleague Damien Sgrillo for choosing our Conservatory as the venue for this interesting and stimulating initiative, which I hope will also involve a large audience of music lovers.

Giacomo Fornari (Director of the Conservatorio C. Monteverdi Conservatory of Bolzano / Direktor der Musikhochschule C. Monteverdi Bozen)



## Grußwort des Präsidenten der IGEB



Sehr verehrte Referentinnen und Referenten, liebe Teilnehmerinnen und Teilnehmer der 26. Konferenz der IGEB!

Nach Konferenzen in mehreren Ländern Mittel-, Süd- und Südosteuropas sowie in den Vereinigten Staaten von Amerika darf ich Sie im Herzen Europas, in Bozen, Südtirol zur 26. Konferenz der IGEB begrüßen. Dies ist nunmehr die dritte Konferenz, die nach Toblach (1990) und Lana (2002), in Südtirol stattfindet. Südtirol als Schnittpunkt zweier Kulturen und Sprachen ist nach manchen politischen Unwägbarkeiten vergangener Jahrzehnte, die auch in der Blasmusik ihre Spuren hinterließen – siehe dazu die jüngst erschienene Veröffentlichung *In Treue fest durch die Systeme. Geschichte der Südtiroler Blasmusik 1918-1948 (= Veröffentlichungen des Südtiroler Landesarchivs, Sonderband 6)*, Innsbruck: Universitätsverlag Wagner 2021 – zu einer Region der Begegnung und des Austauschs geworden, in welcher die Blasmusik als Botschafterin eines aufrichtig gemeinten Willkommens fungiert.

Nach zwei Jahren Abstinenz und zwei virtuellen Konferenzen freuen wir uns auf eine Konferenz *in persona*, bei welcher wir, neben den Vorträgen, den Austausch mit Kolleginnen und Kollegen aus aller Welt wiederfinden und uns auf ein speziell auf Südtirol und seine Musiktradition abgestimmtes Rahmenprogramm freuen können.

Dieses aufrichtige Willkommen haben wir, der IGEB-Vorstand, bei den Vorbereitungsgesprächen in jedem Augenblick wahrgenommen. Es ging einher mit einer Herzlichkeit, die weit und breit ihresgleichen sucht. Für diese Gastfreundlichkeit möchte ich mich im Vorfeld bei den Vertretern des *Verbandes Südtiroler Musikkapellen* (VSM), an seiner Spitze den (vormaligen, langjährigen) Obmann Pepi Fauster bedanken. Während unserer Vorbereitungsphase hat Pepi sein Amt an seinen Nachfolger Josef Ploner übergeben. Der Vorstand der IGEB freut sich, ihn demnächst auch kennenlernen zu dürfen. Dann möchte ich mich beim Bozener Tourismusverband und seinen Vertreterinnen Roberta Agosti und Martina Spinell dafür bedanken, dass sie uns, wie selbstverständlich, bei der Organisation in jedem Moment behilflich waren. Danken möchte ich dem Rektor des Bozener Konservatoriums

*Claudio Monteverdi*, Herrn Prof. Dr. Giacomo Fornari. Giacomo, mit dem ich seit langer Zeit befreundet bin, hat mir, als ich die Idee dieser Konferenz an ihn herangetragen habe, seine Unterstützung von Anbeginn an zugesagt. Schließlich bedanke ich mich bei Frau Juliana Pierer-Kliment und bei meiner studentischen Hilfskraft Jasmine Goeckel für ihre Unterstützung und Hilfe bei der Zusammenstellung dieses Konferenzbuchs.

Damien Sagrillo, Universität Luxemburg, Präsident der LGEB

Dear speakers, dear participants of the 26th IGEB conference,

After conferences in several countries of Central, Southern and South-Eastern Europe as well as in the United States of America, I would like to welcome you to the 26th IGEB Conference in the heart of Europe, in Bolzano, South Tyrol. This is now the third conference which IGEB organises in South Tyrol, after Dobbiaco (1990) and Lana (2002). South Tyrol is the intersection of two cultures and languages. After many political uncertainties of the past decades, which also left their mark on wind music – see the recently published *In Treue fest durch die Systeme. Geschichte der Südtiroler Blasmusik 1918-1948 (= Veröffentlichungen des Südtiroler Landesarchivs, Sonderband 6), Innsbruck: Universitätsverlag Wagner 2021* – it has become a region of encounter and exchange in which wind music acts as an ambassador of a sincerely meant welcome.

After two years of abstinence and two virtual conferences, we are looking forward to a meeting in persona, where, apart from the lectures, we can find the exchange again with colleagues from all over the world and look forward to a supporting programme specially adapted to South Tyrol and its wind music tradition.

The IGEB board experienced this sincere welcome every moment during the preparatory talks. It was accompanied by a warmth that is unparalleled far and wide. For this hospitality, I would like to thank the representatives of the *Association of South Tyrolean Music Bands (VSM)*, headed by the (former, long-standing) chairman Pepi Fauster. During our preparatory phase, Pepi handed over his office to his successor Josef Ploner. The IGEB board is looking forward to meeting him soon. Then I would like to thank the Bolzano Tourist Board and its representatives, Roberta Agosti and Martina Spinell, for helping us, of course, with the organisation at every moment. I also would like to thank the Rector of the Bolzano Conservatory *Claudio Monteverdi*, Prof. Dr Giacomo Fornari. Giacomo, with whom I have been friends for a long time, promised us his support from the beginning when I brought the idea of this conference to him. Finally, I would like to thank Ms Juliana Pierer-Kliment and my student assistant Jasmine Goeckel for their support and help in compiling this conference book.

Damien Sagrillo, University of Luxembourg, President of IGEB

## Konferenzprogramm / Conference Programme

Mittwoch /Wednesday 13.07.22

### WEDNESDAY, JULY 13

Day of arrival / Check in your hotel /Dinner on our own

Donnerstag /Thursday 14.07.22

### THURSDAY, JULY 14

Kolpinghaus & Music Conservatory

<p>14h00- 14h30</p>	<p><b>OPENING WORDS</b> (Saal 2)</p>	
<p>14h30- 16h00</p>	<p><b>PRESENTATIONS</b></p>	
	<p><b>Repertoire, Audiences and Identity</b></p> <p><b>Josefsaal</b> Chair: Paul Niemisto</p>	<p><b>Jonathan CALDWELL (US)</b> Towards a Modern Performing Edition of Hector Berlioz's Grande symphonie funèbre et triomphale, op. 15</p> <p><b>Nathanial PERGAMIT (US)</b> Changing Tastes in the 20th Century: As Seen Through the Music of the Golden Gate Park Concert Band</p> <p><b>Anthony RIVERA (US)</b> Memories and modernity: Re-imagining Classical-Era Opera transcriptions for Har(Josemonie</p>

	<p><b>Cultural Environment and Identity</b></p> <p><b>Saal 2</b> Chair: Giacomo Fornari</p>	<p><b>Ryoto AKIYAMA (JP)</b> “Eigentlichkeit” of Brass Music: Wilhelm Ehmann’s Construction and Reconstruction of Posaunenchor in Postwar Germany</p> <p><b>Bernhard STEINBRECHER (AT)</b> The role of brass music in millennials’ popular musical past in Tyrol and Luxembourg</p> <p><b>Tobias FASSHAUER (DE)</b> “He was the March King and they were the March hares” John Philipp Sousa and the Berlin Industrial Exposition of 1896</p>
<p>16h00-16h30</p>	<p><b>COFFEE BREAK</b></p>	
<p>16h30 - 17h30</p>	<p><b>Wind Music and Social Development</b></p> <p><b>Saal 2</b> Chair: Giacomo Fornari</p>	<p><b>Rudolf GSTÄTTNER (DE)</b> Brass music and / in the museum in Austria</p> <p><b>Tizian FOAG (DE)</b> Blasmusikvereinswesen in Bayern – Eine qualitative Interviewstudie</p>
<p>19h00</p>	<p><b>OPENING CONCERT</b> Incl. presentation of Thomas Ludescher</p> <p><b>DINNER</b></p>	

Freitag /Friday 15.07.22

<b>FRIDAY, JULY 15</b> <b>Kolpinghaus &amp; Music Conservatory</b>		
<b>9h00- 10h30</b>	<b>Teachers, Composers and Performers</b>  <b>Josefsaal</b> Chair: Gloria Rodriguez	<b>Tobias WUNDERLE (DE)</b> Richard Eilenbergs „Die Völkerschlacht bei Leipzig“ für Militärmusik  <b>Joseph SCOTT (US)</b> Paul Hindemith's Symphony In B-Flat: Exploring The Harmonic Wedge  <b>Matthew O SMITH (US)</b> The Wind Band Contributions of Guy M. Duker
	<b>Teachers, Composers and Performers</b>  <b>Saal 2</b> Chair	<b>John GINOCCHIO (US)</b> Exotic modes and modal alterations in "Marchas Moras"  <b>Thomas HOCHRADNER (DE)</b> "Irritation JA, Konzession NEIN." Ernst Ludwig Leitners Kompositionen für Sinfonisches Blasorchester  <b>Dave WACYK (US)</b> The Wind Music of Ida Gotkovsky
<b>10h30- 11h00</b>	<b>COFFEE BREAK</b>	
	<b>Repertoire, Audiences and Identity</b>  <b>Josefsaal</b> Chair	<b>Yves CHAPUIS (CH)</b> Wind Music and Popular Culture – An Experimental Project in Lyss, Switzerland  <b>Patrick MURPHY (US)</b> Boy Scout Troop 379: Band Music at the Heart Mountain Internment Camp  <b>Paul NIEMISTO (US)</b> Long forgotten Finnish Brass Band Music

<p>11h00-12h30</p>	<p>Repertoire, Audiences and Identity</p> <p>Saal 2 Chair</p>	<p><b>Oscar CATALAN (ES)</b> Las Fantasías para flauta sobre temas de ópera en Francia durante el siglo XIX</p> <p><b>Gloria A. RODRÍGUEZ-LORENZO – FRANCISCO J. GIMÉNEZ-RODRÍGUEZ (ES)</b> When Wagner arrived at Lavapiés: new wind repertoire for new citizens in Madrid</p> <p><b>Carlos VILLAR-TABOADA (ES)</b> Claudio Prieto's Wind Quintets: transitional airs</p>
<p>12h30-14h00</p>	<p><b>LUNCH on own</b></p>	
<p>14h00-16h00</p>	<p>Artistic Societies, Education and Identity</p> <p>Josefsaal Chair :</p>	<p><b>Aurelio NOGUEIRA (BR)</b> Bandas Escolares Militares en Brasil: la realidad de la ciudad de Goiânia-Goiás</p> <p><b>Catarina BRAGA (ES)</b> Wind band music for the visually impaired: Filarmónica Enarmonia</p> <p><b>Thomas LUDESCHER (AT)</b> (1 hour) Blasmusikforschung: Forschungsrichtungen und Ausbildung</p>
	<p>Teachers, Composers and Performers</p> <p>Saal 2 Chair</p>	<p><b>Darrel BROWN (US)</b> Gustav Mahler and the Military Band</p> <p><b>Ralph BARRETT (US)</b> Mahler for winds</p> <p><b>Reinhold NOWOTNY (AT)</b> Wilhelm und Ignaz Wacek- 2 böhmische Brüder als Musikdirektoren in Südtirol und im Engadin</p> <p><b>Richard KENNEL (US)</b> Blazing a Path: the Ethnomusicology of Charles Keil and His Work on Brass Bands</p>
<p>16h00-16h30</p>	<p><b>COFFEE BREAK</b></p>	



<p>16h30- 18h30</p>	<p><b>Repertoire, Audiences and Identity</b></p> <p><b>Josefsaal</b> <b>Chair</b></p>	<p><b>Lisa LA PIETRA (LU/IT)</b> The “Banda sul palco” in the Tradition of the Nineteenth Century Opera in Italy</p> <p><b>Chris WESTOVER (US)</b> Banding Together: the wind-band’s history and future of activism</p> <p><b>Johanna BORCHERT &amp; Verena BONS, Thade BUCHBORN, Wolfgang LESSING, Carmen HESS (DE)</b> (1 hour) Zwischen Bewahrung und Veränderung – Musikvereine im gesellschaftlichen Transformationsprozess</p>
	<p><b>Teachers, Composers and Performers</b></p> <p><b>Saal 2</b> <b>Chair</b></p>	<p><b>Thomas GAMBOA (US)</b> Programming Repertoire and Knowing the Target Audience</p> <p><b>Jon MITCHELL (US)</b> Wind Works Programmed by The Boston Symphony Orchestra (1881-2019)</p> <p><b>Patrick PÉRONNET (F)</b> Mouvement des fanfares en France au 19e siècle</p>
<p>20h30</p>	<p><b>CONCERT OF THE ALGUNDER MUSIKKAPELLE</b> <b>Incl. Award Ceremony</b></p>	

Samstag /Saturday 16.07.22

<b>SATURDAY, JULY 16</b>	
<b>Excursion Toblach, Drei Zinnen, Toblach lake, Visit of the Bezirksmusikfestes in Sand in Taufers</b>	
<b>8h00</b>	<b>Excursion to Toblach</b> Visit to Gustav Mahler Composer's House, "Drei Zinnen Blick", Toblach lake, Euregio-Kulturzentrum Gustav Mahler, Bezirksmusikfest in Sand in Taufers
<b>16h00</b>	<b>Concert of Toblacher Musikkapelle. Visit of the Bezirksmusikfestes in Sand in Taufers</b>

Sonntag /Sunday 17.07.22

<b>SUNDAY, JULY 17</b>	
<b>Kolpinghaus &amp; Music Conservatory</b>	
<b>09h00-11h00</b>	<div style="display: flex;"> <div style="flex: 1;">  <p style="text-align: center;"><b>Wind Music and Social Development</b></p> <p style="text-align: center;"><b>Josefsaal</b></p> <p style="text-align: center; color: red;">Chair:</p> </div> <div style="flex: 2; padding-left: 10px;"> <p><b>Jon GRAZIANO (US)</b>            Music of the Popular Kind: Band Concerts in Mid-Nineteenth Century New-York City</p> <p><b>Patrick WARFIELD (US)</b>            A Band for Washington: The United States Marine Band in the Post-Jacksonian Age</p> <p><b>Jose CIDADE (PT)</b>            Music civilian wind bands as agents of non-formal and informal education</p> <p><b>Meinhard WINDISCH (BZ)</b>            Entwicklung der Blasmusik in Südtirol und im Alpenraum</p> </div> </div>
	<b>Eric C. Melley (US)</b>

	<p><b>Artistic Societies, Education and Identity &amp; Teachers, Composer and Performers</b></p> <p><b>Saal 2</b> <b>Chair</b></p>	<p>“What are we playing today?": An analysis of the repertoire of the College Band Directors National Association (U.S.)</p> <p><b>Jason Ladd (US)</b> The Divergent Trends in Programming by High School and College Bands in the United States</p> <p><b>Colin ROUST (US)</b> A Black Bandleader from Early Nineteenth-Century Philadelphia: The Complete Works of Francis Johnson</p> <p><b>Susan K. KINNE (US)</b> Behind the Part Books: Walter Dignam and Manchester, New Hampshire's 19th Century Brass Bands</p>
<p>11h00- 11h30</p>	<p><b>COFFEE BREAK</b></p>	
<p>11h30- 13h00</p>	<p><b>HONORARY PAPERS</b></p> <p><b>Saal 2</b> Chair: Scott Cohen</p>	<p><b>Francis Pieters (BE), honorary member</b> Victor Legley, a composer who tried to reach (climb up to) the amateur musician</p> <p><b>Xavier Canin (FR,) honorary mention 2020</b> Jean-Baptiste Arban, du cornet à la baguette : un musicien français du XIXème siècle aux multiples talents</p> <p><b>Giacomo FORNARI (BZ), director of the Conservatorio “Claudio Monteverdi”</b> Die Wege der Interpretation: Mozarts Trauermusik KV 477 (479A)</p>
<p><b>Afternoon free for individual sightseeing or take part in an organized city tour, a visit of a local wine cellar or another exciting spot</b></p>		
<p>19h00</p>	<p><b>CONFERENCE BANQUET AT PARKHOTEL LAURIN</b></p>	

Montag /Monday 18.07.22

<b>MONDAY, JULY 18</b> <b>Kolpinghaus &amp; Music Conservatory</b>		
<b>09h00-10h30</b>	<b>Repertoire, Audiences and Identity</b>	<p><b>Stephanie SHON (UK)</b> Composing Commedia dell'Arte: Contrasting Characters in the 'Mosaic' Forms of Larry Sitsky's Solo Flute Sonatas</p> <p><b>Josefsaal</b> Chair: Johanna Borchert</p>
	<b>Cultural Environment and Identity</b>	<p><b>Anette SCHUMACHER (LU)</b> Luxemburgische Blasmusik: Tradition - Zukunft – Bedürfnisse</p> <p><b>TROY BENNEFIELD (US)</b> Julius Hijman: A Lost Composer's Life and Works for Winds</p> <p><b>Kari LAITINEN (FI)</b> A century of the Finnish Dragoon Band</p> <p><b>Barboa TURCANOVA (CZ)</b> Wind Music in the Context of Social Changes in the Czech Republic</p>
<b>10h30-11h00</b>	<b>COFFEE BREAK</b>	
<b>11h00-12h30</b>	<b>Artistic Societies, Education and Identity</b>	<p><b>Friedhelm BRUSNIAK (DE), Manfred HEIDLER (DE) &amp; Damien SAGRILLO (LU)</b> The singing school for the "liturgical singers" in the Prussian military by J.D.C. Einbeck (Berlin 1829)</p> <p><b>David GASCHE (AT)</b> Auf der Suche nach einer systematischen Ästhetik der sinfonischen Blasmusik (Teil I): Problematik, Abgrenzung, Grundlagen und Anregungen</p> <p><b>Bethany AMUNDSON (US)</b> The Fourth Stream? Wind Band Repertoire Influenced by Pop, Hip-Hop and Electronic Dance Music</p>
	<b>Josefsaal</b> Chair: Johanna Borchert	



	<b>VISIT OF THE EXPOSITION ON THE OCCASION OF THE 200TH ANNIVERSARY YEAR OF THE BÜRGERKAPPELE GRIES</b>
<b>19h00</b>	<b>CLOSING EVENT WITH GALA CONCERT OF THE BÜRGERKAPPELE GRIES</b>



Konzertprogramm / Concert Programme  
Bläserphilharmonie Claudio Monteverdi - Bozen

ISTITUTO DI ALTA FORMAZIONE MUSICALE | HOCHSCHULE FÜR MUSIK



**Claudio Monteverdi**  
Bolzano | Bozen

## OPENING CONCERT

24th International Conference on Wind Music 2022/Bolzano

**Bläserphilharmonie C. Monteverdi**

**Conductor: Prof. Thomas Ludescher**

# Perspectives

**Thursday, 14.07.2022 – 19.00 h**

Sala Arturo Benedetti Michelangeli of the Conservatory  
Bolzano

### Thoughts on the programme

The opening concert for the IGEB International Conference is themed "Perspectives". By perspectives I mean, on the one hand, points of view or perspectives that can lead from the past and present into the future.

On the other hand, perspective means that I cannot and do not want to offer any universally valid truths, but only an invitation - to dialogue. And I would like the entire opening concert to be understood as such an invitation.

## Programme

### **Julius Fučík**

1872 - 1916

### **Karel Husa**

1921 - 2016

### **Arthur Honegger**

1892 - 1955

### **Eduard Demetz**

1958

### **Wolfgang Amadeus Mozart**

1756 - 1791

Transkription: Albert Schwarzmann

### **Joseph Horowitz**

1926 - 2022

### **Gustav Holst**

1874 - 1934

Ed. Colin Mathews

### **Percy Aldridge Grainger**

1882 - 1961

Ed. Frederick Fennell

### **Mauricio Kagel**

1931 - 2008

### **John Barnes Chance**

1932 - 1972

### **Florentiner Marsch**

Grande Marcia Italiana, op. 214

### **Smetana Fanfare**

### **La Marche sur la Bastille**

### **Motor Road**

### **Marsch der Priester**

aus der Oper "Die Zauberflöte"

### **Dance Suite**

I. Allegro

### **March**

from the Second Suite in F for Military Band, op. 28/2

### **Lincolnshire Posy**

4. The brisk young Sailor (returned to wed his True Love)

### **Zehn Märsche um den Sieg zu verfehlen**

Nr. 4 - Vivace

Nr. 5 - Moderato

### **Incantation and Dance**



## **Bläserphilharmonie C. Monteverdi Bolzano**

Since 2010, the study course Instrumentation for Wind Orchestra and Wind Orchestra Conducting has been running at the Bolzano Conservatory. This was also the birth of the "Claudio Monteverdi - Bläserphilharmonie". Since then, the Wind Philharmonic Orchestra has repeatedly appeared in public with demanding concert programmes. The orchestra is made up of students from the Bolzano Academy of Music and every year two productions are performed.

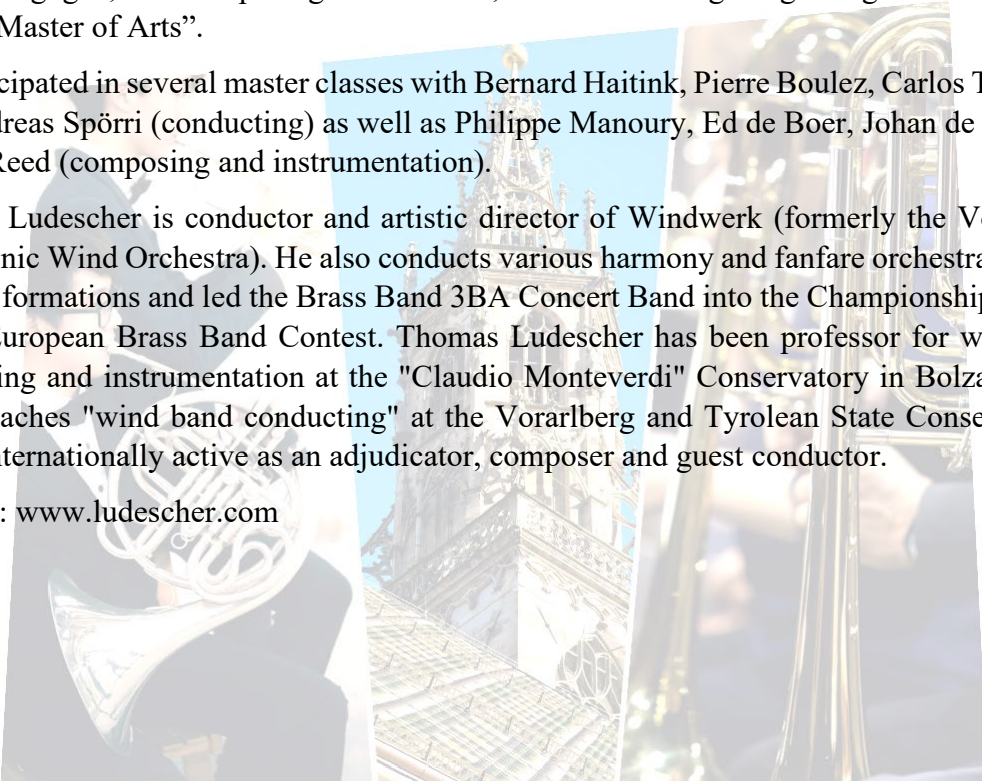
### **Thomas Ludescher**

Thomas Ludescher was born in Feldkirch (Austria) and studied the trumpet, conducting, musicpedagogue, and composing in Feldkirch, Vienna and Augsburg. He graduated in 1996 with a "Master of Arts".

He participated in several master classes with Bernard Haitink, Pierre Boulez, Carlos Trikolidis and Andreas Spörri (conducting) as well as Philippe Manoury, Ed de Boer, Johan de Meij and Alfred Reed (composing and instrumentation).

Thomas Ludescher is conductor and artistic director of Windwerk (formerly the Vorarlberg Symphonic Wind Orchestra). He also conducts various harmony and fanfare orchestras as well as brass formations and led the Brass Band 3BA Concert Band into the Championship Section of the European Brass Band Contest. Thomas Ludescher has been professor for wind band conducting and instrumentation at the "Claudio Monteverdi" Conservatory in Bolzano since 2021, teaches "wind band conducting" at the Vorarlberg and Tyrolean State Conservatories and is internationally active as an adjudicator, composer and guest conductor.

Website: [www.ludescher.com](http://www.ludescher.com)



## Algunder Musikkapelle



Wir – die Algunder Musikkapelle, auch bekannt als „Die Algunder“ – zählen zurzeit knapp 80 aktive Mitglieder und sind eine der bekanntesten Musikkapellen Südtirols. Unsere Literatur umfasst Transkriptionen von klassischen Werken der Opern-, Operetten und Orchesterliteratur, Originalwerke für Blasmusik von Tiroler und internationalen Komponisten, Walzer, Märsche, Polkas, Filmmusik, Musicals usw. Unsere Hauptaufgaben sehen wir in der Gestaltung weltlicher und kirchlicher Feiern in unserer Heimatgemeinde Algund bei Meran sowie in der Förderung unseres musikalischen Nachwuchses. Wir geben regelmäßig Konzerte, die meisten davon im Algunder Vereinshaus „Peter Thalguter“.

Die musikalische Leitung liegt in den Händen von Kapellmeister Christian Laimer. Für die Organisation zeichnet Bernhard Christanell als Obmann verantwortlich, er wird unterstützt von zehn Vorstandsmitgliedern.

Friday, 15<sup>th</sup> July 2022, 20h30

## Toblacher Musikapelle



Die Musikkapelle Toblach wurde 1821 von Sebastian Baur gegründet und zählt somit zu den traditionsreichsten und ältesten Kapellen des Landes Südtirol. Seit dem Jahr 2011 steht die Kapelle unter der musikalischen Leitung von Sigisbert Mutschlechner; Stefan Taschler steht dem Verein als Obmann vor. Derzeit zählt die Kapelle 78 aktive Musikantinnen und Musikanten, 7 Marketenderinnen, 4 Fähnriche und 7 Ehrenmitglieder und einen Ehrenkapellmeister.

2021 und 2022 feierte die Musikkapelle ihr 200jähriges Bestehen. Zu diesem Anlass standen mehrere Höhepunkte auf dem Programm, u.a. die Musikmeile, ein Jubiläumskalender, eine Lotterie, das Jubiläumskonzert und schließlich das Jubiläumsfest am Pfingstwochenende 2022.

Den Höhepunkt des Vereinsjahres bildet das jährliche Festkonzert, das im im bekannten Gustav-Mahler-Saal des Euregio Kulturzentrums Grand Hotel in Toblach stattfindet. Neben diesem Hauptkonzert gibt die Musikkapelle rund 15 weitere Konzerte und spielt zu geistlichen und weltlichen Anlässen im eigenen Dorf. Besonders hervorzuheben ist das Projekt "Bläserklasse Toblach". Als erste Kapelle in Südtirol wirbt die Musikkapelle Toblach Jungmusikanten fast ausschließlich über dieses Projekt an. Dabei werden Grundschulern in der 4. und 5. Klasse im Rahmen der Wahlpflichtfächer Grundkenntnisse auf Blasinstrumenten beigebracht.

Saturday, 16<sup>th</sup> July 2022, 16h00

## Gala Concert Bürgerkapelle Gries



Die Bürgerkapelle Gries wurde im Jahre 1821 gegründet und ist somit eine der ältesten und traditionsreichsten Musikkapellen des Landes. Mit Musik in Bewegung, Konzerten und verschiedenen Musikprojekten (z.B. Projekte mit Kabarettprogramm, mit Chören, mit einer Rockgruppe, Tänzern und Malern, usw.) versuchen wir die Zuhörer immer wieder zu begeistern und mit neuen Inhalten zu überraschen. Sehr wichtig ist uns aber auch die Pflege und Förderung des Vereinslebens in Gries, welche wir durch Einmärsche, Konzerte und vor allem kirchliche Anlässe gerne und aktiv mitgestalten können. Es ist bemerkenswert, dass seit der fernen Gründung im Jahre 1821 mit Georg Thaler erst der 11. Kapellmeister und mit Roland Furgler erst der 7. Obmann seit der Einführung eines Ausschusses im Jahre 1886 im Amt sind. Unser traditionelles Neujahrskonzert wird bereits seit über 50 Jahre ausgetragen und erfreut sich stets großer Beliebtheit bei den Zuhörern im Saal und auch bei den Radiohörern in ganz Südtirol (Live-Übertragung von Rai Südtirol). Auch zahlreiche Auszeichnungen konnten bisher bei nationalen und internationalen Wettbewerben erreicht werden (u.a. 1. Preis Flicorno d'oro in Riva del Garda, Sieger Würth Förderpreis für besonders herausragende Projekte, Sieger Innovationspreis des Landes Südtirol „Südtiroler Blasmusikpreis“ 2011, Sieger Bezirksförderpreis „Weingut Ritterhof“ 2018, Finalisten des Integrationspreises der Arge Alp 2017, Sieger Juventus Music Award 2019). Seit dem Jahre 1996 ist Georg Thaler für die musikalischen Geschicke der Kapelle verantwortlich. Als damals 28-jähriger Musiker übernahm er den Klangkörper und versteht es bis heute durch seine ausgleichende Art, alle Mitglieder der Kapelle, von Jung bis Alt, immer wieder aufs Neue zu begeistern und reißt sie mit, neue Ideen und Projekte gemeinsam zu verwirklichen. Gekonnt schafft er es bei der Auswahl der verschiedenen Programme, den

Bogen vom Traditionellen über das Moderne zum Experimentellen zu spannen. Auch die Jugendarbeit liegt der BKG sehr am Herzen: so betreuen wir aktuell sogar zwei Jugendkapellen.

Im Jahre 2021 feiert die Bürgerkapelle Gries ihr 200jähriges Bestandsjubiläum – wobei feiern nicht der richtige Ausdruck ist. Alle Jubiläumsveranstaltungen mussten aufgrund der Pandemie abgesagt oder verschoben werden. Höhepunkt der Jubiläumsveranstaltungen wäre die Uraufführung einer eigens komponierten Blasmusikoper (Musik: Thomas Doss) gewesen. Nach dem Bestseller-Roman „Blasmusikpop“ der österreichischen Autorin Veia Kaiser wird in Zusammenarbeit mit den Vereinigten Bühnen Bozen im Herbst 2022 die Uraufführung dieser Oper im Großen Haus des Bozner Stadttheaters stattfinden – nachdem diese bereits zweimal aufgrund des Pandemiegeschehens abgesagt werden musste.

Und aktuell läuft gerade im Merkantilgebäude Bozen eine Ausstellung über 200 Jahre BK-Gries, jeden Samstag findet auch ein Matinee-Konzert im Innenhof statt.

Monday, 18<sup>th</sup> July 2022, 19h00



## Abstracts / Resümees

Ryoto Akiyama, Japan

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### **‘EIGENTLICHKEIT’ OF BRASS MUSIC: WILHELM EHMANN’S CONSTRUCTION AND RECONSTRUCTION OF POSAUNENCHOR IN POSTWAR GERMANY**

After the Second World War, the leaders of the Posaunenchor discussed what mission brasswind music could establish in postwar Germany within the Protestant church, and what musical performance practices would be appropriate to fulfill this mission. Wilhelm Ehmann (1904–1989) played the crucial role. In Betheler Bläsertage (1947), demonstrated his vision for brass music in the Protestant church and it had dominant influence on the congregational and ecclesiastical brass ensemble in the Federal Republic of Germany. This paper addresses his musical and ideological conception and investigates in which way he promoted the embodiment of his nationalist understanding of music history, based on the discourse analysis in his writings. While many of his opinions repeated controversies on the Church music renewal in the 1920s and 30s, he remarkably emphasized the ‘Eigentlichkeit (authenticity)’ of brass music. With this concept, which derived from his active participation on the youth music movement and the research on the historical performance practice in the interwar German musicology, he would use music to reconstruct the order of the national community through revitalizing the practices and social functions of the brass players guild before the 19th century. He attempted to crystalize this view in the establishment of the Church music school, the practice of the Church choir, pseudo historical repertoires, and even the specific replicas of the ‘baroque’ brass instruments. Analyzing his conception and activities, this paper aims to point out the religio-political issues in the research and practice of historical brasswind music and congregational brass ensemble in postwar German society.

### **Curriculum Vitae**

**Ryoto Akiyama**, PhD is postdoctoral fellow of the Japanese Society for the Promotion of Science at the Institute of Research in Humanities at Kyoto University and guest researcher at the Research Center DIGITAL ORGANOLGY at the Musikinstrumentenmuseum der Universität Leipzig. His main research field is the technology and performance practice of the brass instruments in the German speaking area with organological, ethnographical and historiographical perspectives, especially Posaunenchor and its cultural expression.

Bethany Amundson, USA

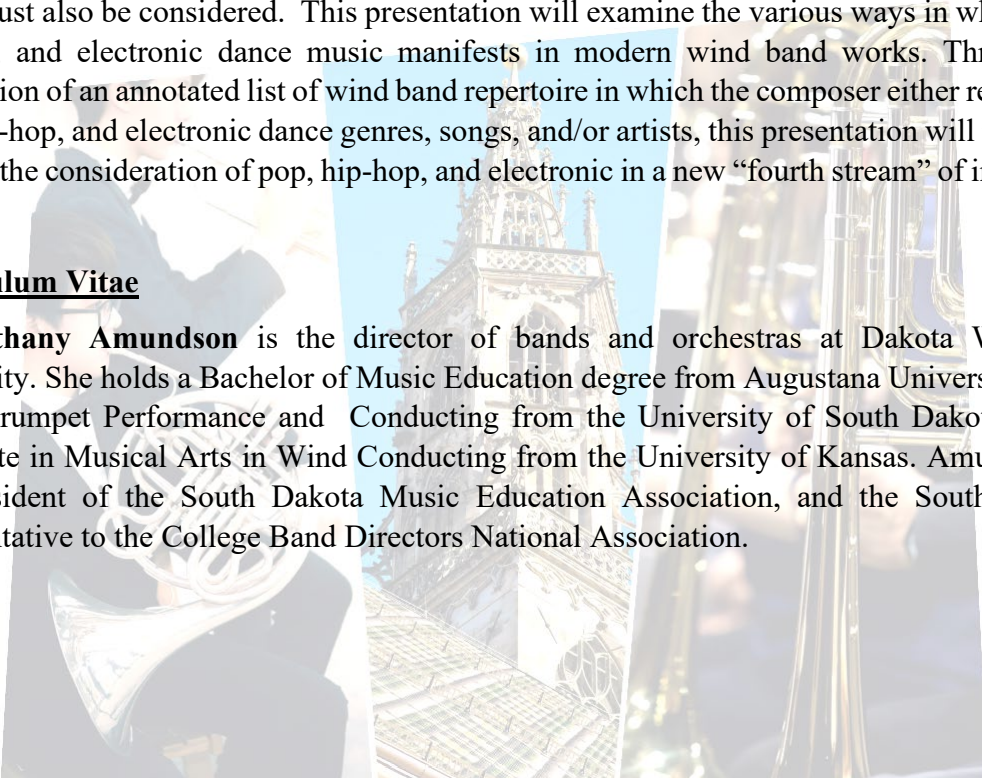
## THE FOURTH STREAM?

### WIND BAND REPERTOIRE INFLUENCED BY POP, HIP-HOP, AND ELECTRONIC DANCE MUSIC

In 1957, Gunther Schuller coined the term “third stream” to describe the fusion of western art music and jazz. Devin Otto’s 2019 article “Beyond Third Stream: Examining Wind Band Music Influenced by Rock Music, asserts that rock-influenced wind band repertoire developed from third-stream band works and should therefore be considered a new genre or sub-genre of wind band repertoire. When considering the ways in which wind band repertoire has moved “beyond the third stream,” the influence of pop, hip-hop, and electronic dance music in the genre must also be considered. This presentation will examine the various ways in which pop, hip-hop, and electronic dance music manifests in modern wind band works. Through an exploration of an annotated list of wind band repertoire in which the composer either references pop, hip-hop, and electronic dance genres, songs, and/or artists, this presentation will make the case for the consideration of pop, hip-hop, and electronic in a new “fourth stream” of influence.

### Curriculum Vitae

**Dr. Bethany Amundson** is the director of bands and orchestras at Dakota Wesleyan University. She holds a Bachelor of Music Education degree from Augustana University; a M. M. in Trumpet Performance and Conducting from the University of South Dakota; and a Doctorate in Musical Arts in Wind Conducting from the University of Kansas. Amundson is the president of the South Dakota Music Education Association, and the South Dakota representative to the College Band Directors National Association.



Ralph G. Barrett, USA

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## MAHLER FOR WINDS

The influence of wind band on the music of Gustav Mahler has been well documented. Mahler himself attested to his own fondness for military band (Guttenberg 223), and utilized marches to “express a multitude of emotions” in his symphonies (Guttenberg 230). In spite of his strong affection for wind band, Mahler never composed for wind band-specific instrumentation. References to a wind band transcription of a section of Beethoven’s Symphony IX appear in Alma Mahler’s memoirs (Alma Mahler 36), although some contemporary scholars refute this claim (La Grange 512). In this paper, I examine issues surrounding wind band transcriptions of Mahler orchestral works. I begin with a review of the history and art of transcribing orchestral works for winds. I place Mahler in the context of wind band literature, including identifying significant original wind band literature from his lifetime (1860 – 1911), and speculation on why he made no intentional contributions to the literature. I examine the claim of a Mahler Beethoven Symphony IX wind band transcription. I provide an overview of Mahler’s wind and percussion writing, focusing on his use of winds and percussion in *Um Mitternacht*. I examine existing selected wind band transcriptions of Mahler’s music, and consider why nothing was published prior to 1960. I present deconstructive analyses of two transcriptions: Symphony No. 3 Finale (Excerpt), arranged by Jimmie Howard Reynolds; and Symphony No. 3: First Movement, arranged by William A. Schaefer, edited by Charles A. Wiley.

### Curriculum Vitae

**Ralph G. Barrett** is an assistant professor and former Chair of the Faculty Senate and the Department of Music at North Carolina Central University, Durham, NC. He serves as Principal Percussionist with the Gateways Music Festival. Dr. Barrett is a retired U.S. Navy Musician and Band Officer, an active percussionist, guest conductor, adjudicator, and clinician.



Troy Bennefield, USA

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## **JULIUS HIJMAN: A LOST COMPOSER'S LIFE AND WORKS FOR WINDS**

Even before the war, Hitler's Germany was a difficult place for artists of all types, not just those of Jewish heritage. The conditions in Germany, and later much of Europe, forced composers to emigrate or stop working altogether. To make matters worse, many of These composers were forgotten in the post-war era as the world tried to move forward. Dutch music historian Carine Alders writes "Music written by pre-war composers has long been labelled as conservative and old fashioned. Their place in history has been erased retroactively, they are not mentioned in post-war publications."<sup>1</sup> One such composer is Julius Hijman.

Born in the Netherlands in 1901 , Hijman traveled across Europe during the 1920s and 30s promoting contemporary music and playing his own pieces. However, when Hitler came to power, he, like so many other composers, emigrated to the US. Julius's time in the US and post-war Europe appears to be extensive and significant, which makes the lack of attention to his life and work even more baffling. After his sudden death in 1969, his widow sent most of his manuscripts to the Netherlands and he unfortunately became another composer whose legacy was lost to history.

This presentation presents not only a complete profile of Hijman's life and work with extensive updated details, but also recordings of several unpublished works for winds including pièces for stage band and full concert band.

### **Curriculum Vitae**

**Dr. Troy Bennefield** is Associate Professor of Music at Washington State University where he serves as Director of Athletic Bands and Associate Director of Bands. In addition to conducting bands, Dr. Bennefield teaches conducting, music theory, and works with music education students. Dr. Bennefield has presented on wind band history or pedagogy all over the United States as well as in several European countries. Additionally, Dr. Bennefield was a featured performer and guest conductor in Vietnam. He lives in Pullman, Washington with his wife Michelle and their three daughters.

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<sup>1</sup> Doctoral research proposal by Carine Alders, "The Forgotten Legacy of Dutch Composers Suppressed by the Nazis"

Verena Bons – Johanna Borchert – Thade Buchborn – Carmen Heß – Wolfgang Lessing, Germany

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[lessing@mh-freiburg.de](mailto:lessing@mh-freiburg.de)

## **„ZWISCHEN BEWAHRUNG UND VERÄNDERUNG – MUSIKVEREINE IM GESELLSCHAFTLICHEN TRANSFORMATIONSPROZESS“**

Musikvereine sind zentrale Akteure im Kulturleben ländlicher Räume. Sie verfügen oftmals über lange Traditionen, die in transgenerationeller Weitergabe bewahrt und fortgeführt werden. Angesichts der derzeit zu erlebenden tiefgreifenden gesellschaftlichen Herausforderungen – genannt seien die zunehmende Digitalisierung, demografische Wandlungsprozesse sowie die in ihren Konsequenzen noch nicht überschaubaren Folgen von Covid 19 – ist die Selbstverständlichkeit, in der diese Weitergabe bislang erfolgte, oftmals gefährdet. Viele Musikvereine sehen sich aufgefordert, nach neuen Wegen der Nachwuchsgewinnung Ausschau zu halten, Professionalisierungsstrategien zu entwickeln und Kooperationen mit anderen musikalischen Institutionen ihrer Region einzugehen. Die bisherigen Forschungsergebnisse des Projekts „MOkuB“ („Musikvereine als Orte kultureller Bildung“) haben dabei gezeigt, dass der Umfang und die Gestalt dieser Transformationsprozesse in hohem Maße von dem Selbstverständnis, den Bedürfnissen und Erwartungshaltungen der Musikvereinsmitglieder abhängt.

In dem Forum „Zwischen Bewahrung und Veränderung – Musikvereine im gesellschaftlichen Transformationsprozess“ wird in mehreren Beiträgen der Innenperspektive und daraus folgend dem Transformationspotenzial von Musikvereinen nachgegangen. Im Fokus stehen dabei sowohl die explizit geäußerten Standortbestimmungen der AkteurInnen wie auch die impliziten, nicht unmittelbar zugänglichen Orientierungen, die die Praxis des Erfahrungsraumes Musikverein prägen. Dabei soll es nicht darum gehen, diese Orientierungen als mehr oder weniger geeignet für Transformationsprozesse zu qualifizieren. Vielmehr soll gerade durch die Anerkennung der eigenen Bedürfnisse den AkteurInnen dabei geholfen werden, ihre Transformationspotenziale zu erkennen und zu gestalten.

Geplant sind vier Impulse sowohl von ForscherInnen des MOkuB-Projekts als auch von zwei critical friends, die die Arbeit des Forschungsprojekts von Beginn an begleiten. Diese Impulse sollen in eine gemeinsame Diskussion mit den TeilnehmerInnen münden.

Gesamtdauer: 60 Minuten

**"BETWEEN CONSERVATION AND CHANGE - 'MUSIKVEREINE' IN THE PROCESS OF SOCIAL TRANSFORMATION"**

In Germany, Austria and Switzerland, Musikvereine (=amateur wind and brass orchestras) are important players in cultural life in rural areas. They often have long traditions that are preserved and continued in transgenerational transmission. In view of the social challenges currently being experienced – such as increasing digitalisation, demographic change processes and the as yet unforeseeable consequences of Covid 19 – the natural way in which this tradition has been passed on is at risk. Musikvereine see themselves challenged to look for new ways of recruiting young musicians, to develop professionalisation strategies and to enter into cooperation with other musical institutions in their region. The previous research results of the project "MOKuB" ("Musikvereine as Places of Cultural Education") have shown that the extent and characteristics of these transformation processes depend largely on the self-image, the needs and expectations of the members.

In the forum "Between Preservation and Change – Musikvereine in the Process of Social Transformation", several talks will explore the internal perspective and the transformation potential of 'Musikvereine'. The focus is on both the explicitly expressed positions of the actors as well as the implicit, not directly accessible orientations that shape their practice. The aim is not to qualify these orientations as more or less suitable for transformation processes. Rather, it is precisely through the acceptance of their own needs that the actors should be helped to recognise and shape their potential for transformation.

Four impulses are planned from researchers of the MOKuB project as well as from two critical friends who have accompanied the work of the research project from the beginning. These impulses will lead to a joint discussion with the participants.

Total duration: 60 minutes

### **Curriculum Vitae**

**Verena Bons** ist wissenschaftliche Mitarbeiterin an der Musikhochschule Freiburg in der Abteilung für Musikpädagogik. Sie hat einen Master-Abschluss in Musik und Französisch für die Sekundarstufe und arbeitet seit drei Jahren an verschiedenen Sekundarschulen. Seit 2020 arbeitet sie an einem PHD-Projekt mit dem Schwerpunkt Amateurmusik, in dem sie die expliziten und impliziten Wissensgrundlagen untersucht, die der Alltagspraxis von Amateurblasorchestern zugrunde liegen. Sie interessiert sich für Musikunterricht an Sekundarschulen, soziale Aspekte des Musizierens und praxeologische Perspektiven auf Musik.

**Verena Bons** is a research assistant at Freiburg University of Music in the Department of Music Education. She holds a Masters Degree in Music and French for Secondary Schools and has been working at different secondary schools for 3 years. Since 2020, she works on a PHD-Project with a focus on amateur music, where she investigates the explicit and implicit knowledge bases that underlie amateur wind orchestras' everyday practices. She is interested in music education for secondary schools, social aspects of music making and praxeological perspectives on Music.

**Johanna Borchert** ist wissenschaftliche Mitarbeiterin an der Hochschule für Musik in Freiburg, Deutschland. Sie arbeitet an einem musikpädagogischen Forschungsprojekt und an ihrer Doktorarbeit, die sich mit der Zusammenarbeit zwischen kulturellen Bildungseinrichtungen befasst. Sie besitzt das erste Staatsexamen für das Lehramt in Musik und Deutsch (2020). Derzeit liegt ihr Schwerpunkt in der musikpädagogischen Forschung auf der musikalischen kulturellen Bildung und auf Kooperationsprojekten im Bereich der kulturellen Bildung.

**Johanna Borchert** is assistant researcher at the University of Music in Freiburg, Germany. She is working on a music education research project and on her PhD which focusses on cooperation between cultural education institutions. She holds her first state teaching qualification in music, and German (2020). Currently her main focus in music education research is musical cultural education, and cooperation projects in the field of cultural education.

**Thade Buchborn** ist Professor für Musikpädagogik, Leiter des Studienbereichs Lehramt Musik an der Hochschule für Musik Freiburg und Mitglied des Direktoriums der Freiburger School of Education FACE. In mehreren drittmittelgeförderten Projekten forscht er zu kreativen Prozessen im Musikunterricht, (musik)kultureller Vielfalt und Musikvereinen als Orte kultureller Bildung im ländlichen Raum. Dazu verwendet er entwickelnde Forschungsformate und die Dokumentarische Methode. In der European Association for Music in Schools (EAS) arbeitet er als Secretary des Boards.

**Thade Buchborn** is Professor of Music Education, Head of the Department of Music Teaching at the Freiburg University of Music and a member of the Board of Directors of the Freiburg School of Education FACE. In several externally funded projects, he conducts research on creative processes in music lessons, (music)cultural diversity and music clubs as places of cultural education in rural areas. For this, he uses developing research formats and the documentary method. In the European Association for Music in Schools (EAS) he serves as Secretary of the Board.

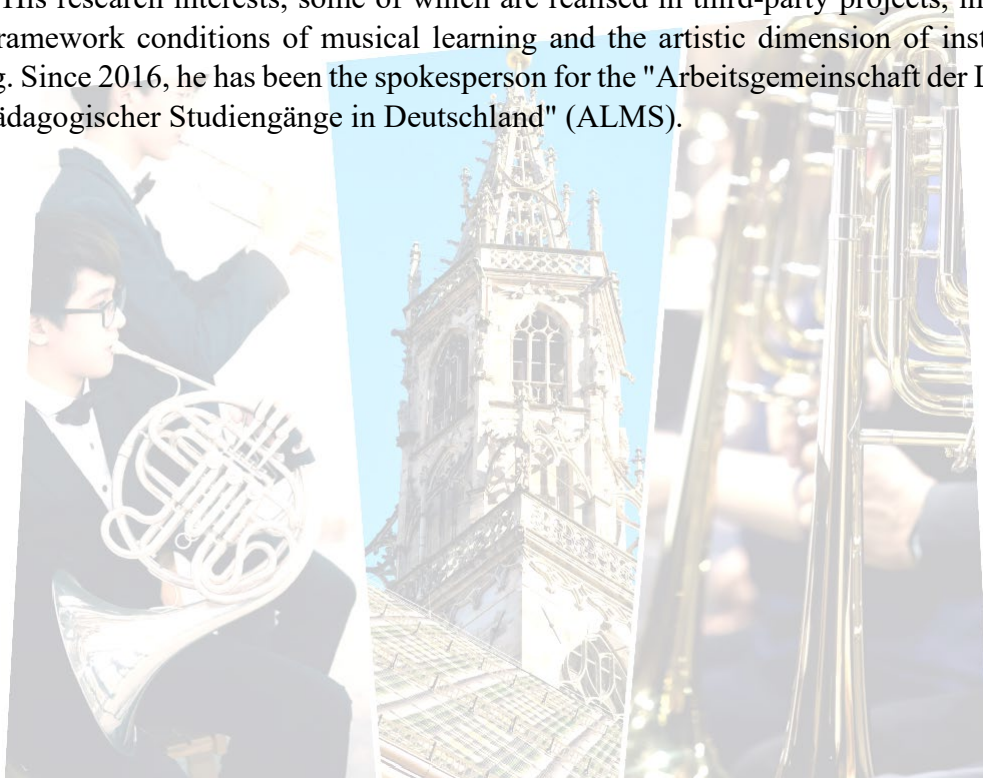
**Carmen Heß** is professor of instrumental and vocal pedagogy at the University of Music and Dance Cologne's Wuppertal department. She holds a teaching degree in music for secondary schools (2011), a diploma in instrumental pedagogy for french horn (2012) and a PhD in Music Education (2016). Besides her academic activities, since 2011 she has been teaching band classes for wind instruments in cooperation projects between secondary schools and music schools. She also works as a french horn and trumpet teacher and plays brass instruments and keys in a band.

**Carmen Heß** ist Professorin für Instrumental- und Gesangspädagogik an der Hochschule für Musik und Tanz Köln, Abteilung Wuppertal. Sie hat ein Lehramt für Musik an Gymnasien (2011), ein Diplom in Instrumentalpädagogik für Waldhorn (2012) und eine Promotion in Musikpädagogik (2016). Neben ihrer akademischen Tätigkeit unterrichtet sie seit 2011 Bandklassen für Blasinstrumente in Kooperationsprojekten zwischen Gymnasien und

Musikschulen. Sie arbeitet auch als Horn- und Trompetenlehrerin und spielt Blechblasinstrumente und Tasteninstrumente in einer Band.

**Wolfgang Lessing** ist Professor für Instrumentalpädagogik an der Hochschule für Musik Freiburg und Mitglied des Direktoriums des Freiburger Forschungs- und Lehrzentrum Musik (FZM). Seine Forschungsinteressen, die er z.T. in Drittmittelprojekten realisiert, gelten u.a. den sozialen Rahmenbedingungen musikalischen Lernens sowie der künstlerischen Dimension von Instrumentalunterricht. Seit 2016 ist der Sprecher der "Arbeitsgemeinschaft der Leitenden musikpädagogischer Studiengänge in Deutschland" (ALMS).

**Wolfgang Lessing** is Professor of Instrumental Pedagogy at the Freiburg University of Music and a member of the board of directors of the Freiburg Research and Teaching Centre for Music (FZM). His research interests, some of which are realised in third-party projects, include the social framework conditions of musical learning and the artistic dimension of instrumental teaching. Since 2016, he has been the spokesperson for the "Arbeitsgemeinschaft der Leitenden musikpädagogischer Studiengänge in Deutschland" (ALMS).



Catarina Braga, Spain

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## **WIND BAND MUSIC FOR THE VISUALLY IMPAIRED: FILARMÓNICA ENARMONIA**

Promoted by the Associação Bengala Mágica and funded by the Calouste Gulbenkian Foundation in the scope of the program Artistic Practices for Social Inclusion, the Filarmónica Enarmonia project aims to ensure the learning of wind and percussion instruments by the visually impaired and their ensemble practice in a wind band, providing them with instruments, methods and other equipments. Aided by psychologists and teachers who currently work with those with special educational needs and disabilities, as well as by technological engineers, the artistic team adopted and improved on some methodologies for the teaching of instruments, musical theory, braille musicography, ear training and memorization and ensemble practice.

Methods for woodwind, brass, xylophones, percussion and musical theory were devised in ink, braille and braille musicography, and some carved diagrams on the morphology of those instruments were also prepared so that the students can easily understand fingerings and other questions regarding the practice and maintenance of the instruments. On the other hand, technological equipments are being improved and some short pieces are prepared for their memorization and performance with the wind band.

Our presentation will focus on the methodologies and equipments improved for the teaching of wind instruments to the blind, regarding also on the significant contribution of the artistic, social and technological teams for their artistic improvement and their well-being, and to their new perception of music as a new activity in which they can excel.

### **Curriculum Vitae**

**Catarina Braga** is a doctorate student in Musicology in the FCSH-UNL, being interested mainly in the study of the music and theatre in the XIX century and beginning of the XX century in Portugal. She's a member of the research group Music in Modern Period (CESEM). She completed the degree in singing in 2004 at the University of Aveiro and the master's degree in music in 2013, at the same university. The theme of her master's dissertation was "Music Theatre in Coimbra (1880-1910): genres, groups and contexts".

Darrel Brown, USA

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## **GUSTAV MAHLER AND THE MILITARY BAND**

Gustav Mahler had a preoccupation with the sounds of military band music, yet there is no evidence of a work by Mahler for that particular medium. There are select movements of larger works that function as stand alone works for winds, and it is well known that Mahler regularly recycled his musical material from one medium to another, but even with this knowledge, the scholarly intimations at an extent version of one of his works written originally and specifically for military band has been explored and demystified. Even so, through a survey of Mahler's compositions the musical references are abundant and serve as evidence to the sonic indoctrination that the military band had on his compositional voice and the influential import that the band played in his musical vernacular. The manifestation of his fascination is apparent in various aspects of his symphonic writing, specifically: form, stylistic attributes, instrumentation, and his usage of off-stage ensembles. Even though there is no piece for band by Mahler, through Mahler's compositions we are still able to hear his military band music.

### **Curriculum Vitae**

**Dr. Darrell Brown** is the Director of Bands at Bradley University in Peoria, Illinois, where he leads the Symphonic Winds, Symphonic Band, and the Basketball Band and teaches courses in conducting and music education. He has taught public school bands in the states of Utah, Nevada, and Wisconsin, and higher education in the states of Texas, Idaho, and Wisconsin. He has his DMA from the University of Nevada Las Vegas where he was a student of Tom Leslie and he is a board member for the World Association for Symphonic Bands and Ensembles and has been a guest conductor in the USA, throughout Brazil, and in Cuba, Portugal, Spain, Hungary, and Italy.

Friedhelm Brusniak, Germany – Manfred Heidler, Germany – Damien Sagrillo,  
Luxembourg

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### **DIE GESANGSCHULE FÜR DIE "LITURGIE-SÄNGER" IM PREUBISCHEN MILITÄR VON J.D.C. EINBECK (BERLIN 1829)**

Die "Kurze Methode wie im Militair die Liturgie-Sänger organisirt und in der Musik unterrichtet werden können" (Berlin, Posen, Bromberg: Verlag E.S. Mittler 1829) des preußischen Offiziers Johann Daniel Christian Einbeck (1785-1845) galt lange Zeit als verschollen. Die Wiederentdeckung eines vollständigen Exemplars dieser Rarität öffnet neue Perspektiven für die Militärmusik- und Blasmusikforschung sowie für die historische Chorforschung, des Soldatengesangs im Allgemeinen und der Militäρχöre im 19. Jahrhundert im Besonderen. Die Wechselwirkungen zwischen Militärmusik und Männerchorwesen seit dem frühen 19. Jahrhundert sind zwar bekannt, aber erst ansatzweise untersucht, wie unter anderem die Biographien zu August Neithardt

(1793-1861) und Wilhelm Wieprecht (1802-1872) zeigen. Die wichtige Einbeck-Quelle soll in der Reihe der IGEB-Reprints mit Einführung und Übersetzung wieder zugänglich gemacht werden (Friedhelm Brusniak, Manfred Heidler, Damien Sagrillo), um neue Impulse für interdisziplinäre Forschungsansätze zu geben. Mit der Präsentation erster Forschungsergebnisse verbindet sich die berechtigte Hoffnung auch auf Anregungen für die internationale Chor-, Militärmusik- und Blasmusikforschung.

### **THE SINGING SCHOOL FOR THE "LITURGICAL SINGERS" IN THE PRUSSIAN MILITARY BY J.D.C. EINBECK (BERLIN 1829)**

"Kurze Methode wie im Militair die Liturgie-Sänger organisirt und in der Musik unterrichtet werden können"/The "Short method of organising liturgical singers in militair and teaching them music" (Berlin, Posen, Bromberg: Verlag E.S. Mittler 1829). The rediscovery of a complete copy of this rarity opens new perspectives for the military music and wind music research as well as for historical choral research, of soldiers' singing in general and military choruses in the 19th century in particular. The interactions between military music and male choral singing since the early 19th century are known, but only rudimentary research has been done, such as the biographies of August Neithardt (1793-1861) and Wilhelm Wieprecht (1802-1872). It is planned to make the essential Einbeck source accessible again in the series of IGEB reprints with introduction and translation (Friedhelm Brusniak, Manfred Heidler, Damien Sagrillo), in order to provide new impulses for interdisciplinary research approaches. In our paper, we will present the first research results linked with the justified hope of inspiring international choirs, military music and wind music research.



## Curriculum Vitae

**Univ.-Prof. em. Dr. Friedhelm Brusniak**, Musikpädagoge und Musikwissenschaftler, historischer Chorforscher. Studium der Schulmusik, der Geschichte und der Musikwissenschaft in Frankfurt am Main, 1. und 2. Staatsexamen für das Lehramt an Gymnasien, Promotion (1980) und Habilitation für Musikwissenschaft (1998). Lehrtätigkeiten an den Universitäten Augsburg (1981-1988) und Erlangen-Nürnberg (1989-1999). Professor (1999) und erster Lehrstuhlinhaber (2004) für Musikpädagogik an der Universität Würzburg (bis 2019). Seit 2018 Präsident des Fränkischen Sängerbundes (FSB) und Wissenschaftlicher Leiter des An-Instituts "Forschungszentrum des Deutschen Chorwesens an der Universität Würzburg".

**Univ.-Prof. em. Dr. Friedhelm Brusniak**, music educator and musicologist, historical choral researcher. Studied school music, history and musicology in Frankfurt am Main, 1st and 2nd state examinations for the teaching profession at grammar schools, doctorate (1980) and habilitation for musicology (1998). Teaching positions at the universities of Augsburg (1981-1988) and Erlangen-Nuremberg (1989-1999). Professor (1999) and first chair (2004) of music education at the University of Würzburg (until 2019). Since 2018 President of the Franconian Singers' Association (FSB) and Scientific Director of the An-Institute "Research Centre of German Choral Music at the University of Würzburg".

**Oberstleutnant Dr. Manfred Heidler** (\*1960): Seit 1979 Musiker bei der Bundeswehr. Studium Tenorhorn/Posaune, Instrumentalpädagogik, Dirigieren. 2004 Promotion zum Dr. phil. Er war Leiter und Kommandeur Luftwaffenmusikkorps 2, Karlsruhe. Seit 2007 Musikwissenschaftler am Militärmusikzentrum der Bundeswehr in Bonn. Organisiert das jährliche Symposium Militärmusik im Diskurs in Bonn.

**Lieutenant colonel Dr. Manfred Heidler** (\*1960): Since 1979 musician german armed forces - Bundeswehr -. Studied tenor horn/trombone, instrumental pedagogy, conducting. 2004 Promotion to Dr. phil. He was leader and commander Luftwaffenmusikkorps 2, Karlsruhe Germany. Since 2007 musicologist at the Bundeswehr Military Music Center in Bonn. Organizes the annual symposium Military Music in discourse in Bonn.

**Damien Sagrillo**, Dr. phil., MMag., ADR, Professor für Musikwissenschaft und Musikpädagogik, Universität Luxemburg, Prof. h.c. Pädagogische Fakultät, Neumann-János-Universität Kecskemét-Szolnok, „consulting professor“ der Ungarischen Akademie der Wissenschaften (MTA) Präsident der Internationalen Gesellschaft zur Erforschung und Förderung der Blasmusik (IGEB). Forschungsschwerpunkte: Musikalische Bildung, Musik und Musikedition in Luxemburg, Blasmusikforschung.

**Damien Sagrillo**, Dr. phil., MMag., ADR, Professor of Musicology and Music Pedagogy, University of Luxembourg, Prof. h.c. Faculty of Education, Neumann-János-University Kecskemét-Szolnok, consulting professor of the Hungarian Academy of Sciences (MTA), President of the International Society for Research and Promotion of Wind Music (IGEB) Main research areas: Music education, music and music edition in Luxembourg, wind music research.



Jonathan Caldwell, USA

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## **TOWARDS A MODERN PERFORMING EDITION OF HECTOR BERLIOZ'S GRANDE SYMPHONIE FUNÈBRE ET TRIOMPHALE, OP. 15**

Commissioned to accompany a ceremony honoring the tenth anniversary of the 1830 July Revolution, Hector Berlioz's Grande symphonie funèbre et triomphale, op. 15 is one of the most significant large-scale compositions for band. Notably, Symphonie funèbre also represents a unique contribution to symphonic literature through its synthesis of 19th-century symphonic cycle with French opera and patriotic Republican styles. Taken together, these elements create an approach to form, melody, harmony, and orchestration that is without compare in wind literature. This session will explore the presenter's process of creating a new modern performing edition of Symphonie funèbre while also discussing the piece's historical and cultural context, analytical framework, and other interpretive factors. In this way, a new approach to interpreting and performing Symphonie funèbre within a contemporary performance environment may be gained.

The edition is divided into two parts: a new critical edition of Symphonie funèbre and a set of optional, revised parts to facilitate modern performances. The critical edition is based on Berlioz's partial autograph manuscript housed in the Bibliothèque nationale de France. The optional, revised parts are designed to be used in conjunction with or in place of parts from the critical edition in order to allow more ensembles to perform Berlioz's masterpiece. Details and examples from the edition will be included in the presentation to demonstrate the edition's efficacy and editorial approach.

### **Curriculum Vitae**

**Jonathan Caldwell** is director of bands and assistant professor of conducting at the University of North Carolina at Greensboro where he conducts the Wind Ensemble and Symphonic Band and teaches undergraduate and graduate conducting. His writings have been published in the Journal of Band Research and the Teaching Music Through Performance in Band series. He has given presentations for the Midwest Band and Orchestra Clinic, the College Band Directors National Association, and music educator conferences in the United States.

Xavier Canin, France

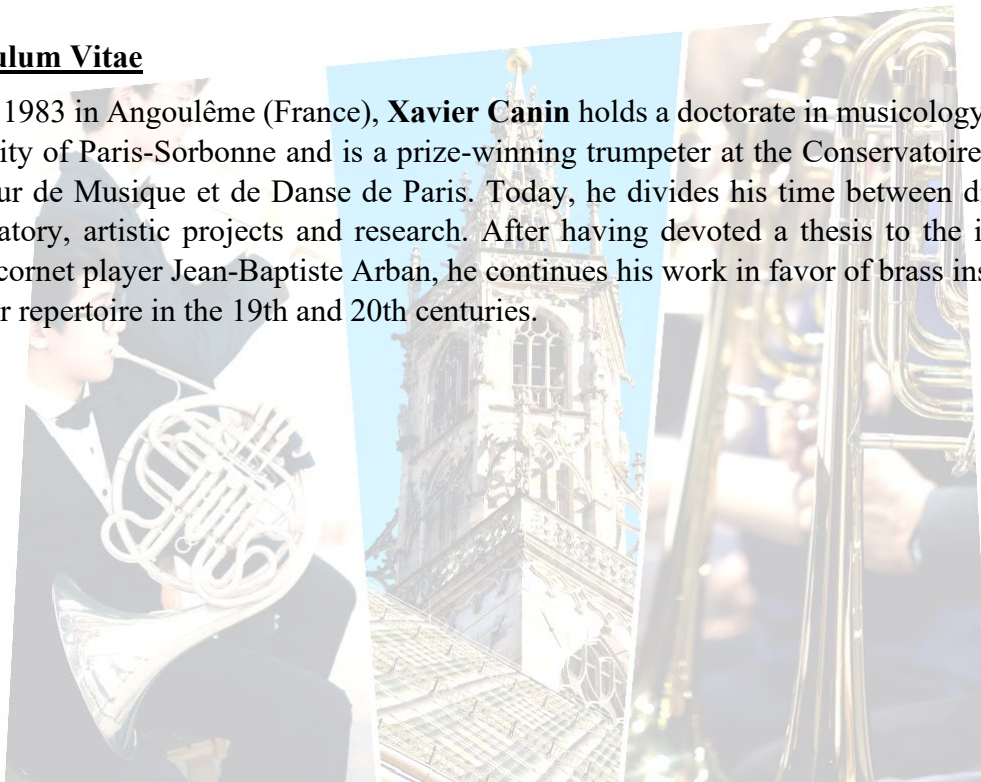
[xavier.canin@ville-pamiers.fr](mailto:xavier.canin@ville-pamiers.fr)

## HONORARY MENTION LECTURE. JEAN-BAPTISTE ARBAN

From the history of brass instrument making to the musical life of 19th century Paris, the cornet player Jean-Baptiste Arban played a major role, so that his name remains inseparable from the French trumpet school. However, too often reduced to his *Méthode complète de cornet à pistons* published in 1864, which is still a reference throughout the world, the present presentation proposes to explore a series of facets of this musician, who was emblematic of an era and a repertoire for wind instruments, that were largely unexplored until now.

### Curriculum Vitae

Born in 1983 in Angoulême (France), **Xavier Canin** holds a doctorate in musicology from the University of Paris-Sorbonne and is a prize-winning trumpeter at the Conservatoire National Supérieur de Musique et de Danse de Paris. Today, he divides his time between directing a conservatory, artistic projects and research. After having devoted a thesis to the illustrious French cornet player Jean-Baptiste Arban, he continues his work in favor of brass instruments and their repertoire in the 19th and 20th centuries.



Oscar Catalan, Spain

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## **FLUTE FANTASIES ON OPERATIC THEMES IN 19TH CENTURY FRANCE**

The conception of a new transverse flute model in 1847 by Theobald Boehm, as well as its popularisation in France during the 19th century, represent a real milestone in music-making for woodwind instruments of the woodwind family during this period. Although the possibilities of the old instrument were systematically criticised by its contemporaries as hopelessly inadequate, the invention of a new mechanism - equally applicable to the other instruments of the same family - favoured the rise of the transverse flute to the group of virtuoso instruments - as was already the case with the piano or violin - and functional instruments - brass bands and amateurs. Despite the purely mechanical aspects - which made the instrument more comfortable to use - the construction of Boehm's new flute was based on scientifically based data obtained by the virtuoso through the study of acoustics. The use of metal in the construction of the instrument also allowed the emergence of a new timbre, which became the standard-bearer of the so-called French school of the flute and completed the potential of a "new" instrument. One of the consequences of the birth of this instrument is the appearance of an emblematic repertoire: the Fantasies for flute on operatic themes. This repertoire - rather late in its most virtuosic formulation - undoubtedly aims to reproduce the trajectory of prestigious violinists and pianists of the virtuoso group. This compositional model - the subject of my research - while still observing an anachronistic architectural pattern, continued to enjoy remarkable popularity both in the Parisian salons and among the public of amateurs in France throughout the 19th century.

### **Curriculum Vitae**

**Óscar Catalán**, a flautist from Navarre expatriated in France, studied music at the Conservatorio Superior de Música "Pablo Sarasate" in Pamplona in parallel with his legal studies at the Universidad Pública de Navarra, obtaining in 2003 the title of Profesor Superior de Música in the speciality of transverse flute, and a degree in Law. He continued his musical studies in Paris, first with Catherine Cantin and Sabrina Maarouffi, and later with Céline Nessi, Pierre Dumail and Hortense Cartier-Bresson at the Conservatoire de Boulogne-Billancourt. He is currently completing a doctorate in international co-direction between the Complutense University of Madrid (Audiovisual Communication) and the Sorbonne University in Paris (Musicology), and is also a musician-researcher associated with the National Library of France and professor of flute at the Boulogne-Billancourt Conservatory. A regular collaborator with the Orquesta Sinfónica de Navarra, he also carries out important work as a concert soloist, orchestral and chamber musician throughout Europe.

Reed Chamberlin, USA

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## **TOWARDS A MODERN IDENTITY: DONALD HUNSBERGER AND THE WIND ENSEMBLE CONCEPT**

In 1952 Frederick Fennell founded the Eastman Wind Ensemble (EWE) and thus brought into the mainstream an innovation known as the “wind ensemble concept” (a model that utilizes one player per part and flexible instrumentation). While many consider Fennell’s idea to be revolutionary, it was also ahead of its time: he lacked an available repertoire to fully realize it. As a result, Fennell’s wind ensemble became a one-per-part, fixed instrumentation band that used an orchestral approach to sound.

After Fennell’s departure Donald Hunsberger assumed conductorship of the EWE in 1964 and embarked on a 37-year career in that post. Among many milestones, he redefined and expanded Fennell’s definition of the wind ensemble concept in papers and in deed. Based on original research from the Donald Hunsberger Archive and personal interviews, this paper seeks to expose Hunsberger’s extensive influence on the concept’s contemporary identity.

Hunsberger implemented the player pool concept at Eastman (allowing for flexible personnel) and emphasized composers who used flexible instrumentation, but perhaps his greatest influence on the wind ensemble is his advocacy for a new concept of orchestration. He emphasized the performance of works that used distinctive combinations of wind Instruments rarely seen in mainstream American band music at the time. This paper illustrates these points via musical examples drawn from Hunsberger’s programming tastes, his primary influences in orchestration (Rayburn Wright and Bernard Rogers to name a few), and orchestration techniques demonstrated in his own compositions—all of which shape a modern identity of Sound and organization for the wind ensemble.

### **Curriculum Vitae**

**Reed Chamberlin** serves as Director of Bands and Associate Professor of Music at the University of Nevada, Reno, conducting the Nevada Wind Ensemble, teaching graduate conducting, and overseeing the comprehensive band program. He has presented research at the CBDNA National Conference, the Midwest Band and Orchestra Clinic, and IGEB. He has been published in the National Band Association Journal, the Ohio Music Education Association’s TRIAD, CBDNA Journal, and the WASBE Journal.

Yves Chapuis, Switzerland

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## **WIND MUSIC AND POPULAR CULTURE –AN EXPERIMENTAL PROJECT IN LYSS, SWITZERLAND**

Military and civic wind bands in the 19th century performed a repertoire consisting largely of arrangements of famous excerpts from the newest operas, marches and popular dances resulting in concerts which appealed to the public. This changed drastically during the 20th century, and nowadays wind music has become reactionary. Most band's repertoires consist of original compositions in styles of the past and arrangements of songs and pieces which are a few years – if not decades – old. Because of this, many young players no longer identify with the music being played. Additionally, wind bands have an image which does not correspond to the 21st century: They wear uniforms inspired by the military, marketing is mostly geared towards print media and activity on social media is sporadic and not 'cool'. Solutions are difficult to find: Many members still identify with the uniforms, not everybody has the technical knowledge to create modern content for social media and arrangements take time to write. The community band of Lyss, Switzerland restructured itself in the summer of 2019 in order to appeal to a wider audience, creating video memes, exchanging their militaristic uniforms for more modern clothing and focusing their repertoire on current popular genres. This paper will present a first evaluation of the experiences made during the first two years of this project, drawing conclusions for the wind band scene in Switzerland and abroad as well as giving inputs for possible changes to increase the popularity of amateur bands in the 21st century.

### **Curriculum Vitae**

**Yves Chapuis** completed his MA in musicology at the University of Bern, Switzerland in 2021 and is currently studying for his doctorate, writing on the cultural sustainability of the wind and brass band scene in German-speaking Switzerland. He conducts the municipal wind band of Siselen and is on the board of the municipal wind band of Lyss. His research interests include the wind and brass band scene – especially in Switzerland – as well as the bagpipe music of Scotland and Ireland.

Jose Cidade, Portugal

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## **MUSIC CIVILIAN WIND BANDS AS AGENTS OF NON-FORMAL AND INFORMAL EDUCATION**

In the Education Sciences field, second-generation Non-formal Education has been gaining a widespread-renewed interest related to Sustainable Development Goals (Rogers, 2019).

Furthermore, Community Music lays on a set of activities that involve active music-making as an intentional intervention outside formal institutions, emphasising people participation (Higgins, 2012) and providing the opportunity for participants to “construct personal and communal expressions of social, artistic, political and cultural concerns.” (ISME, 2021, [www.isme.org](http://www.isme.org)).

Our PhD research project, based on a multimethod (Creswell & Creswell, 2018) and multicase study strategy (Stake, 2006) aims to uncover the educational and social values, perceptions, and meanings, associated with involvement and participation in Portuguese civilian wind bands, both on personal and communitarian dimensions.

Our project results can provide up-to-date insights into the identified themes in the literature, which emphasize the effects of active participation in music-making activities on physical and mental health, well-being, identity building, and reinforcement of social and emotional skills.

### **Curriculum Vitae**

**José Cidade** is a collaborator member of CIIE - Centre for Research and Intervention in Education, and a PhD student in Education Sciences, both at the Faculty of Psychology and Education Sciences, University of Porto. Holding a degree in Musical Conducting and a master's degree in Ensemble Music Teaching, he has a doctoral fellowship (no. 2021. 07568. BD.) from FCT, I.P., the Portuguese national funding agency for science, research, and technology. Besides his choral and orchestral conducting experience, he performs as a euphonium player. He has also been publishing at the national level.



Aurea Dominguez, Switzerland

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## **MULTIFUNCTIONAL ROLES OF SMALL-SIZED BASSOONS THROUGH HISTORY: FAGOTTINO AND TENORON FROM PERFORMANCE TO PEDAGOGY**

Small-sized bassoons—alternately known as fagottini, or tenorons—have found their space in museums and private collections around the world, despite of the fact that they are not always included in the main bibliography sources and repertoire catalogues of woodwind instruments. To date, more than 100 small-sized bassoons from the eighteenth and nineteenth centuries have been identified in private collections and museums throughout Europe and the Americas, while others are still being discovered.

While historical performance practices of other wind instrument families have received researchers' attention, the functions and repertoire of these smaller instruments have been, for the most part, largely overlooked, with the exception of a few articles by researchers such as Klaus Hubmann or James B. Kopp. Therefore, small-sized bassoons often remain unnoticed in public collections or, at most they are relegated to the role of children's musical toy, or seen as one of the long list of curiosities that fascinated the enlightened eighteenth century.

Evidence of their usage in orchestral, chamber music, solo, opera and sacred settings, as well as a function in pedagogy, indicate that they formerly played multi-functional roles in musical and cultural life before virtually disappearing in the twentieth century.

This paper explores the history, uses and roles of of small-sized bassoons from the 17th to the early 20th century. The paper also discusses the possible pedagogical implications of small-sized bassoons, both in a historical context as well as a possible tool to encourage children to start with historical bassoons from an early age.

### **Curriculum Vitae**

**Dr. Áurea Domínguez**, scholar, teacher, and performer. In 2018 her PhD, defended at the University of Helsinki (2014), has been awarded by the IGEB. Author of several scholarly publications such as: *Bassoon Playing in Perspective* (Helsinki, 2013), and co-author of *Escribir sobre música* (Barcelona, 2016). She has worked in the University of Helsinki as lecturer and researcher (2014-2016). Currently, Áurea is a researcher at the Schola Cantorum Basiliensis since 2017 involved in several research projects.

Dario Doronzo, Italy

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## **THE PROGRESSIVE DIDACTIC APPROACH OF JEAN-BAPTISTE ARBAN IN THE MILITARY SCHOOL: GRANDE METHODE COMPLETE DE CORNET A PISTONS ET DE SAXHORN COMPOSEE POUR LE CONSERVATOIRE ET L'ARMEE.**

The instrumental didactic methodology of brass has evolved over the years, enriching each time with information and advanced techniques; the instrumental performance practice has reached such a high caliber over the years that it has ‘created’ technical interpretative volumes that can examine and develop the produced material through didactic exercises for the musician’s progressive development. Though we are amazed at noting that some historical methods, even with the appropriate revisions and additions of new notions, they are still spearheading for teaching at the Music Conservatories. This study aims to highlight the great importance of the «Grande Méthode Complète de Cornet à Pistons et de Saxhorn» published in Paris in the early years of 1859 (Léon Escudier Ed.) by the virtuous French cornetist, composer, teacher Joseph Jean-Baptiste Laurent Arban for the Military School annexed to the Paris Conservatory. The contribution starts from the analysis and the study of an example of the first edition of the *Grande Méthode* and then it introduces the figure of Arban (Saxhorn teacher at the Military School annexed to the Paris Conservatory). In particular, the analysis introduces a study about the instrumental didactic methodology, which took place in the nineteenth century, with particular reference to the publication of this method which has deservedly met a great success since its first appearance and it continues to be among the most studied books by brass instrumentalists from all over the world.

### **Curriculum Vitae**

**Dario Savino Doronzo** graduated in Trumpet, Jazz Music, Conduction for Choir, Science and Technology of Sound. Moreover, he also attended the Tuning In! program at the mdw – University of Music and Performing Arts of Vienna. He has performed, as a soloist, in major Concert Halls and Festivals in Italy and abroad: Carnegie Hall (Ny), International Trumpet Guild Conference | San Antonio (Tx), Universidad de las Artes in Buenos Aires (Ar), Auditorium Parco della Musica of Rome (It), etc. He also has a degree in Construction Engineering from the Polytechnic University of Bari and perfected in Sound Engineering from the University of Modena and Reggio Emilia. Moreover, in the field of musicological research, he has written appreciated essays and papers on brass practice and jazz performance. He teaches Trumpet at the “Alfredo Casella” Conservatory in L’Aquila.

Tobias Fasshauer, Germany

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### **“HE WAS THE MARCH KING AND THEY WERE THE MARCH HARES” JOHN PHILIP SOUSA AND THE BERLIN INDUSTRIAL EXPOSITION OF 1896**

Three and a half years before the Sousa Band’s first European tour in 1900, John Philip Sousa made his conducting debut on the Old Continent: as a guest of the Berlin “Philharmonisches Blas-Orchester,” the regular orchestra of the 1896 Berlin-Treptow Industrial Exposition. The great success of Sousa’s appearance on October 11, when he took over the conducting of one half of the ensemble’s concert, was a major impetus for him to begin planning a European tour of his own orchestra. This paper sheds light on this almost unknown episode from the career of the “March King,” mentioned only in passing by Sousa biographer Paul E. Bierley, while also taking a closer look at the musical program of the exposition. Not only the Philharmonisches Blas-Orchester as a civilian organization, but also the additionally engaged military bands played a conspicuous amount of American music, including several Sousa marches. The exposition can thus be seen as an event marking the beginning of Musical “Americanism,” i.e. a fascination with American popular music in Germany. The paper presents results of the research and book project “John Philip Sousa and Musical Americanism in Continental Europe”, to be completed in 2022.

### **„HE WAS THE MARCH KING AND THEY WERE THE MARCH HARES“ JOHN PHILIP SOUSA UND DIE BERLINER GEWERBEAUSSTELLUNG 1896**

Dreieinhalb Jahre vor der ersten Europatournee der Sousa Band im Jahr 1900 gab John Philip Sousa sein Debüt als Dirigent auf dem Alten Kontinent: als Gast des Philharmonischen Blasorchesters Berlin, dem Stammorchester der Industrieausstellung 1896 in Berlin-Treptow. Der große Erfolg des Auftritts am 11. Oktober, bei dem Sousa die Hälfte des Konzerts des Orchesters dirigierte, war ein wichtiger Anstoß für ihn, eine Europatournee seines eigenen Orchesters zu planen. Der vorliegende Beitrag beleuchtet diese fast unbekannt Episode aus der Karriere des "Marschkönigs", die der Sousa-Biograph Paul E. Bierley nur am Rande erwähnt, und wirft gleichzeitig einen genaueren Blick auf das musikalische Programm der Ausstellung. Nicht nur das Philharmonische Blas-Orchester als zivile Organisation, sondern auch die zusätzlich engagierten Militärkapellen spielten auffallend viel amerikanische Musik, darunter mehrere Sousa-Märsche. Der Beitrag stellt Ergebnisse des Forschungs- und Buchprojekts "John Philip Sousa und der musikalische Amerikanismus in Kontinentaleuropa" vor, das im Jahr 2022 abgeschlossen werden soll.

### **Curriculum Vitae**

**Tobias Fasshauer** studied musicology, theater studies and music education (main subject music theory) in Detmold and Berlin. In 2005, he received his doctorate with a thesis on Kurt Weill’s song style. As assistant to the Hanns Eisler Complete Edition, he edited Eisler’s Kammer-symphonie and co-edited his Collected Writings. Teaching positions at the Technical University, Humboldt University, and the University of the Arts in Berlin; 2015 Visiting lectureship at the Universidad de los Andes, Bogotá, Colombia, funded by the Deutscher Ak

ademischer Austauschdienst. From 2017 to 2022, conducting the research project “John Philip Sousa and Musical Americanism in Continental Europe” at the Berlin University of the Arts, funded by the Deutsche Forschungsgemeinschaft. Also active as composer and arranger.

**Tobias Fasshauer** studierte Musikwissenschaft, Theaterwissenschaft und Musikpädagogik (Hauptfach Musiktheorie) in Detmold und Berlin. Im Jahr 2005 promovierte er mit einer Arbeit über Kurt Weills Liedstil. Als Assistent der Hanns-Eisler-Gesamtausgabe gab er Eislers Kammer-symphonie heraus und war Mitherausgeber seiner Gesammelten Schriften. Lehraufträge an der Technischen Universität, der Humboldt-Universität und der Universität der Künste in Berlin; 2015 Gastdozentur an der Universidad de los Andes, Bogotá, Kolumbien, gefördert durch den Deutschen Akademischen Austauschdienst. Von 2017 bis 2022 Durchführung des Forschungsprojekts "John Philip Sousa und der musikalische Amerikanismus in Kontinentaleuropa" an der Universität der Künste Berlin, gefördert durch die Deutsche Forschungsgemeinschaft. Auch als Komponist und Arrangeur tätig.



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## **BLASMUSIKVEREINSWESEN IN BAYERN – EINE QUALITATIVE INTERVIEWSTUDIE**

Diese Interviewstudie wurde im Rahmen einer Bachelorarbeit für den Studiengang „Angewandte Musikwissenschaft und Musikpädagogik“ von Tizian Foag an der Katholischen Universität Eichstätt-Ingolstadt im Sommersemester 2020 durchgeführt. Die Betreuerin der Arbeit war die dortige Inhaberin der Professur für Musikwissenschaft Dr. Kathrin Schlemmer.

Ziel der Arbeit war es, die damals aktuelle Lage bayerischer Laienblasmusikvereine hinsichtlich der Diskrepanz zwischen einem allgemein beobachtbaren Aufschwung des Genres Blasmusik (beispielsweise zu sehen an Blasmusikfestivals und der Professionalisierung von Blasorchesterdirigent/innen) und den anhaltenden Problemen von Musikvereinen wie Nachwuchs- und Personalmangel zu untersuchen.

Hierzu werden in der Arbeit zunächst Grundlagen des ehrenamtlichen Engagements und dessen epochenbedingte Problemfelder aufgezeigt, auch unter Berücksichtigung der diesbezüglichen Lage des Laienmusizierens. Anschließend wird in diesem Zusammenhang die Geschichte des instrumentalen Laienmusizierens in Blasorchestern umrissen und mit der damals aktuellen Lage des bayerischen Musikvereinswesens in Verbindung gebracht.

Der Hauptteil der Arbeit widmet sich der Analyse konkreter Aussagen und genannter Beispiele bayerischer Blasmusikschaffender. Hierzu wurden insgesamt acht Vereins- und Verbandsverantwortliche aus einem breiten Spektrum bayerischer Regionen interviewt. Ergebnis ist, dass sich die Funktionär/innen vor allem um die musikalische Nachwuchsarbeit sorgen. Hinzu kommen allerdings auch andere strukturelle Aspekte, wie der demografische Wandel oder die Problematik, Mitglieder zu halten.

Abschließend werden die Ergebnisse der Interviews mit den Ergebnissen, das Ehrenamt im Allgemeinen betreffend, verglichen. Weiterführend müsste erforscht werden, inwiefern sich die Coronapandemie auf das bayerische Laienblasmusikwesen auswirkt: ob sich die erhaltenen Erkenntnisse verschlechtert haben und mit welchen neuen diesbezüglichen Herausforderungen auf Vereinsverantwortliche zu kämpfen haben.

## **WIND MUSIC ASSOCIATIONS IN BAVARIA - A QUALITATIVE INTERVIEW STUDY**

This interview study was conducted as part of a Bachelor's thesis for the degree programme "Applied Musicology and Music Education" by Tizian Foag at the Catholic University of Eichstätt-Ingolstadt in the summer semester of 2020. The supervisor of the thesis was the holder of the professorship for musicology there, Dr. Kathrin Schlemmer.

The aim of the thesis was to examine the then current situation of Bavarian amateur wind music associations with regard to the discrepancy between a generally observable upswing in the genre of wind music (as seen, for example, in wind music festivals and the professionalisation of wind orchestra conductors) and the continuing problems of music associations such as a lack of young musicians and personnel.

To this end, the paper first outlines the basics of voluntary work and its problem areas in the past, also taking into account the situation of amateur music-making in this respect. Subsequently, the history of instrumental amateur music making in wind orchestras is outlined and related to the current situation of the Bavarian music society at that time.

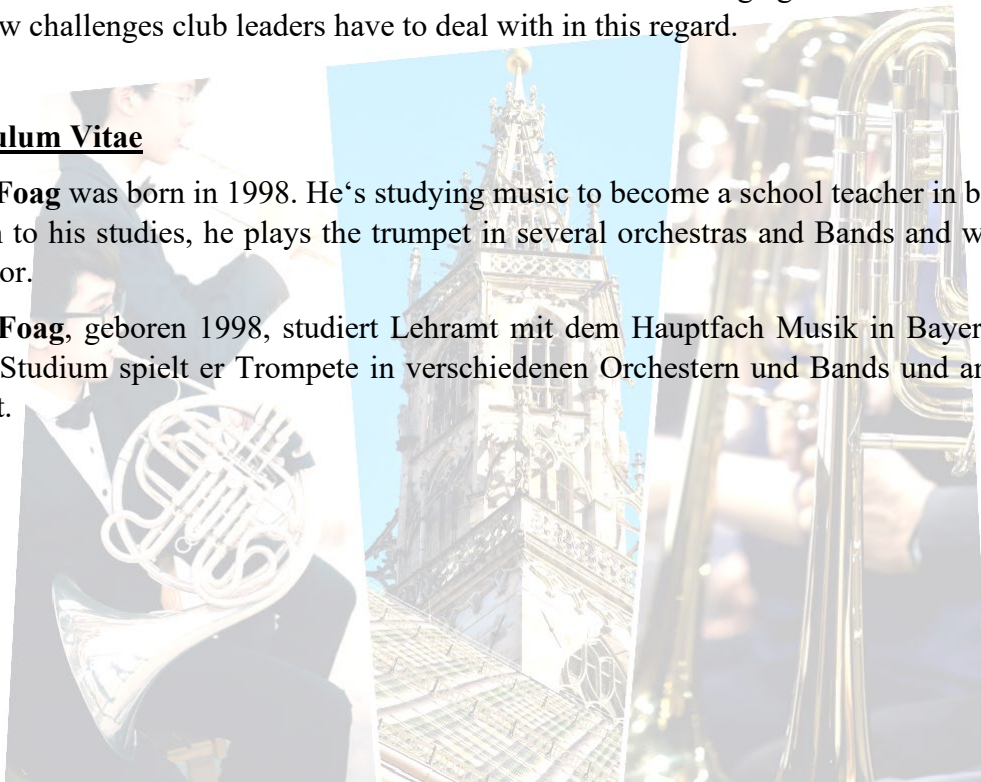
The main part of the work is devoted to the analysis of concrete statements and examples of Bavarian wind musicians. For this purpose, a total of eight club and association leaders from a broad spectrum of Bavarian regions were interviewed. The result is that the functionaries are primarily concerned about the work with young musicians. However, there are also other structural aspects, such as demographic change or the problem of retaining members.

Finally, the results of the interviews are compared with the results concerning voluntary work in general. Further research would have to be done on the extent to which the corona pandemic has affected Bavarian amateur wind music: whether the knowledge gained has worsened and what new challenges club leaders have to deal with in this regard.

### **Curriculum Vitae**

**Tizian Foag** was born in 1998. He's studying music to become a school teacher in Bavaria. In addition to his studies, he plays the trumpet in several orchestras and Bands and works as a conductor.

**Tizian Foag**, geboren 1998, studiert Lehramt mit dem Hauptfach Musik in Bayern. Neben seinem Studium spielt er Trompete in verschiedenen Orchestern und Bands und arbeitet als Dirigent.



Giacomo Fornari, Südtirol

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### **DIE WEGE DER INTERPRETATION: MOZARTS TRAUERMUSIK KV 477 (479A)**

Mozarts Freimaurer Trauermusik KV 477 (479a) ist nicht nur im Hinblick auf die Besetzung, sondern auch wegen der einzigartigen und rätselhaften Musiksprache ein komplexes Werk. Trotz Forschungen, die sich über zwei Jahrhunderte erstrecken, sind einige Fragen zum Inhalt, zur Form und Bedeutung dieser Komposition noch immer offen. Hinzu kommt, dass Mozart eine sehr seltsame und reichhaltige Besetzung von Blasinstrumenten einsetzte, während er die Präsenz der Streichinstrumente ausnahmsweise reduzierte. Interessant ist in diesem Zusammenhang auch die Verwendung des Kontrafagotts. In diesem Beitrag werden die Begründungen, die Mozart veranlassten, das Stück in einer so seltsamen Form zu komponieren, dass es ein Unicum in der symphonischen Musikgeschichte darstellt, erforscht und reflektiert.

### **Curriculum Vitae**

**Giacomo Fornari** studierte Musikwissenschaft an der Universität Pavia, wo er 1991 mit Auszeichnung mit einer Arbeit über Mozart promovierte. Danach setzte er seine Studien bei Ludwig Finscher an der Universität Heidelberg und bei Manfred Hermann Schmid an der Universität Tübingen fort, wo er mit einer Dissertation über die Instrumentalmusik in Italien zur Zeit Mozarts und Haydns (Instrumentalmusik in der «Nation chantante»: Theorie und Kritik eines Repertoires im Zerfall erschienen beim Schneider-Verlag) mit magna cum Laude promovierte.

Er war Referent bei mehreren Kongressen in Europa, Amerika und Japan, ist Herausgeber von verschiedenen Kongressberichten und Büchern, sowie Verfasser von zahlreichen Publikationen und Mitarbeiter von vielen Fachzeitschriften.

Zwischen 2004 und 2012 war er Präsident der Musikschule in italienischer Sprache A. Vivaldi von Bozen. Giacomo Fornari war Assistent an der Universität Perugia, Lehrbeauftragter und/oder Gastdozent an der Universität Moskau, Pavia, Perugia, Tokyo, freien Universität Bozen, Essen und Paris (Sorbonne 4). Seit 2012 ist er ordentliches Mitglied der Akademie für Mozartforschung an der Stiftung Mozarteum Salzburg. Seit 2017 ist er Rektor der Musikhochschule Monteverdi Bozen.

Er ist ordentlicher Professor für Musikdramaturgie und Geschichte des Musiktheaters am Konservatorium C. Monteverdi Bozen. Seit mehreren Jahren ist er Mitarbeiter von RAI-Südtirol und leitet die Sendung Effetto Haydn für Radio1.

Marshall Forrester, USA

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## **THE VITAL ROLE OF MUSICAL AND ARTISTIC CREATIVITY IN 21ST CENTURY EDUCATION. CHARLESTON, SC, USA.**

Every person possesses multi-faceted potential distributed within the spectrum of all known abilities. Achievement in a variety of these abilities increases as person's potential for meaningful contribution to society. If the goal of education is to develop the whole person, mind, spirit and body, then a complete education will necessarily include creative, experiential, and process-driven studies. As we are surrounded by the technological advances of the 21st Century, it is becoming increasingly clear that the value proposition in education is the type of creative artistry and engagement found in the study of music.

The performing arts in general, and music specifically, are among the best examples of the efficacy of experience-based teaching and learning. Study in the performing arts involves personal connections in individual, small group, and large group settings. There are clearly defined processes, goals, performances, evaluations, and creative activity occurring at all levels of expertise. Students are engaged in rigorous study and performance while learning to work towards a goal with others, involved in an enjoyable art form, immersed in significant and meaningful literature. Performing music provides unique occasion to interact with diverse peers in pursuit of common goals.

This type of engagement is critical to efficiency in producing positive student learning outcomes. There are some aspects of development of the whole person that are most efficiently achieved through creative, experience-based studies. Students remember a small percentage of what they are told via lecture, a larger percentage of what they physically do, and an even larger percentage of what they feel. This is why the experience of, for example, operating a musical instrument such as clarinet or trombone, is so effective—because a majority of brain function is engaged in the physical, mental, and creative aspects, as well as the emotional response required to make music. This is the very essence of an engaging learning experience, one that involves multiple areas of the brain simultaneously.

The benefit that accrues to the learner is precisely where the distinction of intrinsic versus extrinsic rational disappears. “Extra-curricular” has little meaning in this economy, but is replaced by the notion of efficiency and relevance through “creativity.” Practice until you discover how to learn efficiently? Make a relevant contribution? Balance your parts with those of others? Create works of beauty via elegant processes? The fact that these are valuable goals for the software engineer, historian, business executive, and performing artist alike speaks to the very nature of a broad arts education and cultural philosophy.

In the era of our current technological Renaissance, when facts are quick and knowing is easy, students involved in music and the performing arts learn through doing. Learning to “code,” learning to “perform,” learning to “strategize,” learning to “visualize,” learning to “compose” – we all should aspire to master these processes regardless of discipline. All begin with “learning.” All result in measurable outcomes. All focus on the person. All require the student to rely upon creativity as a means of thought and a key to success.



## **Curriculum Vitae**

**Marshall Forrester** is Director of Bands and Chair and Director of the School of Music and Performing Arts at Charleston Southern University (SC, USA). Dr. Forrester has many research and performance credits, including reading a paper on the Role of Wind Instruments in Mahler's Symphony No. 3 at IGEB Konferenz 18, Echternach, Luxembourg, July 2008.



Thomas Gamboa , USA

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## **PROGRAMMING REPERTOIRE AND KNOWING THE TARGET AUDIENCE**

The presentation looks at how to select performance repertoire to effectively serve specific target audiences of community, college, conservatory, and professional military bands. While each ensemble has a different mission, the target audience also changes.

Community bands serve to unite people with common interests on both the global and local community level. College bands have a larger breadth regarding mission and target audiences. College and conservatory concert bands serve to educate students within the ensemble as part of their training towards a music degree. Concert ensembles with the primary membership as non- music majors focus on the students as the target audience, which fulfills various needs for the student holistic experience. Athletic bands at the college level serve athletic teams on campus to entertain and to create stronger morale for the teams and sporting event spectators. Military professional bands serve the interest of the military commanders depending on the specific mission of the base and command. The missions of the military bands include recruitment and retention of non-music military members, build and strengthen relationships with foreign and domestic government decision makers, and enhance morale and esprit de corps of military service members and their families. Given the differences in target audiences for each type of ensemble, the repertoire programmed must be different in order to accurately meet the needs of the target audience. The presentation will include examples of concert programs for the various ensembles that meet the demands of the target audience and supports the purpose of the different ensembles.

### **Curriculum Vitae**

**Dr. Thomas Gamboa** holds a Bachelor of Arts from UCLA in Music Education and Performance in bassoon, a Master of Music in wind conducting from Northwestern University, and a Doctor of Musical Arts in wind conducting from the University of Michigan. He was a conductor for the United States Air Force Band where he held the rank of Captain. Dr. Gamboa currently teaches at the College-Conservatory of Music at the University of Cincinnati holding the position of Assistant Professor of Music and Assistant Director of Wind Studies. At CCM, he serves as the music director of the Wind Ensemble, teaches undergraduate- and graduate-level conducting courses, supervises music education interns and student-teachers, and directs the Cognate Program in Wind Conducting for doctoral students.

David Gasche, Austria

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## **AUF DER SUCHE NACH EINER SYSTEMATISCHEN ÄSTHETIK DER SINFONISCHEN BLASMUSIK (TEIL I): PROBLEMATIK, ABGRENZUNG, GRUNDLAGEN UND ANREGUNGEN**

„Im allerwenigstens aber gab es so genannte sinfonische Original-Blasmusik-Kompositionen modernerer Art“. Dieses Zitat von Theo Rüdiger in der Deutsche Militär-Musiker-Zeitung vom 17. Oktober 1931 zeigt, dass die sinfonische Blasmusik zwar kein neues Phänomen ist, aber dennoch in den letzten Jahrzehnten einen Aufschwung erlebt hat. Seit den 1990er Jahren werden neue Blasorchester gegründet, die sich sinfonisches Blasorchester oder Bläserphilharmonie nennen. Webseiten und Homepages berichten ausführlich u. a. über die Gründungen, die Entwicklungen, die Anlässe wie Konzerte oder Wettbewerbe und umfassen Interviews. Komponisten versuchen, originelle Werke und eine „neue“ Literatur zu liefern, um diesem Marketing gerecht zu werden. Das Ausbildungssystem an den Hochschulen bzw. Universitäten bieten Weiterbildungen, Lehrgänge und ein Master-Studium „Blasorchesterleitung“ an. Heute wird über sinfonische Blasmusik geschrieben und diskutiert, und zugleich wird sie viel gespielt. Außerdem ändern und entwickeln sich die Forschungsgegenstände im Laufe der Zeit schnell weiter. Um diese Musik zu begreifen, haben sich bereits mehrere Studien von u. a. Achim Hofer, Manfred Heider und Damien Sagrillo mit diesem Thema befasst und Grundlagen gelegt.

Der Vortrag ist in diesem Rahmen eine Weiterführung der Forschung über die sinfonische Blasmusik. Er erhebt nicht den Anspruch, alle Fragen zu beantworten, aber bestimmte Punkte werden beleuchtet. Zunächst werden wichtige Probleme und Abgrenzungen dieser Musik erörtert. Die Reflexion aller Aspekte der sinfonischen Blasmusik stellt sich äußerst anspruchsvoll und thematisch sehr vielfältig dar. Sie ist ein langer Prozess, der sich noch in der Anfangsphase befindet. Der Beitrag wird aber den aktuellen Stand und die Forschungsergebnisse vorstellen. Er enthält eine Analyse einer Online-Umfrage, an der mehr als 250 Personen teilgenommen haben. Die sinfonische Blasmusik und ihre Bestandteile sollen unter vielen verschiedenen Gesichtspunkten betrachtet werden und nicht nur unter einem einzigen. Sie ist wesentlich mehr als eine historische und musikalische Disziplin. Soziale, pädagogische und sogar finanzielle Aspekte müssen ebenfalls berücksichtigt werden. Schließlich wird die schwierige Frage der Terminologie erläutert. Damit soll versucht werden, erste Anregungen u. a. zu einer Klassifikation, einigen Kriterien und Begriffserklärungen zu liefern.

### **Curriculum Vitae**

**David Gasche**, in Le Mans (Frankreich) geboren, begann seine musikalischen Studien in Bayonne und setzte sie am Konservatorium und Universität der Stadt Tours fort. Er kam 2004 nach Wien, um seine Doktorarbeit in Musikwissenschaft (2009) und sein künstlerisches Diplom-Hauptfach Klarinette (2011) abzuschließen. Mehrere Artikel und Beiträge bei internationalen Kongressen stellen seine Forschungsschwerpunkte dar, die auf der

Harmoniemusik des 18. und 19. Jahrhunderts und der sinfonischen Blasmusik liegen. Der Fritz-Thelen-Preis 2012 von der Internationalen Gesellschaft zur Erforschung und Förderung der Blasmusik (IGEB) belohnt diesbezüglich seine Forschung. Musikalische Tätigkeiten nehmen auch einen hohen Anteil ein. Er ist entweder als Klarinettenist eines Trios oder als Mitglied des sinfonischen Blasorchesters PBO zu hören. David Gasche ist zurzeit Senior Scientist an der Kunstuniversität Graz und Generalsekretär von IGEB, leitet das International Center for Wind Music Research, und arbeitet als Kunstvermittler für die Sammlung alter Musikinstrumente Wien.



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### **EXOTIC MODES AND MODAL ALTERATIONS IN "MARCHAS MORAS"**

The Festival of Moors and Christians, celebrated extensively in the Valencia region of Spain, has inspired the composition of thousands of pieces of music, and has thus, contributed to the repertoire and musical life of wind bands in Spain. One of the four genres derived from this festival is the Marcha Mora. Performed during the Moorish Entrada (entrance parade) of the festival, these works are designed to complement the exotic and theatrical nature of this event, and composers of this music have utilized a wide range of musical modes and modal changes to this effect. This research examines the dynamic and creative use of modes and modal alterations in this genre, and their effect on the melodic and harmonic character of these works. Musical examples from a variety of marches written between 1907 and 1966 demonstrate the diverse ways in which composers use traditional modal writing as well as alterations to these modes in order to evoke exotic images and impressions of the Muslim world. Discussion includes new compositional techniques and theoretical constructs employed in many newer works and reflections by current composers and directors of this music on the history and future of this genre and its impact on the musical life of the region.

### **Curriculum Vitae**

**John Ginocchio** is the Director of Bands and Professor of Music at Southwest Minnesota State University where he directs all the bands and teaches conducting, theory, and instrumental music education courses. Dr. Ginocchio holds Doctor of Arts and Master of Music degrees from Ball State University and a Bachelor of Music Education degree from Indiana University. He is active in arts and arts education efforts in the region working regularly with school music educators and community artists alike. He organizes and works as a clinician with the Minnesota Area Conducting Workshop, a three-day workshop offered free of charge to all music educators.

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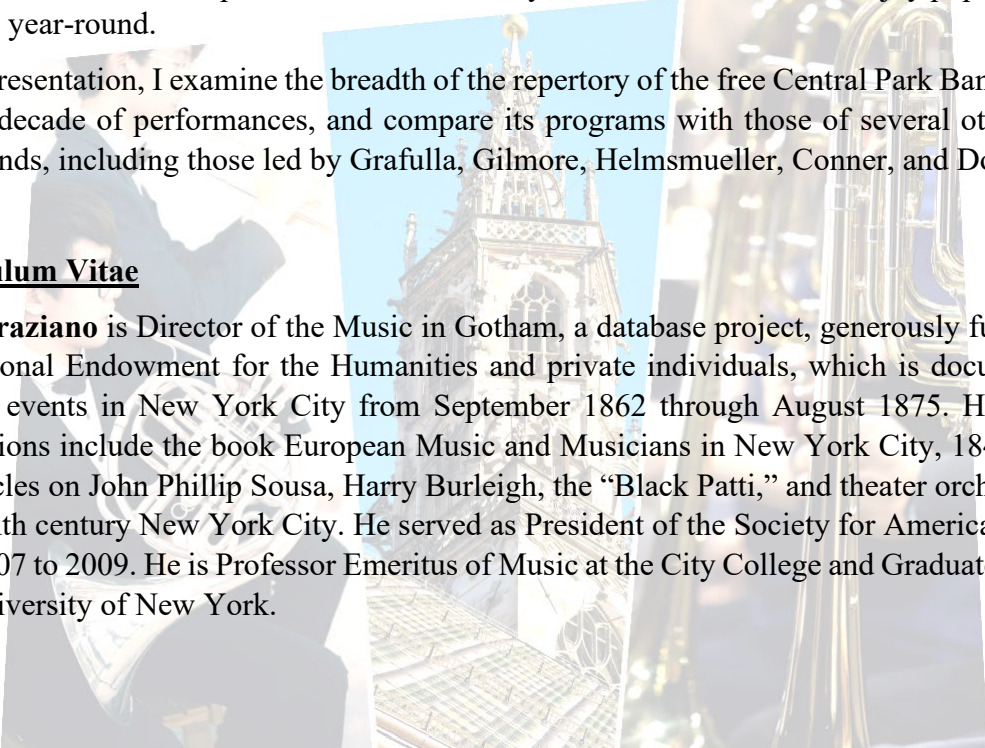
## **MUSIC OF THE POPULAR KIND: BAND CONCERTS IN MID-NINETEENTH CENTURY NEW-YORK CITY**

As was the custom in the Old World, band concerts were heard with some regularity in New York City, a metropolis of more than 800,000 residents by 1860. Some of the more established Regimental bands offered a series of concerts during the regular season that competed with the orchestral concerts presented by the Philharmonic Society, Theodore Thomas, and several independent orchestras. During the summer, however, when the regimental bands were not regularly heard, a series of band concerts in Central Park, initiated in 1859 and conducted by Harvey Dodworth, took up the slack. Thus, the city's residents were able to enjoy popular band concerts year-round.

In this presentation, I examine the breadth of the repertoire of the free Central Park Band during its first decade of performances, and compare its programs with those of several other New York bands, including those led by Grafulla, Gilmore, Helmsmueller, Conner, and Downing.

### **Curriculum Vitae**

**John Graziano** is Director of the Music in Gotham, a database project, generously funded by the National Endowment for the Humanities and private individuals, which is documenting musical events in New York City from September 1862 through August 1875. His recent publications include the book *European Music and Musicians in New York City, 1840-1900*, and articles on John Phillip Sousa, Harry Burleigh, the “Black Patti,” and theater orchestras in nineteenth century New York City. He served as President of the Society for American Music from 2007 to 2009. He is Professor Emeritus of Music at the City College and Graduate Center, City University of New York.



Rudolf Gstättner, Germany

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## **WIND MUSIC AND/IN THE MUSEUM**

"A museum is a non-profit institution that is continuously accessible to the public, that serves society and its development, and that acquires, conserves, researches, publicises and exhibits material artefacts of humans and their environment for the purpose of science, education and entertainment."

This definition comes from Bernhard Habla, the former scientific director of the Austrian Wind Music Museum in Oberwölz/Styria, who put it at the beginning of an article about museums for wind music - summing up different versions of the term "museum" as understood by the International Council of Museums (ICOM)

To further discuss the topic of "wind music and/in the museum", the breadth and depth of the field of study mean that it is essential we take a look at different aspects of museum operations.

Examples of possible starting points include:

- Wind music in (expert) literature
- Instrument collections and their "history"
- Wind music periphery (i.e. traditional costume and uniforms, sheet music)
- Civil or military sector (private music clubs or army (music) history museums)
- Private or institutional collections
- Focus points in the conception of collections
- The current situation of museums for wind music in Austria/Styria
- Future prospects for running exhibitions (in light of current drastic restrictions - COVID-19)

A comprehensive analysis of these points seems apt to provide a good overview of how a significant area of musical culture - such as wind music, especially in Austria - is dealt with in the museum.

## **BLASMUSIK UND/ODER DAS MUSEUM**

"Ein Museum ist eine gemeinnützige, der Öffentlichkeit ständig zugängliche Einrichtung, die der Gesellschaft und ihrer Entwicklung dient und materielle Zeugnisse des Menschen und seiner Umwelt zum Zwecke der Wissenschaft, Bildung und Unterhaltung erwirbt, bewahrt, erforscht, bekannt macht und ausstellt."

Diese Definition stammt von Bernhard Habla, dem ehemaligen wissenschaftlichen Leiter des Österreichischen Blasmusikmuseums in Oberwölz/Steiermark, der sie an den Anfang eines Artikels über Blasmusikmuseen gestellt hat - eine Zusammenfassung verschiedener Versionen des Begriffs "Museum" im Sinne des International Council of Museums (ICOM)

Um das Thema "Blasmusik und/oder Museum" weiter zu erörtern, ist es aufgrund der Breite und Tiefe des Themenfeldes unumgänglich, verschiedene Aspekte des Museumsbetriebs zu betrachten.

Beispiele für mögliche Ansatzpunkte sind:

- Blasmusik in der (Fach-)Literatur
- Instrumentensammlungen und ihre "Geschichte"
- Blasmusik in der Peripherie (z.B. Trachten und Uniformen, Notenmaterial)
- Ziviler oder militärischer Bereich (private Musikvereine oder (musik-)historische Armeemuseen)
- Private oder institutionelle Sammlungen
- Schwerpunkte bei der Konzeption von Sammlungen
- Die aktuelle Situation der Blasmusikmuseen in Österreich/Steiermark
- Zukunftsperspektiven für den Ausstellungsbetrieb (vor dem Hintergrund der derzeitigen drastischen Einschränkungen - COVID-19)

Eine umfassende Analyse dieser Punkte erscheint geeignet, einen guten Überblick über den musealen Umgang mit einem bedeutenden Bereich der Musikkultur - wie der Blasmusik, insbesondere in Österreich - zu geben.

### Curriculum Vitae

**Mag. DDr. Rudolf Gstättnner** (\*1956, Kapfenberg/Styria) After a period of commercial occupation, he was musical sergeant (oboe) at the Vienna Music Guard. Completed studies in Instrumental Pedagogy, Musicology and Ethnology. Decades of teaching experience at music schools in Kindberg and Krieglach as well as at Kindberg Secondary School. As a musician and ensemble leader he is active in numerous different constellations. Furthermore he has written several publications, predominantly in the field of Ethnology. Currently holds the position of Scientific Director of the Austrian Wind Music Museum in Oberwölz/district Murau and of Correspondent for the Historic Commission for Styria (area of music history).

**Mag. DDr. Rudolf Gstättnner** (\*1956, Kapfenberg/Steiermark) Nach einer kaufmännischen Tätigkeit war er musikalischer Unteroffizier (Oboe) bei der Wiener Musikgarde. Abgeschlossenes Studium der Instrumentalpädagogik, Musikwissenschaft und Ethnologie. Jahrzehntelange Unterrichtstätigkeit an den Musikschulen in Kindberg und Krieglach sowie an der Mittelschule Kindberg. Als Musiker und Ensembleleiter ist er in zahlreichen unterschiedlichen Konstellationen aktiv. Darüber hinaus hat er mehrere Publikationen, vor allem im Bereich der Ethnologie, verfasst. Derzeit ist er wissenschaftlicher Leiter des Österreichischen Blasmusikmuseums in Oberwölz/Bezirk Murau und Korrespondent der Historischen Kommission für die Steiermark (Bereich Musikgeschichte).



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## **MILITÄR- UND BLASMUSIKFORSCHUNG: ANMERKUNGEN ZU EINEM BESONDEREN FORSCHUNGSGBIET IM ZEITAKTUELLEN WANDEL**

Dieser Beitrag befasst sich mit Militär- und Blasmusik als eigener Forschungsbereich innerhalb interdisziplinärer geistes- bzw. musikwissenschaftlicher Betrachtung. Vor allem die Gründung und das Wirken der IGEB sind hierbei als bedeutsame Stimulanz anzusehen.

Den zeitaktuellen sicherheitspolitischen Verwerfungen ab der Jahrtausendwende ist zudem der Bedeutungszuwachs von Musik in militärischen Kontexten innerhalb asymmetrischer Konflikte geschuldet, der sich im Bereich des Militärmusikdienstes der Bundeswehr in einer eigenen Ressortforschung zu militärmusikalisch relevanten Fragestellungen in Vergangenheit, heutigen Erscheinungsformen und zukünftiger Verwendung zentriert.

## **MILITARY AND WIND MUSIC RESEARCH: NOTES ON A PARTICULAR FIELD OF RESEARCH IN TIMELY CHANGE**

This article deals with military and brass music as a separate field of research within an interdisciplinary view of humanities and musicology. Above all, the founding and the work of the IGEB can be regarded as a significant stimulant.

In addition to the current security policy upheavals from the turn of the millennium, the importance of music in military contexts within asymmetric conflicts is due, which is centered in the area of the military music service of the Bundeswehr in a separate departmental research on military-musically relevant issues in the past, present manifestations and future use.

### **Curriculum Vitae**

**Oberstleutnant Dr. Manfred Heidler** (\*1960): Seit 1979 Musiker bei der Bundeswehr. Studium Tenorhorn/Posaune, Instrumentalpädagogik, Dirigieren. 2004 Promotion zum Dr. phil. Er war Leiter und Kommandeur Luftwaffenmusikkorps 2, Karlsruhe. Seit 2007 Musikwissenschaftler am Militärmusikzentrum der Bundeswehr in Bonn. Organisiert das jährliche Symposium Militärmusik im Diskurs in Bonn.

**Lieutenant colonel Dr. Manfred Heidler** (\*1960): Since 1979 musician german armed forces - Bundeswehr -. Studied tenor horn/trombone, instrumental pedagogy, conducting. 2004 Promotion to Dr. phil. He was leader and commander Luftwaffenmusikkorps 2, Karlsruhe Germany. Since 2007 musicologist at the Bundeswehr Military Music Center in Bonn. Organizes the annual symposium Military Music in discourse in Bonn.

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### **„IRRITATION JA, KONZESSION NEIN.“**

#### **ERNST LUDWIG LEITNERS KOMPOSITIONEN FÜR SINFONISCHES BLASORCHESTER**

Das vielseitige Schaffen des österreichischen Komponisten Ernst Ludwig Leitner (geb. 1943) beruht auf Traditionen der musikalischen Moderne und weiß diese als Impulse für eine eigenständige Musiksprache zu nützen. Handwerkliche Solidität garantiert dabei die Grundlagen eines Verfahrens, das in der Wahl von Besetzungen und Gattungen eine musikgeschichtliche Dimension bezeugt und in seinen Strukturen wesentlich von der Arbeit mit variablen Modi geprägt wird. Dergestalt webt sich in seinen Kompositionen ein dichtes Netz von Relationen und bestimmt als – manchmal auch im Titel so benannt – ‚Metamorphose‘ die musikalische Faktur – gleichgültig, ob eine historische Bezugnahme (etwa zur Stilistik Bach, Mozart, Bruckers) erfolgt oder auch nicht.

Nicht ohne entsprechende kompositorische Erfahrungen in den Jahren zuvor hat 2002 eine Zusammenarbeit zwischen Ernst Ludwig Leitner und der Bläserphilharmonie der Universität Mozarteum Salzburg unter der Leitung von Hansjörg Angerer begonnen und bis heute zu einer Reihe von Werken für Sinfonisches Blasorchester geführt. Mittlerweile von einer sechsteiligen CD-Edition dokumentiert, finden sich unter anderem Match and Sketch for Wind and Percussion (mit dem Solopart für den heute international erfolgreichen Schlagwerker Martin Grubinger), die dritte Sinfonie „Omnia mutantur, nihil interit“ für Bläserorchester und Schlagwerk, Metamorphosen nach Themen von J. S. Bach für Blasorchester, Orgel und Schlagwerk und „Die Zeit, die ist ein sonderbar Ding“. Metamorphosen nach Richard Strauss für Bläser, Schlagwerk und Harfe. Anhand dieser Werke soll gezeigt werden, wie der Komponist sein persönliches Profil in sinfonischer Bläserbesetzung verwirklicht hat.

### **“IRRITATION YES, CONCESSION NO.”**

#### **ERNST LUDWIG LEITNER'S COMPOSITIONS FOR SYMPHONIC BRASS ORCHESTRA**

Compositions of Ernst Ludwig Leitner (b. 1943), a contemporary Austrian composer, are evidently based on traditions of modernism, making use of them as impulses for a distinct musical language. Solidity of composing, granted by his choice of casts, instrumentation and genres and stamped by his handling of variable ‘modi’, leads to a dense net of relations. Metamorphosis – sometimes even found in the title of Leitner’s works – covers the compositional structuring, basically regardless of a historical reference which nonetheless often takes place (e.g. to the style of J. S. Bach, W. A. Mozart, or A. Bruckner).

Recalling earlier experience, in 2002 a close co-operation started between Leitner and the Bläserphilharmonie der Universität Mozarteum Salzburg (Philharmonic Brass Orchestra of the University of Music and Dramatic Arts Mozarteum Salzburg), with Hansjörg Angerer as its founder and main conductor. Since then, Leitner has composed a series of compositions for Symphonic Brass Band, in the meantime documented in a six-part CD-edition. Amongst the

works Match and Sketch for Wind and Percussion (with a solo for today's international successful percussionist Martin Grubinger), the third symphony „Omnia mutantur, nihil interit“ für Bläserorchester und Schlagwerk, Metamorphosen nach Themen von J. S. Bach für Bläserorchester, Orgel und Schlagwerk and „Die Zeit, die ist ein sonderbar Ding“. Metamorphosen nach Richard Strauss für Bläser, Schlagwerk und Harfe can be found. My paper aims at demonstrating, in how far the composer was able to realize his personal profile in works for Symphonic Brass Orchestra.

### **Curriculum Vitae**

**Dr. Thomas Hochradner** (b. 1963), ao. Univ.-Prof. in Historical Musicology, Head of the Department of Musicology at University Mozarteum Salzburg since October 2014, at the same time Head of a Research Group on Salzburg's History of Music and Member of the Institute for Reception and Interpretation of Music (first Head 2006–2011). Lectures and publications deal with the History of Music of the 17th to the 20th Century, mainly concerning Musical Philology, Baroque Music, Church Music, History of Reception of Music, Salzburg's Music History and Austrian Traditional Music. Conference chair of the 16th Biennial International Conference on Baroque Music (University Mozarteum Salzburg, 9–13 July 2014) and Member of the Advisory resp. Editorial Boards of the periodicals Anuario musical, Muzikološki Zbornik, Musicalia and TheMA.

**Dr. Thomas Hochradner** (geb. 1963), ao. Univ.-Prof. für Historische Musikwissenschaft an der Universität Mozarteum Salzburg, seit Oktober 2014 Leiter des Departments für Musikwissenschaft, zugleich Leiter des ›Arbeitsschwerpunktes Salzburger Musikgeschichte‹ und Mitglied des ›Instituts für Musikalische Rezeptions- und Interpretationsgeschichte‹ (Mitbegründer und erster Leiter 2006–2011). Lehrveranstaltungen und Publikationen zur Musikgeschichte des 17. bis 20. Jahrhunderts mit Schwerpunkten in den Bereichen Musikphilologie, Barockmusik, Kirchenmusik, Rezeptionsgeschichte, Salzburger Musikgeschichte und Volksmusikforschung. Conference Chair der 16th Biennial International Conference on Baroque Music (Universität Mozarteum Salzburg, 9.–13. Juli 2014) und Mitglied im Advisory bzw. Editorial Board der Zeitschriften Anuario musical, Muzikološki Zbornik, Musicalia und TheMA.

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## **MARCHES IN PERFORMING PRACTICE OF TRUMPET ORCHESTRAS OF WESTERN PART OF SERBIA (1961–1993)**

**Abstract:** In addition to folk songs and dance tracks, marches were an important segment of the contemporary performing repertoire of trumpet orchestras in western Serbia in the period from the 1960s to the beginning of the 1990s. The performance of marches was especially encouraged in this period at the Dragačevo Trumpet Festival in Guča, where they were played as one of three competition tracks. Their presence at this event, as well as the recording on sound carriers, was especially important for ideological reasons in that period, since the socialist and communist politics in the former Yugoslavia ruled in that period. The marches was performed by the trumpet orchestras of western Serbia were composed or arranged for this type of wind ensembles by military musicians from all over Yugoslavia. In the musical sense, the marches contained either a completely original musical-thematic content or, on the other hand, a recognizable musical citation, taken from a certain folk song or war-patriotic content (usually in its central part - a trio). In this paper, special focus will be on examples of march tracks that, as original compositions, contain musical citations of different origins as their transposition. In addition, their macro- and microforms will be analyzed, as well as the harmonic accompaniment and arrangement in the context of the arranging process for the trumpet orchestra of western Serbia.

### **Curriculum Vitae**

**Jelena Joković** (1992) finished her undergraduate studies at the Faculty of Music in Belgrade, department of ethnomusicology in 2015, and master studies 2017. She is currently in her third year of studies, writing a doctoral dissertation, the officially approved title of which is „Brass orchestras instruments of Western Serbia: diachronical and synchronic development of the performing apparatus, stylistic and performing repertoire, through different contextual frameworks”, under the mentorship of Dr. Dimitrije O. Golemović, professor emeritus. Heretofore, she participated on several international symposiums and conferences. She published one monography and three articles in journals and collection of papers. Since 2018 to 2021, she was a junior researcher at the project of the Ministry of Education, Science and Technological development of Republic Serbia, entitled „Musical and dance traditions of the multi-ethnic and multi-cultural Serbia“. She plays violin, piano, frula, dvojnice, ocarina, sings with one-stringed gusle, and, currently, for the purposes of her doctorate, she is learning to play the trumpet.

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## **BLAZING A PATH: THE ETHNOMUSICOLOGY OF CHARLES KEIL AND HIS WORK ON BRASS BANDS RICHARD KENNEL**

Within the growing body of ethnomusicological research on “alternative” brass bands (such as the ones found at the HONK! festivals that have been held in North America since 2006), Charles Keil is frequently cited as a source of inspiration as both a musician and as a researcher. Although the corpus of his scholarly work does not mark him indelibly as a “band scholar,” broader concepts in his work as well as his organization of several regional brass band communities have nonetheless tied him to the genre. The present study aims to explain his connections to brass bands via an exploration of all his writings, both in his printed scholarly works and in his online publications that are meant to be more directly accessible.

In summation, Keil’s connection to brass bands comes by way of his belief in “applied ethnomusicology,” in which ethnomusicology is utilized for the public good outside the academy. Specifically, Keil’s goals of fostering community between people, of breaking down the performer-audience barrier, and of inspiring social change find an outlet in the multiple musics he has studied as an ethnomusicologist (particularly music with Afro-Latin roots). These musics are easily picked up by mobile brass bands with instrumentation that does not require need of a stage nor electric amplification (what he calls “12/8 Path bands”), and are performed at various “street-level” events, including demonstrations at HONK!-style performance spaces.

### **Curriculum Vitae**

**Richard Kennel** is a doctoral student of musicology at Arizona State University. His work is centered around the roles of wind bands in public American life, and is inspired by his own experiences performing in bands while an undergraduate at the University of California, Davis. He is particularly interested in the current phenomenon of brass bands known as the HONK! movement and how it relates to the larger history of bands in the United States.

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## **BEHIND THE PART BOOKS: WALTER DIGNAM AND MANCHESTER, NEW HAMPSHIRE'S 19TH CENTURY BRASS BANDS**

American brass band historians are familiar with the Manchester Cornet Band's 1850s part books found at the Library of Congress' website. Period ensembles perform the Band's music at Civil War re-enactments. Frederick Fennell and others have recorded the Band's music. But little is known of the Manchester Cornet Band and its leader, Walter Dignam. Dignam's contributions as E-flat cornet soloist, teacher, composer, and arranger for the Manchester Cornet Band remain underexamined by scholars despite his influence on Manchester, New Hampshire's musical life.

Dignam was an Irish immigrant and factory worker. Despite having no formal music education, during the 19th century he fostered a vibrant musical community in Manchester. He arranged marches, dance music, and opera overtures for concert performance. Manchester's citizens built concert halls and bandstands for the ensemble they called Dignam's Band to supply fitting venues for year-round performances. Military, civic, and social organizations hired the Band for local events and regional excursions. Dignam's Band extended its acclaim throughout New England and beyond, and formed productive relationships with the region's leading band musicians. A gifted teacher, Dignam instructed students on brass instruments, violin, piano, and voice. Manchester's German and Irish immigrant communities' bands benefitted from his coaching. At Dignam's retirement Manchester's immigrant bands challenged the Manchester Cornet Band's supremacy.

This paper focuses on Dignam's leadership of Manchester's brass bands from 1846 through the 1880s. Sources including newspaper accounts, financial records, diaries, memoirs, and Walter Dignam's scrapbook, reveal his musical contributions to Manchester and beyond.

### **Curriculum Vitae**

**Susan K. Kinne** teaches instrumental lessons at two independent boarding schools in New Hampshire. She is an adjunct faculty member of the Community College Systems of New Hampshire and Maine. Susan graduated from the University of Colorado, where she majored in clarinet, with additional studies at the Vienna and New England Conservatories and the University of New Hampshire. Susan has performed in orchestral, wind, chamber, world music, and Civil War brass ensembles, and has conducted independent research on the Manchester (NH) Cornet Band since 1995.

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## **AN EXAMINATION OF THE 1972 RECORDING, “LITTLE MARCHES BY GREAT MASTERS” PERFORMED BY THE NETHERLANDS WIND ENSEMBLE.**

The Netherlands Wind Ensembles (NWE) 1972 recording “Little Marches by Great Masters,” is arguably one of the seminal – if not the seminal – and most important recordings of the genre, “military march,” those specifically written for winds and brass. Perfectly curated and impeccably performed by the NWE, the fact that many of the most important classical era composers, most notably Beethoven and J. Haydn, contributed to this category is reason enough for further scrutiny. Nevertheless, just as important, lesser-known classical era composers like Vranický, Krommer, J.C. Bach, and Michael Haydn also composed military marches for winds and brass that are just as worthy of attention. This paper will examine the repertoire included in the NWE recording, when and why compositions were written, and other relevant data that can be found. The original liner notes from the LP will be used as a starting point and expanded upon where more salient information is available. Educationally and pedagogically, these short, seemingly inconsequential works provide important evolutionary and stylistic characteristics that led to the military band, concert band, brass band, wind ensemble and even orchestral music we are familiar with today. This paper will demonstrate that military band wind music is not only charming and enjoyable to play and listen to; these pieces, in context, are works that are perfectly conceived and orchestrated for this category of wind music.

### **Curriculum Vitae**

Critically acclaimed American oboist **Lisa Kozenko** has performed worldwide as a concerto soloist, chamber artist, and orchestral musician. She was the principal oboist of the New York City Opera National Company and has performed with the New York Philharmonic and the New Jersey Symphony Orchestra. As a member of the Manhattan Wind Quintet, she was a finalist in the Walter W. Naumburg Foundation Chamber Music Competition and prizewinner of the Coleman, Fischhoff, Monterey, Yellow Springs, and Chamber Music Chicago competitions. She was awarded a Doctor of Musical Arts degree from the Graduate Center of the City University of New York in 2013 for her dissertation, *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*. Dr. Kozenko is Associate Professor of Performance Practice (Oboe) at Ball State University and Assistant Professor of Oboe and Chamber Music at Mannes School of Music at the New School College of the Performing Arts.

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## **THE DIVERGENT TRENDS IN PROGRAMMING BY HIGH SCHOOL AND COLLEGE BANDS IN THE UNITED STATES**

Over the past 60 years the repertoires of high school and college bands have diverged over the course of time. This paper evaluates current trends in wind band programming by looking at these two groups, first through reviewing past studies on both of these groups, and then an evaluation of repertoire programmed during the past few years. High school bands started emerging during the 1920s through the influence of instrument manufacturers and contests.

Both groups typically programmed transcriptions and marches during the 1920s and 1940s. They did not just perform concerts but provided music for various functions such as athletic competitions. The founding of the Eastman Wind Ensemble in 1952 led to the development of original works for wind band in the United States. The model for this ensemble was the symphonic orchestra, with its use of one player per part and to develop a similar, canonical repertoire. CBDNA and its members has stressed the development of new compositions throughout most of its existence. Many respected composers in the United States have written pieces for this medium. Contrary to this, many high school bands perform music published by companies focused on playing ability. The contest model still continues regionally for high school bands in the United States, often times requiring each group to perform a march and at least one selection from an approved list. The philosophical differences between the two groups have led to different repertoire choices.

### **Curriculum Vitae**

**Dr. Jason S. Ladd** has taught at Nicholls State University in Louisiana since 2015, where he teaches music education courses and low brass lessons as well as directs the Nicholls Wind Ensemble. This ensemble performed at the 2022 CBDNA Southern Division Conference in Columbia, South Carolina, premiering works by Hwaen Ch'ugui and Ben Robichaux as well as the final movement of his Concerto for Trumpet and Wind Ensemble. He previously directed the Marquette University Orchestra and Symphonic Band for six years. Dr. Ladd has presented at two regional CBDNA conferences, the College Orchestra Directors Association's National Conference, and the Oklahoma Symposium on the History of Music Education.



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## **A CENTURY OF THE FINNISH DRAGOON BAND**

The first military bands of the Finnish Defence Forces were formed in 1918 after Finland gained its independence in the previous year. Since that year, there has been altogether nearly 40 military bands in Finland. Some of them operated only few years and some run for decades and even a century. Today there are five military bands and one conscript band in Finland. One of the five professional bands is the Finnish Dragoon Band.

The Finnish Dragoon Band was founded in 1921 in Lappeenranta as the only mounted band in Finland and it was performed on horseback until the year 1947. Since its founding, the Dragoon Band has undergone several changes and it was almost closed down a couple of times in 1980s and 1990s. However, the band survived its existence and is one of the five preserved bands in the Finnish Defence Forces big reform in 2013 in which seven military bands were disbanding.

Today the Dragoon Band is a 34-member symphonic band and it is still located in Lappeenranta where it was founded. The Dragoon Band primarily operates in the regions of Eastern Finland and its musicians has actively participated in the musical life of the city from the very early years.

In this presentation, I will briefly review one hundred years' history of the Finnish Dragoon Band. At the same time, it is a story of the military music of independent Finland. The presentation is based on the 100th-anniversary history of the Dragoon Band that was published in November 2021

### **Curriculum Vitae**

**Kari Laitinen** (PhD) studied musicology at the University of Helsinki and completed his doctoral dissertation in 2020 on the history of Finnish military music in the 18th century. He has worked for several years as an information manager at Music Finland. He has written several articles on Finnish military music history and contemporary band music repertoire. He has also written the 20th anniversary history of the Finnish Military Music Guild (2003) and the 100th anniversary history of the Finnish Dragoon Band (2021).

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## THE “BANDA SUL PALCO” IN THE TRADITION OF THE NINETEENTH CENTURY OPERA IN ITALY

The Banda sul palco represents a tradition steeped in the Italian traditional repertoire of the Opera. However, in the Opera culture beyond the Alps, the tradition of the 'Banda sul palco' is attributed to Giuseppe Verdi, but in reality, the creation of the 'Banda sul palco' has its roots in a much older tradition and more precisely in the Neapolitan school of composition. This is the case with Paisiello and Rossini, for example. For this reason, we intend to present a series of examples of “Banda sul palco” and “Banda interna”, starting with a few examples ranging from Pergolesi's *Pirro* to Mozart's *Don Giovanni*, and moving on to broader ensemble examples with in *Nabucco*, *Un Ballo in maschera* and Verdi's *Traviata*. Without neglecting the importance of examples linked to the Neapolitan tradition that we find in operas such as *Barbiere di Siviglia* by Gioacchino Rossini, in other examples from the repertoire of Bellini and Donizetti.

### Curriculum Vitae

**Lisa La Pietra** (1987) is a PhD student in musicology at the University of Paris 8 under the supervision of Giordano Ferrari, with a co-supervision of Nicolas Obin at IRCAM|Centre Pompidou in the sound analysis and synthesis team. Visiting research at the University of Luxembourg under the direction of Damien Sagrillo in Musicology at the Department of Human Sciences of the University of Luxembourg. Specialist in 20th and 21st century vocal repertoire. She works on the evolution of the practice and aesthetics of vocal interpretation and on the interaction between voice and artificial intelligence. She has several publications to her credit on the historicisation and aesthetics of vocal repertoire and practices about opera singing, including editing of two volumes.

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### **1) HISTORISMUS ALS LEITENDES PARADIGMA IN DER BLÄSER- UND BLASORCHESTERMUSIK?**

Um 1770 herum entwickelt sich aus Vorläufern in der Militärmusik die Harmoniemusik mit ihrer charakteristischen Besetzung aus je zwei Klarinetten, Oboen, Hörnern und Fagotten. Die folgenden 50 Jahre bedeuten direkt eine Hochblüte dieser Besetzungsform. Über 400 Musiker sollen dabei im Dienst alleine der Wiener Adelshäuser gestanden haben. Aufgeführt wurden Bearbeitungen zeitgenössischer Werke, insbesondere von Opern, Singspielen und Balletten, und auch Originalwerke, von denen die Grand Partita von Mozart und das Oktett von Beethoven frühe Höhepunkte markieren. Die Programme der Konzerte mit der Harmoniemusik sind in dieser Zeit stets zeitgenössisch, aktuell, stehen mit an der Spitze der kompositorischen Entwicklung.

Unter dem Einfluss des Historismus des 19. Jahrhunderts, der in der Dialektik von vergangenheitsfixierter Erstarrung und impulsiver Belebung der Gegenwart steht, und in jüngerer Zeit der angeblichen Markterfordernisse und Hörerwartungen eines Publikums haben sich die Konzertprogramme der Bläsermusik und Blasorchester tendenziell einseitig und nur begrenzt zeitgemäß entwickelt. Eine Pluralität der Stile, Besetzungen, Klangfarben, die Offenheit für das Neue, Zeitgenössische und kompositorisch Experimentelle scheinen nicht mehr im Vordergrund zu stehen. Auch die Forschung zur Blasmusik sieht ihre Schwerpunkte möglicherweise eher im Historischen, in der Forschung zu (verstorbenen) Komponisten und Musikern, in der Analyse von Kompositionen älteren Datums, in der Geschichte des Instrumentenbaus, um hier nur einige wenige Beispiele zu geben. Um nicht missverstanden zu werden: All dies ist notwendig und muss gepflegt werden!

Und doch: Wie vielgestaltig sind unsere Perspektiven heute? Wie ist eine Aktualisierung, eine neue Lebendigkeit möglich? Aus den angedeuteten Befunden leitet der Vortrag Fragestellungen und ggf. Anregungen ab, die die Musikpraxis, die Ausbildung und auch die Forschung betreffen.

### **1) HISTORICISM AS A GUIDING PARADIGM IN MUSIC FOR WINDS?**

Around 1770, harmony music with its characteristic instrumentation of two clarinets, oboes, horns and bassoons developed from precursors in military music. The following 50 years directly signify a heyday for this form of instrumentation. More than 400 musicians are said to have been in the service of the Viennese aristocracy alone. Arrangements of contemporary works, especially operas, musical comedies and ballets, were performed, as well as original works, of which Mozart's Grand Partita and Beethoven's Octet were early highlights. The programmes of the concerts with the Harmoniemusik in this period are always contemporary, topical, at the forefront of compositional development.

Under the influence of 19th-century historicism, which stands in the dialectic of past-fixated torpor and impulsive revival of the present, and more recently of the alleged market demands

and listening expectations of an audience, the concert programmes of wind music and wind orchestras have tended to develop in a one-sided and only limitedly contemporary manner. A plurality of styles, instrumentations, timbres, openness to the new, contemporary and compositionally experimental no longer seem to be in the foreground. Research on wind music may also see its focus more in the historical, in research on (deceased) composers and musicians, in the analysis of older compositions, in the history of instrument making, to give just a few examples here. Not to be misunderstood: All this is necessary and must be cultivated!

And yet: how diverse are our perspectives today? How is an actualisation, a new vitality possible? From the findings indicated, the lecture derives questions and, if necessary, suggestions that concern music practice, education and also research.

## 2) EINE ANALYSE DER FORSCHUNGSRICHTUNGEN IN DER BLASMUSIKFORSCHUNG

Die Studierenden der Klasse von Prof. Thomas Ludescher untersuchen die bislang publizierten Beiträge zur Blasmusikforschung hinsichtlich ihrer Themen. Zu welchen Themen wird überhaupt geforscht? Ergeben sich daraus Schwerpunkte? Was wird derzeit möglicherweise nicht erforscht, wäre jedoch wünschenswert? Der Vortrag von Thomas Ludescher und seinen Studierenden stellt die vorläufigen Untersuchungsergebnisse vor und leitet daraus thesehaft Schlussfolgerungen ab.

### AN ANALYSIS IN FIELDS OF RESEARCH IN WIND MUSIC SCHOLARSHIP

The students of Prof. Thomas Ludescher's class examine the contributions to wind music research published so far with regard to their topics. Which topics are being researched at all? Do focal points emerge from this? What is possibly not being researched at present, but would be desirable? The lecture by Thomas Ludescher and his students presents the preliminary results of the research and derives conclusions from them in the form of theses.

### Curriculum Vitae

**Thomas Ludescher** absolvierte die Studien Trompete, Musikpädagogik, Komposition und Dirigieren am Landeskonservatorium Feldkirch, an der Musikuniversität Wien sowie an der Musikhochschule Augsburg. Thomas Ludescher ist Dirigent und Künstlerischer Leiter von Windwerk (ehemals Sinfonisches Blasorchester Vorarlberg). Weiters leitet er verschiedene Harmonie- und Fanfare Orchester sowie Brassformationen und führte die Brass Band 3BA Concert Band in die Championship Section des European Brass Band Contests. Thomas Ludescher ist seit 2021 Professor für Blasorchesterleitung und Instrumentation an der Musikhochschule „Claudio Monteverdi“ in Bozen, lehrt „Blasorchesterleitung“ am Vorarlberger und Tiroler Landeskonservatorium und ist als Juror, Komponist und Gastdirigent international tätig.

**Thomas Ludescher** studied trumpet, music education, composition and conducting at the Landeskonservatorium Feldkirch, at the University of Music in Vienna and at the Musikhochschule Augsburg. Thomas Ludescher is conductor and artistic director of Windwerk (formerly the Vorarlberg Symphonic Wind Orchestra). He also conducts various harmony and

fanfare orchestras as well as brass formations and led the Brass Band 3BA Concert Band into the Championship Section of the European Brass Band Contest. Thomas Ludescher has been Professor of Wind Band Conducting and Instrumentation at the "Claudio Monteverdi" Conservatory in Bolzano since 2021, teaches "Wind Band Conducting" at the Vorarlberg and Tyrolean State Conservatories and is internationally active as an adjudicator, composer and guest conductor.



Eric Melley, USA

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## **“WHAT ARE WE PLAYING TODAY?”: AN ANALYSIS OF THE REPERTOIRE OF THE COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION (U.S.)**

The university wind ensemble is one of the most influential wind band institutions in the United States. The College Band Directors National Association has sought to expand the number of works of serious artistic merit in the wind band repertoire and, through encouraging a culture of commissioning, introduce new composers to the medium and create opportunities for its comprising ensembles. Given this emphasis on new works, questions surrounding the formation of a core repertoire and audience development for these ensembles are apposite. Additionally, since the 1990’s, CBDNA has recognized gender and ethnic inequity among its membership and in recent years made a concerted effort to facilitate opportunities for women and people of color who are composers or conductors. An accounting of progress in these initiatives, especially with regard to repertoire, is warranted and may assist efforts in this regard.

The CBDNA Report has listed concert programs for nearly three decades and has logged information from thousands of performances. This paper will examine two four-year sections of program reports, each comprising nearly 20,000 performed pieces, and seek answers to these questions: 1) Has a discernible core repertoire emerged for the American college band? What composers and works figure most prominently? 2) Have recent diversity initiatives within CBDNA and the broader musical community made an impact on programming for the college band? 3) Are newly commissioned works entering the established canon?

### **Curriculum Vitae**

**Eric Melley** is the Director of Instrumental Activities at Providence College (U.S.A.), where he directs the Symphonic Winds, Jazz Ensemble, and teaches courses in music education. He has served as a guest conductor and clinician throughout New England and the southeastern United States and has directed performances in Canada and the United Kingdom. Prof. Melley has conducted and taught instrumental music at every level, from third grade orchestra to professional and military musicians, including adult community ensembles and secondary and post-secondary wind ensembles.

Jon Ceander Mitchell, USA

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## **WIND WORKS PROGRAMMED BY THE BOSTON SYMPHONY ORCHESTRA (1881-2019)**

The Boston Symphony Orchestra has often been ranked among the top five orchestras in the United States. Founded as a fully professional orchestra in 1881 by noted businessman and philanthropist Henry Lee Higginson (1834-1919), this self-proclaimed “Aristocrat of American Orchestras,” is comprised of four performing entities: Boston Symphony Orchestra, Boston Pops, Boston Pops Esplanade Orchestra, and Tanglewood Music Center.

Printed programs and program lists accessed through the Boston Symphony Archives’ Performance History “HENRY” search engine indicate that wind works have been programmed by all four entities of the orchestra at various locations. Most of these works are well-known and representational of the “core” repertoire of the medium; some are not. This listing reveals a significant amount of information: dates, conductors, performing entity, location, frequency of appearance, year of rediscovery, etc. It is assumed that many of the original band works cited, such as Samuel Barber’s Commando March, were undoubtedly performed in their orchestral settings. In addition, many of the works were not performed under the batons of the then-current music directors, but by guest conductors; smaller works were performed without a conductor.

A search through the archives turns up many other items of interest. For example, the most frequently performed work, Aaron Copland’s Fanfare for the Common Man has been performed on at least eighty-two occasions since 1946 as a stand-alone piece, plus an additional forty-nine times as a part of the composer’s Symphony No. 3. On the other hand, Hector Berlioz’ monumental wind work, the Grande Symphonie Funebre et Triomphale, Op. 15 is represented by a single incomplete performance, when its third movement was played at Tanglewood in 1951.

Citing wind music within the confines of orchestral programming, ties into to the conference theme of “Wind Music: Providing Education & Building Society, Culture and Identity,” particularly to “Wind music artistic societies, education and identity” as well as “Wind music repertoire, audiences and identity” since for many concertgoers, this is their only exposure to wind music.

The presentation will feature a Powerpoint of the compiled listing as well as selected printed programs on which these works were performed. Sound recordings will also be featured.

### **Curriculum Vitae**

**Dr. Jon Ceander Mitchell**, Professor Emeritus at University of Massachusetts is a well-known conductor and lecturer. He has over 100 publications to his credit, including ten CDs with professional orchestras and eight books. His latest CD is Young Richard Strauss (Centaur Records) and his latest book is a series of memoirs, Now You Can Take Off Your Clothes: Vignettes of an American Conductor Lost in Translation (Riverhaven Books). He continues

to arrange and compose; he has a number of band arrangements available at GM Music ([gmmusics.com](http://gmmusics.com)) and has just completed an opera, *Mary Anning: Fossil Hunter*. He also serves on the boards of IGEB and the International Conductors Guild.





Patrick Murphy, USA

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## **BOY SCOUT TROOP 379: BAND MUSIC AT THE HEART MOUNTAIN INTERNMENT CAMP**

In 1931, first-generation Japanese immigrant Harry Nako founded the drum and bugle corps of Boy Scout Troop 379 in Los Angeles. At that time, he could not have known the turn the world would take just a decade later. He could not have known that World War II would break out or that the Japanese bombing of Pearl Harbor would lead to the forced internment of 120,000 Japanese Americans in relocation camps. Nor could he have known that his troop would be sent to the paddocks at the Santa Anita horse track and then to the desolation of Heart Mountain, Wyoming.

And yet, all this occurred. Following the Japanese bombing of Pearl Harbor, President Franklin D. Roosevelt issued Executive Order 9066 in 1942, authorizing the exclusion of any individuals from newly formed military zones in the West. Without specifically mentioning those of Japanese descent, this amounted to the uprooting of Japanese Americans and their forced relocation to ten internment camps in seven American states.

In these camps behind barbed wire, Boy Scout troops thrived and drum and bugle corps provided daily ceremonial music. This study particularly focuses on Troop 379 at Heart Mountain and their music, which is deeply rooted in both American Boy Scout and military cultures and traditions. Of particular interest is how and why these young Japanese Americans continued to make music in the camps at a time that they were being persecuted by their own government.

### **Curriculum Vitae**

**Dr. Patrick Murphy** is Director of Bands and Associate Professor of Music at the University of Portland. He has presented sessions at regional, national, and international conferences in both the United States and Europe. His research is varied, including Soviet military band music, conducting pedagogy, and the practical application of Set Theory. Dr. Murphy's degrees include a Doctor of Musical Arts in Wind Conducting from the University of Arizona, an M.A. in Music Education from the University of Minnesota, and a B.M. in Music Education from Washington State University. He is conductor of the Southwest Washington Wind Symphony and the Portland Community Wind Band, in addition to being an active adjudicator and clinician.

Samuel T. Nemeth, USA

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### **BATTLE OF THE BANDS: THE DAWN OF A NEW BRASS TECHNOLOGY**

April, 1845: The French Ministry of War hosted a performance contest—a "Battle of the Bands." At issue was the instrumentation of French military music ensembles. Composers, including Spontini and Auber, scientists, and military officials served as judges, evaluating several instrumentation plans, though only two were truly considered. First, a woodwind-heavy, "traditional" model favored by Michele Carafa, director of the Gymnase de Musique Militaire, founded in 1836. Second, a model submitted by the Belgian inventor, Adolphe Sax, composed primarily of Sax's novel brass instruments, the Saxhorns. In addition to a lower overall proportion of woodwind instruments in Sax's band compared to Carafa's, the Saxhorns' superior blend, darker tone, strength in the middle and low registers, and carrying power outdoors delivered "victory" for Sax.

But Sax's triumph was more than acoustic; it was also military, industrial, and technological. His new instruments were, as John Tresch suggests, "Romantic machines," and comprised an instrumental army, a powerful alliance of nineteenth-century scientific and organological advancements. The displaying of Saxhorns—easily transportable and with imposing valve synchronization—at the "Battle" was both a "staging of musical instruments" (Newark) and a showcasing of "sonic weaponry" (Goodman). Echoing the despotic society that Berlioz imagined in his novella *Euphonia, or The Musical City*, where the Euphonians dedicate their lives to a societal, musically-homogenous perfection, the strategic combinations of Sax's new machines were inextricable from the French imperialist and nationalist ambitions of the 1830s and 1840s. A homogeneous sound required sonic assimilation, a musical manifestation of French military conquest.

### **Curriculum Vitae**

**Samuel T. Nemeth** is a fifth-year PhD candidate at Case Western Reserve University in Cleveland, Ohio, USA. His research centers around intersections between nineteenth-century orchestration, politics, and organology. Samuel also remains an active trumpet player. His dissertation, "Of Sound and Shine: Military Power, Nationhood, and Instrumental Technology in France, 1789—1869," is being written under the direction of Dr. Francesca Brittan.

Paul Niemisto, USA

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## **OBSERVING THE FINNISH CENTENNIAL-2017: REVIVAL OF THE “NORMAALIVANHA” MILITARY BRASS BAND**

In 2017 I was on a Fulbright Grant to do research and teaching in Finland to coincide with the exciting observation of Finland's Centennial. Much of the musical material of interest to me was composed and performed around that same period. I have found a large collection of original sheet music for the “Normaalivanha” 15-18-piece military brass bands which played in Helsinki and other military bases. “Normaalivanha” is a Finnish word for “normal-old” and was coined by an earlier researcher who first catalogued this collection in the 1970s. The work of compiling and classifying this material has been a multi-decade project for me and has resulted in several research reports presented to IGEB since 2000. In spring of 2017, I collaborated with the brass players of the Helsinki Guards Military Band in presenting a concert and making recordings of the best of this manuscript material. My paper to be presented in Valencia is a review of this project, explaining how the music to be performed was chosen, comments on instrumentation, the process of completing the project, and some thoughts on international implications of this music now being in performable condition.

### **Curriculum Vitae**

**Paul Niemisto**, a third generation Finnish American from Michigan, has had a career long research interest in the wind band history of Finland. Starting in the early 1980's, the unique brass history of Finland intrigued him and fueled many years of research, two Fulbright Grants, and a doctoral degree. He has been a conducting teacher for many of today's active Finnish bandleaders. He is recipient of the Finnish Military Music Cross for his service to Finnish bands. He has also presented papers at IGEB conferences on a variety of other subjects. IGEB, which he first joined IGEB in 2000, and is Vice President.

Aurelio Nogueira, Brasil

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## **MILITARY SCHOOL BANDS IN BRAZIL: THE REALITY OF THE CITY OF GOIÂNIA-GOIÁS**

The Military Police Schools are a new reference in education in the State of Goiás, the first one was created by Law 8,125 of July 18th, 1976 in its Art. 23, but only was implemented on July 27th, 1998. Thus, these schools have an appreciation for the practice of teaching brass, wood and percussion instruments as a project and educational discipline in the practice of Band. Goiás State has 155 active school bands, of which twenty are located in military schools. Currently Law 11,769 made the activation of music mandatory in Brazilian basic education, which encouraged its expansion in military schools. The promotion took place through public policies that expanded the means of training and hiring teachers and school projects. They are inserted as subjects or extra-curricular projects. In order to understand its importance for the public school system, this work presents a study on the current scenario of these military school bands and their importance in the formation and investment in students to the teaching of music in the band context. It analyzes its historical context, legislation, insertion in schools, teaching materials and artistic activities. It is expected to raise guidelines for the elaboration of projects that guarantee their strengthening and their continuity in schools, since in addition to these schools of the military police, there are also other developments of these school military bands in brigades such as: Brazilian Army, Air Force, Marines and Military Firefighters.

### **Curriculum Vitae**

**Aurelio Nogueira** is graduated in School Music Education, he holds Master's in Music Education and PhD in Music Education from the Federal University of Bahia. He is a Professor and Conductor of a school band Goiânia – Goiás, Brazil, an effective teacher at the Goiás State Department of Education, a conductor of the marching band of the Nucleus of Brazilian Popular Music and a music professor at the University of the State of Bahia.

Reinhold Nowotny, Austria

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## **WILHELM AND IGNAZ WACEK-**

### **TWO BOHEMIAN BROTHERS AS MUSIC DIRECTORS IN SOUTH TYROL AND ENGADINE**

By chance, namely by the transfer of his regiment from Bohemia to Innsbruck, Wilhelm Wacek (\* 1864 Sobeslav, Bohemia + 1944 Vienna) came to Tyrol in 1883 as a young military musician and music teacher. After his three years of military service in Innsbruck, he was called to Brixen where he was music director of the MGVB Brixen from 1886 to 1893. Here he did an exemplary job of building up the choir. When he succeeded Ziehrer as Kapellmeister of the regimental music of the IR 4 Hoch- und Deutschmeister in Vienna in 1893, he arranged for his older brother Ignaz to succeed him in Brixen.

Ignaz Wacek (\* 1856 Sobeslav, Bohemia) continued his brother's musical work at the MGVB Brixen for four years from 1895 with great success. In 1899 he was appointed Kapellmeister of the 2nd Tyrolean Kaiserjäger in Trento. This activity was also crowned with success. In 1903 he had to leave his homeland for financial reasons. He settled in Samaden (near St. Moritz, Engadin), where he spent the next few years devoting all his energies to musicianship and music education. Eventually he was appointed to the cantonal music commission of the Engadine Music Association. Ignaz Wacek spent his retirement in Davos, where he died in 1928 after a life devoted solely to music.

On the one hand, the career of the two conductors, who always grew with their task, should be described here. At the same time, the always warm and respectful, sometimes even enthusiastic reception of the Bohemian brothers in South Tyrol and the Engadine should be recalled.

## **WILHELM UND IGNAZ WACEK-**

### **ZWEI BÖHMISCHE BRÜDER ALS MUSIKDIREKTOREN IN SÜDTIROL UND IM ENGADIN**

Durch einen Zufall, nämlich durch die Verlegung seines Regiments von Böhmen nach Innsbruck, kam Wilhelm Wacek (\* 1864 Sobeslav, Böhmen + 1944 Wien) 1883 als junger Militärmusiker und Musikpädagoge nach Tirol. Nach seiner dreijährigen Militärdienstzeit in Innsbruck wurde er nach Brixen gerufen, wo er von 1886 bis 1893 als Musikdirektor des MGVB Brixen tätig war. Hier leistete er eine vorbildliche Aufbauarbeit. Als er 1893 die Nachfolge Ziehrers als Kapellmeister der Regimentsmusik des IR 4 Hoch- und Deutschmeister in Wien antrat, vermittelte er seinen älteren Bruder Ignaz als seinen Nachfolger für Brixen.

Ignaz Wacek (\* 1856 Sobeslav, Böhmen) setzte ab 1895 vier Jahre lang die musikalische Arbeit seines Bruders beim MGVB Brixen mit großem Erfolg fort. 1899 wurde er zum Kapellmeister der 2. Tiroler Kaiserjäger in Trient bestellt. Auch diese Tätigkeit war von Erfolgen gekrönt. 1903 musste er aus finanziellen Gründen sein Heimatland verlassen. Er ließ sich in Samaden (bei St. Moritz, Engadin) nieder, wo er die nächsten Jahre mit seiner ganzen Kraft als Musiker und Musikerzieher tätig war. Schließlich wurde er in die kantonale

Musikkommission des Engadiner Musikverbandes bestellt. Seinen Lebensabend verbrachte Ignaz Wacek in Davos, wo er nach einem einzig der Musik gewidmeten Leben 1928 verstarb.

Hier soll nun einerseits der Werdegang der beiden Dirigenten, die mit ihrer Aufgabe stets mitgewachsen sind, geschildert werden. Gleichzeitig soll die stets herzliche und respektvolle, manchmal sogar begeisterte Aufnahme der böhmischen Brüder in Südtirol und im Engadin wieder in Erinnerung gerufen werden.

### **Curriculum Vitae**

**Reinhold Nowotny**, born 1965, is conductor of the "Deutschmeister Band" and other ensembles in Vienna. He learned to play the piano and took private lessons on the clarinet and saxophone. One of his teachers was Prof. Wilfried Gottwald ("Wiener Symphoniker"). He studied musicology at the University of Vienna. Reinhold left the university without a grade to start working as a teacher for clarinet, saxophone and piano. He composed a few marches and dances for wind band and sometimes makes special arrangements for his ensembles. To better understand the possibilities and difficulties of the wind instruments he taught himself to play various instruments like trumpet, french horn, trombone, tuba and drums. Reinhold mainly researches Austrian military music of the 18th and 19th century. In recent years he has intensified his research. He is currently working on a biography of Wilhelm Wacek, band master of the Deutschmeisters from 1894 to 1918.

**Reinhold Nowotny**, geboren 1965, ist Dirigent der "Deutschmeister Band" und anderer Ensembles in Wien. Er erlernte das Klavierspiel und nahm Privatunterricht auf der Klarinette und dem Saxophon. Einer seiner Lehrer war Prof. Wilfried Gottwald ("Wiener Symphoniker"). Er studierte Musikwissenschaft an der Universität Wien. Reinhold verließ die Universität ohne Abschluss und begann als Lehrer für Klarinette, Saxophon und Klavier zu arbeiten. Er komponierte einige Märsche und Tänze für Blasorchester und macht manchmal spezielle Arrangements für seine Ensembles. Um die Möglichkeiten und Schwierigkeiten der Blasinstrumente besser zu verstehen, brachte er sich selbst das Spielen verschiedener Instrumente wie Trompete, Waldhorn, Posaune, Tuba und Schlagzeug bei. Reinhold beschäftigt sich hauptsächlich mit der österreichischen Militärmusik des 18. und 19. Jahrhunderts. In den letzten Jahren hat er seine Forschungen intensiviert. Derzeit arbeitet er an einer Biographie über Wilhelm Wacek, Kapellmeister der Deutschmeister von 1894 bis 1918.

Nathaniel Pergamit, USA

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## **CHANGING TASTES IN THE 20TH CENTURY: AS SEEN THROUGH THE MUSIC OF THE GOLDEN GATE PARK CONCERT BAND**

Buried deep under the Spreckels Temple of music, the bandstand in San Francisco's Golden Gate Park, laid a treasure trove of music and concert programs. This collection of music belongs to the Golden Gate Park Concert Band which has delighted audiences and park-goers as the municipal band of San Francisco for almost 140 years. Forgotten and neglected, this music gathered dust and mildew until I was introduced to it and took it upon myself to catalogue and archive the entire collection. After a year's worth of long hours in a dusty basement sorting over a thousand pieces of music by hand, I am finally ready to present my findings to the public.

This research combines accounts of musicians and writers in San Francisco throughout the twentieth century with hard data collected from the cataloguing of the Golden Gate Park Concert Band's music and concert programs. Along with conventional critical research, the data paints a picture depicting civic history, a developing class identity and politicization in a highly tangible way. Handwritten scores marked "Property of the WPA," and concert notes that grappling with the introduction of automobiles tell a generational story of how the citizens of San Francisco changed, and their music alongside them. This research provides a look into how the music scene in San Francisco fostered a strong middlebrow culture that endured through the economic hardship and political turmoil of the 20th century.

### **Curriculum Vitae**

**Nathaniel Pergamit** is a recent graduate of San Jose State University with a master's in music history after writing his thesis, *Buried Treasure in San Francisco's Golden Gate Park*. Mr. Pergamit was the 2nd place winner in San Jose State's 2022 Grad Slam. When not working, Mr. Pergamit is an avid performer and can be seen on stage with companies like Lamplighters Music Theater and with the barbershop chorus, Fog City Singers.

Patrick Péronnet, France

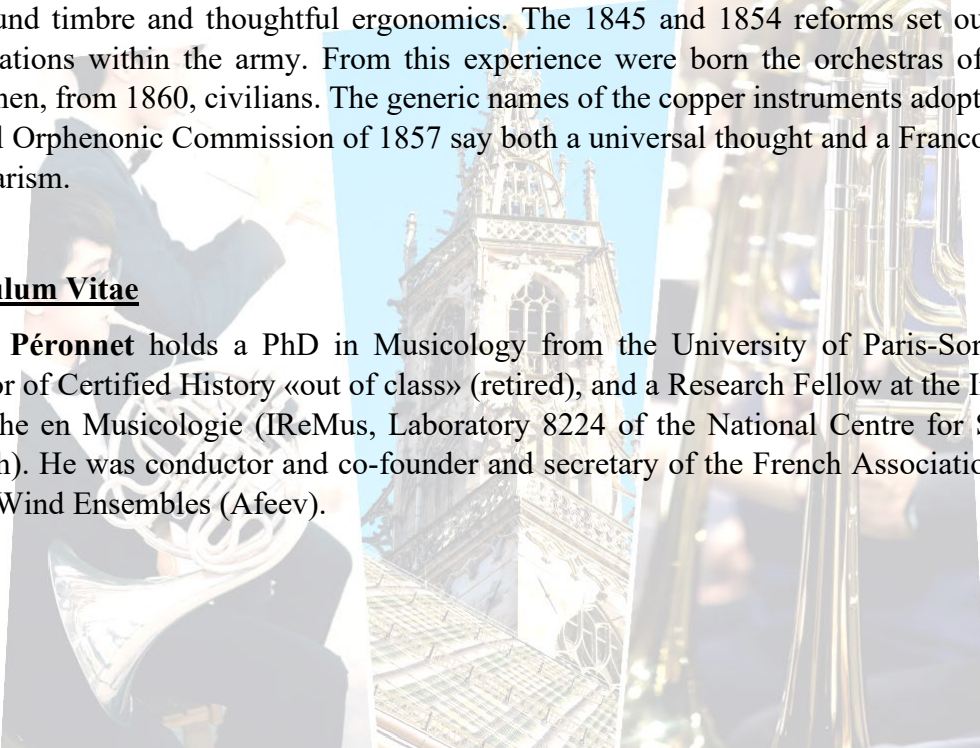
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## A HISTORY OF THE BAND IN FRANCE IN THE 19TH CENTURY (1845-1914)

The first approach of this communication lies between semantics and organology. It will be a question of answering this question often asked by our foreign colleagues: what is a band? The second axis will quickly explore the work of Adolphe Sax for copper alone and his system of chromatic instruments (industrial patent of 13 June 1843). The "system" Sax is aimed at military bands. But it is for the musics of cavalry that emerges in its fertile spirit a new concept, with sound timbre and thoughtful ergonomics. The 1845 and 1854 reforms set out precise classifications within the army. From this experience were born the orchestras of military bands, then, from 1860, civilians. The generic names of the copper instruments adopted by the National Orphenonic Commission of 1857 say both a universal thought and a Franco-Belgian particularism.

### Curriculum Vitae

**Patrick Péronnet** holds a PhD in Musicology from the University of Paris-Sorbonne, a Professor of Certified History «out of class» (retired), and a Research Fellow at the Institut de Recherche en Musicologie (IReMus, Laboratory 8224 of the National Centre for Scientific Research). He was conductor and co-founder and secretary of the French Association for the Rise of Wind Ensembles (Afeev).





Francis Pieters, Belgium

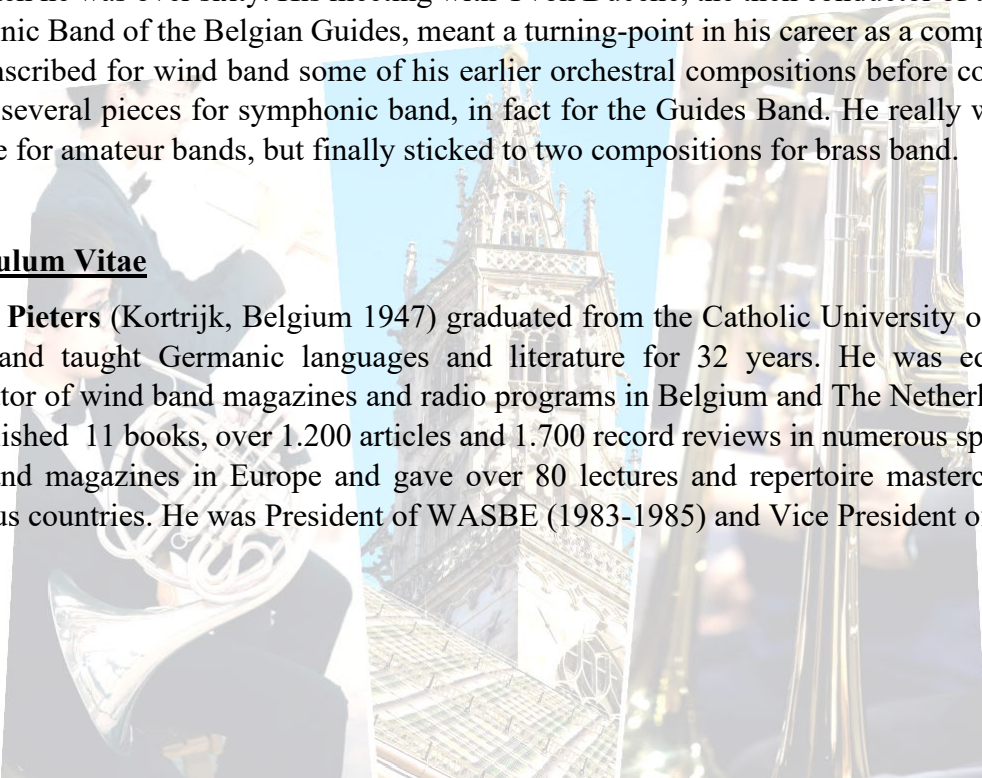
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### **VICTOR LEGLEY, A COMPOSER WHO TRIED TO REACH (CLIMB UP TO) THE AMATEUR MUSICIAN.**

Victor Legley (1915-1994) was a prominent Belgian twentieth century composer, whose artistic production boasts 124 opus numbers including eight symphonies, ten concertos, five string quartets and one opera. He had several leading functions including several with the Belgian Broadcasting Service and the Belgian Authors' Society. He (re)discovered the wind band when he was over sixty. His meeting with Yvon Ducène, the then conductor of the Royal Symphonic Band of the Belgian Guides, meant a turning-point in his career as a composer. He first transcribed for wind band some of his earlier orchestral compositions before composing directly several pieces for symphonic band, in fact for the Guides Band. He really wanted to compose for amateur bands, but finally stuck to two compositions for brass band.

#### **Curriculum Vitae**

**Francis Pieters** (Kortrijk, Belgium 1947) graduated from the Catholic University of Leuven (KUL) and taught Germanic languages and literature for 32 years. He was editor and contributor of wind band magazines and radio programs in Belgium and The Netherlands. He has published 11 books, over 1.200 articles and 1.700 record reviews in numerous specialized wind band magazines in Europe and gave over 80 lectures and repertoire masterclasses in numerous countries. He was President of WASBE (1983-1985) and Vice President of IGEB.



Rui Magno Pinto, Portugal

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## **THE PHILANTHROPIC ENDEAVORS OF TOMÁS JORGE AND D. VICENTE MARÇAL: BLIND MUSICIANS WIND-BANDS IN PORTUGAL (1860-1967)**

The large number of blind students of Casa Pia, most of them affected by the smallpox epidemic that plagued the country in 1848, found among their fiercest protectors, Victor José Jorge, a member of the institution's Administrative Commission. Aiming to provide to their education and to ensure them with some professional skills, Victor José Jorge succeeded also in establishing a wind band, conducted by Francisco Kuchembuch and José Maria Kuchembuch. Tomás Jorge, his relative, which had been a schoolboy in Casa Pia and a pupil of F. Kuchembuch, soon became the most concerned musician in assuring the education and the employment of those blind musicians. Striving for the improvement of the artistic quality of the wind band, Tomás Jorge ensured several donations and the settlement of exclusive contracts with some theaters, entertainment spaces and with parishes in the vicinities of Lisbon, so that the blind could provide for themselves through their musical activity. Shortly after the extinction of the former Royal Institute of the Deaf-Mute and Blind in Casa Pia, Tomás Jorge obtained some lands from the institution, where an asylum was built in 1860 for their housing and musical training: unfortunately, due to various disagreements, the Banda dos Músicos Cegos da Casa Pia was extinguished shortly before 1894.

By 1896, in Castelo de Vide (near the border with Spain), the same philanthropic aims were to inspire Father Severino Diniz Porto, António Repenicado and the typhologist José Branco Rodrigues. Alongside some industrial workshops for the training of the blind, a fanfare was founded in that same year. Conducted by the Spanish musician D. Vicente Marçal, the Fanfarra (de Músicos Cegos) do Asilo de Castelo de Vide performed in local religious festivities, in masked balls, in recitals in the Cine-Teatro Mouzinho da Silveira, and in civic ceremonies around the country. For more than sixty years, several conductors ensured the musical training of the blind in the Fanfarra do Asilo de Castelo de Vide.

This communication discusses the constitution and activity of two of the known Portuguese blind musicians wind bands, focusing on the teaching and conducting methods and the repertoire prepared by Tomás Jorge and D. Vicente Marçal.

### **Curriculum Vitae**

**Rui Magno Pinto** is a PhD student in Musicology in the Faculty of Social Sciences and Humanities of the New University of Lisbon and a member of the Research Center for Studies in Sociology and Musical Aesthetics (CESEM). His doctoral dissertation, funded by the Foundation for Science and Technology (FCT), discusses the “upgrowth of a symphonic culture in Lisbon between 1846 and 1911”. His research areas also include nineteenth-century virtuosity, wind instruments industry and the socio-professional status of musicians.



Anthony Rivera, USA

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## MEMORIES AND MODERNITY: RE-IMAGINING CLASSICAL-ERA OPERA TRANSCRIPTIONS FOR HARMONIE

The contemporaneous Harmonie arrangements of Mozart's operas are a treasure of the wind repertoire, but they can be difficult to program because of their length, unvarying instrumentation and sameness of keys.

This presentation will illustrate how these well-known arrangements by Wendt, Treibensee and Heidenreich can be revised to take advantage of modern instruments and performance techniques, thus making them more viable programming options for future performers and audiences.

In addition to a broad survey of possible strategies, the session will demonstrate my new Harmonie arrangement of Mozart's *Die Zauberflöte*. This arrangement is performable with or without singers, and is intended to have the wind players onstage with the singers so that they become characters in the dramatic action while simultaneously serving as the "opera orchestra."

Examples from the score and audio and video selections of previous performances will be used to illustrate the techniques and concepts presented.

The session will conclude with suggestions of other operas that could be similarly adapted. Re-imagined arrangements of works by Mozart, Rossini and Weber could add new repertoire for chamber winds and spark meaningful collaborations between opera studios, voice departments or community opera companies to bring great music to life for a new generation of performers and audiences.

### Curriculum Vitae

**Dr. Anthony (Tony) Rivera** is Director of Instrumental Music at Santa Clara University where he conducts the Wind Ensemble, Chamber Winds, Symphony Orchestra, and Pep Band. An active guest conductor and clinician, Rivera has guest conducted The United States Coast Guard Band, The United States Air Force Band of the Golden West Concert Band and presented at numerous conferences for the College Band Directors National Association. His arrangements have been performed throughout the US and Canada through Classics-Revisited.com. Tony received a Bachelor of Music Education from the University of Central Florida, a Master of Music in Wind Conducting from the Peabody Institute of the Johns Hopkins University, having studied with Harlan Parker, and a Doctor of Musical Arts in conducting, from The University of Maryland, having studied with Michael Votta Jr., and James Ross.

Gloria A. Rodriguez-Lorenzo, Spain – Francisco J. Giménez-Rodríguez, Spain

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## **WHEN WAGNER ARRIVED AT LAVAPIÉS: NEW WIND REPERTOIRE FOR NEW CITIZENS IN MADRID**

The Second Industrial Revolution produced intense economic and social changes in Spain, perfectly visible still in the first decades of the 20th century. The modernization of cities and inconceivable urban growth, changed the nature of the urban space and, obviously, the day-to-day life of the citizens.

Madrid, like other Spanish cities, was gradually reorganized to accommodate new leisure activities appropriated for the huge growing of medium and working classes: streets, promenades and parks were turned into the most popular places for them, especially because of public and free outdoor concerts performed by Banda Municipal de Madrid. In addition, local council started to promote these outdoors concerts, considering them an ideal medium to spread the new liberal ideology as well as educating the different audiences gathered in the public urban spaces. Ricardo Villa, as a bandmaster of Banda Municipal de Madrid between 1909 and 1935, made possible that medium and working classes loved Wagnerian repertoire.

The outdoors concert programmes performed by Banda Municipal de Madrid, the traits of the Wagnerian music transcribed, its highly bright reception and Villa's role in spreading Wagnerian music, will be analysed here in order to understand how a repertoire apparently more suitable for upper classes turned into a symbol of musical identity for medium and working classes in Madrid.

### **Curriculum Vitae**

**Gloria A. Rodríguez-Lorenzo** is Senior Lecturer of Musicology Department at University of Oviedo (Spain). She is Musicology graduate (2003), Music graduate (clarinet, 2009) and PhD in Musicology (2009) with IGEB Award (2016). She has published in national and international impact journals such as *Studia Musicologica* or *Journal of Urban History*, as well as in reknown publishers (Brepols or MacGraham Hill). She wrote *The Clarinet in Spain: Miguel Yuste Moreno (1870-1947)*, published by LIT Verlag (2019). The scope of her research is focused on wind bands and lyric theatre role in shaping Spanish music culture from 19th century onwards. Research Groups: ERASMUSH (GR-2001-0061); MuSiC (HUM-1001)

**Francisco J. Giménez-Rodríguez** is a Musicology researcher and Professor at the University of Granada, where he is the Head of the MuSiC (Music, Science & Culture) Research Group. His publications include monographs, edited volumes, chapters and articles in journals such as *Music & Letters*, *Studia Musicologica*, *International Review of Aesthetics and Sociology of Music*, and *Journal of Urban History*. He is the recipient of the Spanish Society of Musicology's 19th Annual Research Contest award (2003). His research focuses on Spanish

music from 1800 to the present, with particular interest in questions of internationalism, nationalism and exoticism; music and the press; musical microhistories, transdisciplinary relations and intermediality.



Onsby C. Rose, USA

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## **SYMPHONY NO. 10 BY DAVID MASLANKA ABSTRACT**

During the past four decades, the wind band music of David Maslanka has been held in high regard and performed throughout the world. Many works by Maslanka have been accepted into the growing body of standard repertoire for the wind band. Symphony No. 10: The River of Time is the final gift to the wind band profession from this highly respected composer.

The purpose of this presentation is to offer information pertaining to the commissioning, composition, and completion of the symphony. The creation of the work took many turns due the composer's death while composing the piece. In addition to outlining the significant history of the commission, the completion of the work by Maslanka's son will also be addressed. Also, an overview of the life of David and Matthew Maslanka will be briefly discussed, as it pertains to the creation of Symphony No. 10. The presentation will also present a conductor's analysis as well as performance considerations and conducting challenges that are key to the successful performance of the work. The data presented is valuable for future performances and its historical contribution to wind band repertoire.

### **Curriculum Vitae**

**Dr. Onsby C. Rose** is currently the Director of Instrumental Activities at Dordt University in Iowa, USA. There he leads the instrumental program and conducts the premiere ensemble, the Dordt University Wind Symphony, in addition to the chamber orchestra. He is also the principal conductor of the Northwest Iowa Symphony Orchestra. Dr. Rose is also a composer with 15 published compositions for wind band and orchestra and his music has been performed by some of the most sought-after ensembles in the world.

Colin Roust, USA

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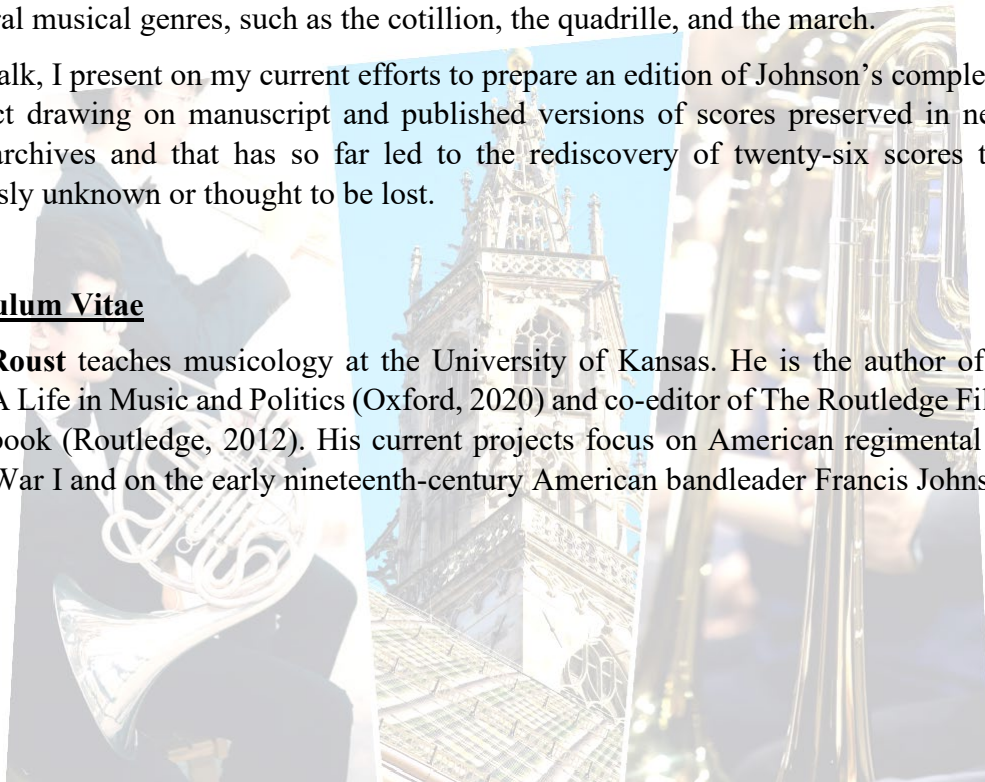
## **A BLACK BANDLEADER FROM EARLY NINETEENTH-CENTURY PHILADELPHIA: THE COMPLETE WORKS OF FRANCIS JOHNSON**

Until recently, Francis Johnson (1792–1844) has been largely overlooked in histories of American music. Yet, he was among the most influential musicians of his day and holds claim to several “firsts” in American music history—most notably as the first African American composer to publish music and as the first American musician to lead an ensemble on an international tour. Through various iterations of his band and through his nearly 300 compositions, Johnson played a central role in the development of uniquely American forms of several musical genres, such as the cotillon, the quadrille, and the march.

In this talk, I present on my current efforts to prepare an edition of Johnson’s complete works, a project drawing on manuscript and published versions of scores preserved in nearly two dozen archives and that has so far led to the rediscovery of twenty-six scores that were previously unknown or thought to be lost.

### **Curriculum Vitae**

**Colin Roust** teaches musicology at the University of Kansas. He is the author of *Georges Auric: A Life in Music and Politics* (Oxford, 2020) and co-editor of *The Routledge Film Music Sourcebook* (Routledge, 2012). His current projects focus on American regimental bands in World War I and on the early nineteenth-century American bandleader Francis Johnson.





Anette Schumacher, Luxembourg

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## **LUXEMBURGISCHE BLASMUSIK: TRADITION - ZUKUNFT – BEDÜRFNISSE**

Das Forschungsprojekt „Bonneweger Fanfare und die Rolle der Amateurblasmusikvereine“ stellt ein multidisziplinäres Forschungsvorhaben dar, welches die Disziplinen Musik, Soziologie und Psychologie miteinander verbindet und somit eine Reihe interessanter Fragestellungen aufwirft. Anlässlich des 125-jährigen Bestehens des Musikvereins Bonneweger Fanfare, der auf eine langjährige Tradition verweisen kann, ist dies nicht nur ein Anlass zurückzublicken, es stellen sich darüber hinaus vielmehr auch Fragen bzgl. der Zukunftsperspektiven und möglicher Veränderungspotentiale, und dies nicht nur im Hinblick auf diesen spezifischen Musikverein, sondern generell auf die „Institution“ Musikverein.

Die Zielsetzung dieses Forschungsvorhabens besteht einerseits darin, die Geschichte der Blasmusik in Luxemburg, ihren Stellenwert und die Entwicklung und Veränderung des musikalischen Repertoires nachzuzeichnen, aber auch auf die spezifische geschichtliche Entwicklung der letzten 125 Jahre der Bonneweger Fanfare zu blicken.

Darüber hinaus sollen jedoch auch soziologische und psychologische Fragestellungen innerhalb des Vereinslebens berücksichtigt werden. Bezugnehmend auf die soziologische Kapitaltheorie von Bourdieu (1983), bestimmen das ökonomische, soziale und kulturelle Kapital die Stellung einer Person im sozialen Raum. Das zur Verfügung stehende Kapitalvolumen wird durch diese drei Kapitalformen bestimmt, und wirkt sich auf den Handlungsspielraum und damit auch auf die „Agency“ (Sen, 1993) und damit verbundene Partizipationspotentiale von Individuen aus. Ausgehend von diesem theoretischen Hintergrund sowie psychologischen Motivationstheorien (u.a. Heckhausen, Maslow) sollen folgende Forschungsfragen in den Blick genommen werden: Spiegelt die personelle Zusammensetzung des Vereins die Nationalitätenvielfalt und die gesellschaftliche Zusammensetzung der Bevölkerung des Stadtteils wider? Welche Motivation zur Mitgliedschaft findet sich bei den Vereinsmitgliedern, worin sehen sie die Attraktivität eines Musikvereins begründet? Welche Bedürfnisse kann oder sollte die Mitgliedschaft in einem Musikverein befriedigen? Wie zufrieden sind die Mitglieder mit der Entwicklung des Repertoires und inwiefern spielt hier die gesellschaftliche Zusammensetzung, das Alter, die Bildung und das Geschlecht eine Rolle?

Zur Exploration und Beantwortung dieser Fragen wird ein mixed-methods-design verwendet. Sekundäranalysen, qualitative und quantitative Befragungen sowie Diskussionsrunden mit Fokusgruppen sollen zu einer triangulierten und inhaltsfokussierten sowie vernetzten Darstellung von Ergebnissen genutzt werden.

Die Ergebnisse dieses Forschungsvorhabens sollen interdisziplinär zur Wissensgenerierung im Sinne einer Attraktivitätssteigerung, Qualitätsverbesserung und zur Erstellung bedürfnisorientierter Angebote von Seiten der Blasmusikvereine und zu deren Zukunftsgestaltung einen Beitrag zur Verfügung stellen können.

The research project "Bonneweger Fanfare und die Rolle der Amateurblasmusikvereine" (Bonneweger Fanfare and the Role of Amateur Wind Music Clubs) is a multidisciplinary

research project that combines the disciplines of music, sociology and psychology and thus raises a number of interesting questions. On the occasion of the 125th anniversary of the Bonneweger Fanfare music society, which can look back on a long tradition, this is not only an occasion to look back, but it also raises questions regarding future perspectives and possible potentials for change, not only with regard to this specific music society, but also to the "institution of music societies" in general.

The objective of this research project is, on the one hand, to trace the history of brass music in Luxembourg, its status and the development and change of the musical repertoire, but also to look at the specific historical development of the last 125 years of the Bonneweg Fanfare.

In addition, however, sociological and psychological issues within the life of the association will also be considered. Referring to Bourdieu's (1983) sociological theory of capital, economic, social and cultural capital determine a person's position in social space. The volume of capital available is determined by these three forms of capital, and affects the scope for action and thus also the "agency" (Sen, 1993) and associated participation potential of individuals. Based on this theoretical background as well as psychological motivation theories (Heckhausen, Maslow, among others), the following research questions will be considered: Does the composition of the association reflect the diversity of nationalities and the social composition of the district's population? What is the motivation for membership among the members of the association, what do they see as the reason for the attractiveness of a music association? What needs can or should membership in a music association satisfy? How satisfied are the members with the development of the repertoire and to what extent does the social composition, age, education and gender play a role here?

A mixed-methods design will be used to explore and answer these questions. Secondary analyses, qualitative and quantitative surveys as well as discussion rounds with focus groups will be used for a triangulated and content-focused as well as networked presentation of results.

The results of this research project should be able to make an interdisciplinary contribution to the generation of knowledge in the sense of an increase in attractiveness, quality improvement and the creation of needs-oriented offers on the part of brass band associations and to their shaping of the future.

### **Curriculum Vitae**

**Dr. Anette Schumacher** is a Postdoctoral Researcher and Lecture at the University of Luxembourg and Member of the Centre of childhood and Youth Research (CCY). Her main interest include institutional conditions in certain fields (MRE) of non-formal education, wellbeing, and transition into adulthood. Currently she is part of the national youth report team. Anette Schumacher graduated in Psychology at Trier University in 1989 and received her PhD at the University of Trier in 2004.

Joseph Scott, USA

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## **PAUL HINDEMITH'S SYMPHONY IN B-FLAT: EXPLORING THE HARMONIC WEDGE**

This research provides a conductor's analysis of the harmonic structure of Paul Hindemith's Symphony in B flat. The author's methodological approach uses the harmonic guidelines as outlined by Hindemith in his Craft of Musical Composition, Book 1 to assess the structure of the symphony's harmonies. Beginning with the overtone series, Hindemith's harmonic guidelines establish the basis for Series I and Series II. This progression is a journey starting at the tonal center and moving outward through all eleven pitches, finally ending with the tritone. The first series displays the melodic relationship between pitches, while the second series outlines the harmonic relationship between pitches. These two series are used in combination to create the framework for Hindemith's harmonic language throughout his Symphony in B flat. This paper presents Hindemith's use of the harmonic language through a harmonic wedge (movement from consonance to dissonance and back to consonance), integrated throughout the composition at micro and macro levels. The author argues that the harmonic wedge, a device used throughout the composition, functions as a unifying element within each movement of the symphony.

Presenting and analyzing musical examples from the symphony's three movements, this paper is a resource for any conductor preparing to perform Symphony in B flat. By understanding the composer's harmonic intent across musical phrases and formal sections, conductors and performers alike can make more informed musical decisions about phrase direction, balance, blend, and large-scale flow.

### **Curriculum Vitae**

**Joseph Scott** teaches at College of the Holy Cross in Worcester, Massachusetts where he serves as Interim Director of the College Wind Ensemble and Orchestra. Prior to this appointment, Joseph taught at Mount St. Mary's University and completed a doctorate in wind conducting at the University of Maryland. His research on Belgian composer Arthur Meulamans has been accepted for presentation at the 2022 WASBE Conference in Czech Republic.

Stephanie Shon, UK

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## COMPOSING COMMEDIA DELL'ARTE: CONTRASTING CHARACTERS IN THE 'MOSAIC' FORMS OF LARRY SITSKY'S SOLO FLUTE SONATAS

Larry Sitsky (b. 1934) is one of Australia's most prolific and extensively commissioned composers. With a compositional career spanning over six decades (1959–present day), Sitsky has amassed a prodigious output of over 200 compositions. Incorporating a range of diverse influences, his oeuvre demonstrates a process of constant and conscious transformation across a series of pronounced stylistic shifts. The flute occupies a special place within Sitsky's oeuvre, and the composer has written six compositions for solo flute and over ten chamber works that include the flute. However, out of his six solo flute works, only the first is played regularly and there is a general lack of awareness of the remaining five works.

This paper examines the “mosaic” formal structure employed in Sitsky's fourth and fifth sonatas for solo flute (2015 and 2019 respectively). I analyse how the composer creates an episodic montage in his mosaic forms by juxtaposing ‘blueprints’ of unique tempo, dynamic, registral, and thematic characteristics. These alternating blueprints were shaped by the colouristic possibilities of the flute's three registers, and inspired by the contrasting masks, costumes, and dialects of the characters from a Commedia dell'Arte performance.

Used exclusively in his flute sonatas, Sitsky's mosaic form technique reveals how the composer harnessed the inherent characteristics of the flute to acquire a new means of formal organisation.

### Curriculum Vitae

**Stephanie Shon** is completing a DPhil in Music at the University of Oxford where she is working under the supervision of Professor Samantha Dieckmann. Her research examines the cultural politics of Australian art-music composition after 1960. Stephanie is a Ramsay Postgraduate Scholar, and her DPhil research is also supported by the Rae and Edith Bennett Postgraduate Travelling Scholarship. A graduate of the Melbourne Conservatorium of Music the University of Melbourne, Stephanie holds B.Mus(Hons) and M.Mus degrees in performance and musicology respectively.

Dr. Matthew O. Smith, USA

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## THE WIND BAND CONTRIBUTIONS OF GUY M. DUKER

Guy Maxwell Duker (1916-1998) was an American conductor, composer, arranger, and music educator. He began his career as a band director and music supervisor in the public schools of Illinois, where he worked for fifteen years. In 1953 Duker joined the faculty of the University of Illinois and worked alongside legendary figures Mark Hindsley and Harry Begian. He retired as the associate director of bands at Illinois in 1978.

Keeping with a tradition of outstanding arrangers and transcribers at Illinois, Duker is known for his transcriptions and arrangements of orchestral repertoire for the wind band, many of which are still performed. He provided one of the earliest editions of Florent Schmitt's *Dionysiaques*, for the modern wind band, and his transcription of Ottorino Respighi's *Pines of Rome* has been performed and recorded by ensembles around the world. Additional transcriptions of works by Stravinsky, Hindemith, Shostakovich, and Bernstein are among his many other significant contributions to the repertoire.

Duker served as an officer in the College Band Directors National Association, including a term as president. This presentation will include a brief biography of Guy Duker; provide discussion of his wind band transcriptions, arrangements, and compositions; and note the contributions of members of his family to the music education profession.

### Curriculum Vitae

**Dr. Matthew O. Smith** is Associate Director of Bands at the University of Kansas, where he conducts the Symphonic Band, the Marching Jayhawks, and teaches in the School of Music. He has held similar positions in the Jacobs School of Music at Indiana University, Iowa State University, Baylor University, and the University of Michigan. Raised in Fairfax, Virginia, Smith received his undergraduate degree from the University of Illinois at Urbana-Champaign. After teaching in the Maryland public schools, he completed a master's degree in music education from the University of Michigan. He completed his Doctor of Musical Arts in Wind Conducting from Michigan State University. Additional interests include conducting pedagogy and instrumental music education, and Smith also serves as co-music director of the Lawrence Community Orchestra.

Bernhard Steinbrecher, Austria

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## **PROJECT PRESENTATION: THE ROLE OF BRASS MUSIC IN MILLENNIALS' POPULAR MUSICAL PAST IN TYROL AND LUXEMBOURG**

In my paper, I present (parts of) a joint-cooperation project currently under review for bilateral funding. The project examines how the globally circulating aesthetics and practices of popular music were received and adapted in Tyrol and Luxembourg in the 1980s, 1990s, and 2000s, against the backdrop of local and regional conditions, conceptions, and styles. The study's aim is to map the popular musical landscape in its broad variety, exploring and comparing which kinds of music were important and meaningful for the millennial cohort in different urban and rural regions. Within a multi-perspectival approach, both mainstream, alternative, and folkloric forms of "doing" music are taken transstylistically into account. A focus is on brass music and its role, back then, in today's adults' music-cultural activities, specifically considering that it started to gain broader and younger audiences in the early 1980s through combining traditional and folk tunes with jazz, punk, rap, disco, and dance music. Brass music is analysed, among other things, as a particular example of the blurring of lines between the fluid musical spheres, of globally circulating popular music and more regionally-infused folk(loric) music; the latter more strongly entangled with local cultural activity, identity, and tradition.

In the presentation, I elaborate on the aims and theoretical backdrops of the project and its praxeological-historical approach. I also discuss its mixed methodology, which includes narrative interviews, discourse-analytical methods of the digital humanities, archive research, music analysis, methods of citizen science, and expert interviews.

### **Curriculum Vitae**

**Bernhard Steinbrecher** is post-doc researcher and lecturer in popular music at the University of Innsbruck (Austria), Department of Music. He holds a Ph.D. in musicology from the University of Music Weimar (Germany). His fields of interest are analysis, theory and history of popular music and the relation between its sounds and social, psychological, and aesthetic questions. Steinbrecher is member of the executive committee of the International Association for the Study of Popular Music (IASPM). He has been teaching at the Universities of Vienna, Salzburg, and Innsbruck.

Barbora Turčanová, Czech Republic)

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## **WIND MUSIC IN THE CONTEXT OF SOCIAL CHANGES IN THE CZECH REPUBLIC**

As we know, musical culture is closely linked to social change, but this link may not always be readily apparent. An interesting example is the development of brass band music in the territory of today's Czech Republic. At first, in the form of military brass bands, these musical ensembles fulfilled an utilitarian function which was standard in Europe at the time. However, in the environment of the national movement of the 19th century, brass music reached the status of a national force in the Czech environment, and in the first half of the 20th century it became synonymous with a new musical genre that was extremely popular in the Czechlands (Bohemia, Moravia, Silesia) - the so-called lidovky. After the onset of communist cultural policy, in February 1948, the popularity of brass band music declined, but it was sustained through the monopoly broadcasting media (radio and television). With the development of music education, a gradual qualitative rebirth, especially of smaller rural brass bands performing repertoire inspired by folk music, was apparent. The abolition of all social restrictions and censorship in the cultural sphere, which occurred after 1989, also changed the conditions under which brass bands have been functioning. The transformation of society also caused changes in musical tastes, which resulted in a further decline in the popularity of brass band music throughout society. During its development, however, brass band music remained a part of the rural everyday culture in some regions of the Czech Republic. Today, it has a stable and strong position, especially in the ethnographic region of Slovácko, where it appears as an integral part of traditional local festivals. It also has a concert function prevalent not only in the Czech Republic, but especially abroad.

### **Curriculum Vitae**

**Mgr. Barbora Turčanová** did her bachelor's degree at the Department of Ethnology and Folklore Studies at the Constantine the Philosopher University in Nitra (Slovakia), then gained her master's degree at the Department of European Ethnology at the Faculty of Arts of Masaryk University in Brno (Czech Republic), where she continues her doctoral studies. In her research, she focuses on the transformations of rural musical culture, especially wind music.

Carlos Villar-Taboada, Spain

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### “CLAUDIO PRIETO’S WIND QUINTETS: TRANSITIONAL AIRS”

Claudio Prieto (1934-2015), an outstanding composer amongst those “assimilated” to the so-called “Generation of 51” (Marco 1989), has been biographically portrayed in historiography. Both his self-analytical writings and part of the criticisms that his music aroused in the press media have been compiled (Pliego 1994; Pliego & Prieto 2001; Prieto 2006a, Prieto 2006b). During the 70s, his musical language described a transition from the most experimental positions regarding timbre towards the self-styled “new lyricism”, his conciliatory approach with tradition, partly studied analytically (Villar-Taboada, 2019). Nonetheless, and despite the uniqueness of that characteristic timbral research during the 70s (Marco 1989; González Lapuente 2012), this production remains mostly unprecedented for musicological analysis.

The main goal of this paper is to complete an analytical approach to that period, by means of the comparative examination of two compositions, significant for the resources they deploy: the wind quintets *El juego de la música* (The Game of Music; 1971), and *A veces* (Sometimes; 1980), they both ambos commissioned and premiered by the Spanish Quinteto Koan.

The analytical methodology applied is based on a semiotic approach that identifies as topics various stylistic elements, linked both to avant-garde trends of the moment (sound mass music, minimalism, notational innovations, indeterminacy), and to an expressive component, which define the composer’s artistic identity. From the logostructure paradigm, already in-progress (Villar-Taboada 2018, 2019), different musical examples and recordings will be confronted with criticisms of the time and analytical reflections by the composer, to achieve a musical analytical study framed in the sociocultural and political Spanish context of the 70s: the ‘Transition’ (“la Transición”), from Franco’s dictatorship to the restoration of democracy.

### Curriculum Vitae

**Carlos VILLAR-TABOADA:** Senior Lecturer in Musicology, specialized in music analysis of the Spanish and Latin-American repertoire of the 20th and 21st centuries. Currently chair of the Ph. D Program of Musicology, he belongs to the Research Group “Music, Performing Arts and Heritage”. He has published different papers on music analysis (mainly Pitch-Class Set Theory and Topic Theory) and delving on contemporary Spanish music by composers such as Julián Bautista, José Luis Turina, Claudio Prieto, Enrique Macías or Rogelio Groba, among others.



David Wacyk, USA

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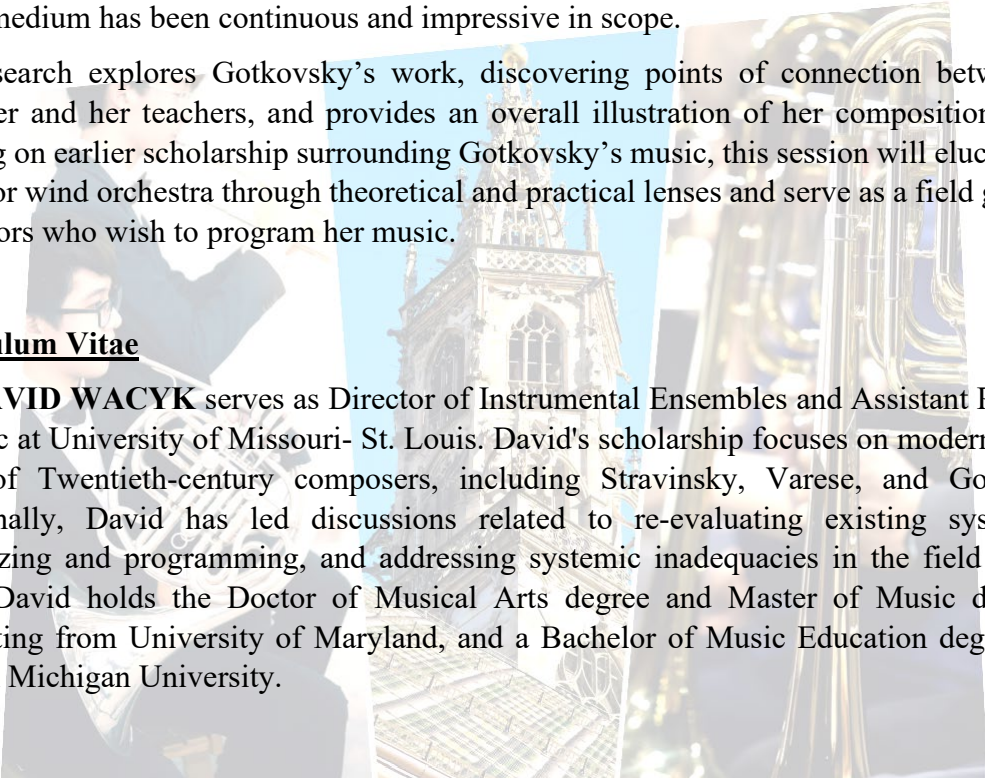
### **“THE WIND MUSIC OF IDA GOTKOVSKY”**

Ida Gotkovsky is a French composer whose style has emerged as a unique voice in the wind repertoire of the late twentieth century while retaining stylistic traits of earlier French composers. As a product of the Paris Conservatory (where she was also a professor), she is part of a heritage that reaches back to Debussy and Ravel, and more significantly to her teachers Olivier Messiaen and Nadia Boulanger. In her work, the composer connects impressionism, modernism, and the avant-garde, codifying these styles into a cohesive voice throughout her career. Having published more than twenty-two works for wind orchestra, Gotkovsky’s output for the medium has been continuous and impressive in scope.

This research explores Gotkovsky’s work, discovering points of connection between the composer and her teachers, and provides an overall illustration of her compositional style. Building on earlier scholarship surrounding Gotkovsky’s music, this session will elucidate her works for wind orchestra through theoretical and practical lenses and serve as a field guide for conductors who wish to program her music.

### **Curriculum Vitae**

**DR. DAVID WACYK** serves as Director of Instrumental Ensembles and Assistant Professor of Music at University of Missouri- St. Louis. David's scholarship focuses on modernist wind music of Twentieth-century composers, including Stravinsky, Varese, and Gotkovsky. Additionally, David has led discussions related to re-evaluating existing systems of concertizing and programming, and addressing systemic inadequacies in the field of wind bands. David holds the Doctor of Musical Arts degree and Master of Music degree in Conducting from University of Maryland, and a Bachelor of Music Education degree from Western Michigan University.



Patrick Warfield, USA

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## **A BAND FOR WASHINGTON: THE UNITED STATES MARINE BAND IN THE POST-JACKSONIAN AGE**

“The President’s Own,” United States Marine Band is the oldest professional musical organization in the United States. Authorized by an Act of Congress in 1798, it first achieved national recognition in the 1890s under the leadership of John Philip Sousa. Indeed, Sousa is today credited with establishing the Marine Band’s modern organization and reputation. Several decades earlier, however, in the 1830s and 40s, a series of largely forgotten leaders worked to transform the small group of signal instruments authorized by congress into a military band capable of entertaining Washington, D.C.’s political and social elite. This paper explores a forgotten and transformative period in the band’s history. In 1837, the United States experienced a financial crisis that installed a new political regime hostile to wasteful government spending. Recognizing that Marine musicians would be an obvious target for small government activists, Drum Major Raphael Triay worked quickly to establish a regular concert series capable of entertaining the elites who promenaded on the Capitol grounds. His efforts were so successful that the band was soon appearing regularly before the public in the White House gardens, acquired its first set of instruments, and even successfully petitioned for a raise in pay. While other periods of Marine Band history have been explored in some detail, the 1830s and 40s have thus far been left unexamined. Thanks to newly discovered archival documents, however, we now know that it was during these post-Jacksonian decades that the Marine Band established its place as Washington’s city ensemble.

### **Curriculum Vitae**

**Patrick Warfield** is an Associate Professor of Musicology at the University of Maryland where he is also Associate Director of the School of Music. He has published widely on John Philip Sousa and nineteenth-century musical life in Washington, D.C. He is currently at work on a book-length study of the United States Marine Band.

Chris David Westover-Muñoz, USA

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## **ART IS NOT A MIRROR REFLECTING REALITY, BUT A HAMMER [BAND] WITH WHICH TO SHAPE IT.**

### **—BERTOLT BRECHT (OVERHEARD AT A BAND CONCERT)**

While wind-bands have long been associated with the exhibition of power and functioned as representations of the state/military and dominant culture, they also have a legacy as musical agents of direct action against the very means of power they more frequently reinforce. These two traditions of “band-ing”<sup>1</sup> are often considered as discrete domains; one that encompasses the potentially exclusionary and erasing values of high-art, patriotism (or nationalism), and strict hierarchies, and another that embraces the values of community (or social engagement), political action, and activism, especially in public spaces. While bands from traditions across this spectrum certainly occupy different spaces and functions, in this paper I will argue that these traditions are not wholly different domains of “band-ing.” Instead, I contend that we can see that these traditions in relationship with each other and understand their unique expressions of the band idiom as reflecting the values they embrace—thus making the argument for the value of countercultural band traditions. Through this lens this paper will establish models by which establishment bands can dissolve the barrier between their tradition and activist/countercultural traditions in order to forge a more inclusive approach to making music in our discipline.

### **Curriculum Vitae**

**Chris David Westover-Muñoz** has conducted and curated programs for wind ensembles and orchestras nationally and internationally. He was the First Prize laureate of the 2019 Warsaw Wind Ensemble Conducting Competition and his work has been described as “elegant, bold, vibrant, inspiring and centered,” by Augusta Read Thomas. Dr. Westover-Muñoz is assistant professor of music at Denison University and Music Director of the Newton Mid-Kansas Symphony Orchestra. He has conducted across the United States and in the People’s Republic of China and maintains an active relationship with ensembles and conductors in Poland. Dr. W-M is actively engaged as a research scholar and has presented his work on Vincent Persichetti and Beethoven at Hong Kong Baptist University and the conferences of the College Band Directors National Association and IGEB. His album of IWW brass-band music will be recorded and released in 2022.

Meinhard Windisch, Südtirol

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## ENTWICKLUNG DER BLASMUSIK IN SÜDTIROL UND IM ALPENRAUM

Blasmusik hat im ganzen Alpenraum und speziell in Südtirol einen sehr hohen kulturellen und historischen Stellenwert. Musikkapellen sind ein wichtiger Traditionsträger im Land und sind ein fixer Bestandteil von kirchlichen und weltlichen Feiern, sie stellen sozusagen eines der wichtigsten Institutionen für das kulturelle Gedächtnis dar. Im Vortrag befasst sich der Referent auch mit der musikalischen Entwicklung der Musikkapellen. Südtirol hat eine sehr hohe Dichte an Kapellen, die auf ein beachtliches Niveau musizieren und dies über viele Jahrzehnte. Was sind die Faktoren für diesen Erfolg? Wie schaut es in Zukunft aus? Haben wir den Zenit erreicht? Ein Referat über die Blasmusik im Alpenraum und speziell über die Entwicklung der Blasmusik in Südtirol.

### Curriculum Vitae

**Meinhard Windisch** (Südtirol) Jahrgang 1971 1997 Diplomprüfung am Konservatorium Bozen im Konzertfach Trompete, 1998 Kapellmeisterausbildung bei Prof. Hans Obkircher, 2008 Abschluss an der Uni Brixen Fakultät für Bildungswissenschaften (LG Musikpädagogik). Seit 1997 Musiklehrer für Trompete im Bereich Deutsche und Ladinische Musikschulen. Von 1998- 2007 Kapellmeister der Bürgerkapelle Nals, 2008-2019 Kapellmeister der Musikkapelle Oberbozen, mit der er 2013 Preisträger vom Würth Förderpreis und 2017 den Blasmusikpreis des Landes Südtirol erhielt, seit 2019 Kapellmeister der Musikkapelle Terlan. Von 1999- 2005 Mitglied des Kurorchester Meran. 2015-2019 Dirigent des Euregio Jugendblasorchester. Von 2007-2013 VSM-Verbandsjugendleiter- Stellvertreter 2013-2019 VSMVerbandsjugendleiter und seit 2019 Verbandskapellmeister. Neben der Tätigkeit als Dirigent ist Meinhard Windisch seit 1992 Mitglied der Blasphoniker, weiters ist er Mitglied beim Sonor Brass Ensemble und dem Großen Bozner Blechbläser Ensemble. Zudem wird er immer wieder als Referent bei verschiedenen Kursen und als Juror bei verschiedenen Wettbewerben eingeladen.

Tobias Wunderle, Germany

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## **RICHARD EILENBERGS „DIE VÖLKERSCHLACHT BEI LEIPZIG“ FÜR MILITÄRMUSIK**

Große militärische Tongemälde hatten auf die jeweiligen Publika schon immer eine faszinierende und fesselnde Wirkung. Dabei verwendeten die Komponisten häufig bekannte Melodien mit hohem Wiedererkennungswert sowie charakteristische musikalische Gestaltungsmittel, um ein bestimmtes Programm möglichst plastisch und nachvollziehbar darzustellen. Ein Paradebeispiel für eine solche programmatische Komposition ist in diesem Zusammenhang das große militärische Tongemälde „Die Völkerschlacht bei Leipzig“ Op. 201 von Richard Eilenberg. So lassen sich anhand dieses Werkes sowohl kompositorische als auch klassisch-identitätsstiftende Phänomene verdeutlichen und vor allem hörbar machen. Welches Programm legt Eilenberg seinem Tongemälde zugrunde? Wie stellt der Komponist die einzelnen Verbündeten musikalisch dar? Wie werden bestimmte Szenen und Situationen tonmalerisch umgesetzt? Als Komponist der berühmten „Petersburger Schlittenfahrt“ zeigt Richard Eilenberg bei diesem umfangreichen großen militärischen Tongemälde eine ganz andere Facette seines kompositorischen Wirkens. Im Rahmen eines Benefizkonzertes konnte dieses Werk im Gewandhaus zu Leipzig am 29. Oktober 2019 durch das Luftwaffenmusikkorps Erfurt aufgeführt werden. Dabei entstand ein Live-Mitschnitt, welcher nun auf CD erhältlich ist.

## **RICHARD EILENBERG'S "THE BATTLE OF LEIPZIG" FOR MILITARY MUSIC**

Military tone poems have always had a fascinating and captivating effect on the respective audience. Composers often used well-known melodies with a high value of recognition as well as characteristic musical forms in order to present a specific program as clearly as possible. In this context the military tone poem "The Battle of Leipzig" Op. 201 composed by Richard Eilenberg is a very good example of such a programmatic composition. The music shows both compositional and classical identity-creating phenomena. What kind of program does Eilenberg use for his tone poem? How does the composer represent the individual allies in the music? How are certain scenes and situations implemented? Richard Eilenberg composed the famous "Petersburg Sleigh Ride" and in "The Battle of Leipzig" he shows a completely different facet of his compositional style. "The Battle of Leipzig" was performed on October 29, 2019 by the German Air Force Band Erfurt in the Gewandhaus Leipzig. The Live-Recording is now available on CD.

## **Curriculum Vitae**

**Tobias Wunderle**, geboren am 20. Oktober 1985 in Lauingen (Donau). Er studierte Dirigieren und Klavier an der Robert-Schumann-Hochschule für Musik in Düsseldorf. Ein Studium der Musikpädagogik an der Julius-Maximilians-Universität in Würzburg schloss er mit der Promotion zum Dr. phil. ab. Nach Verwendungen als 2. Musikoffizier beim Heeresmusikkorps Neubrandenburg und beim Stabsmusikkorps der Bundeswehr in Berlin ist Oberstleutnant Tobias Wunderle seit Juli 2018 Leiter des Luftwaffenmusikkorps Erfurt.

**Tobias Wunderle**, born on October 20, 1985 in Lauingen (Danube). He studied conducting and piano at the Robert-Schumann-University of Music in Düsseldorf. Furthermore, he received his master's degree in Science of Music Education at the Julius-Maximilians-University in Würzburg and did his PhD in 2018. Tobias Wunderle was the deputy head of the German Army Band in Neubrandenburg and the Staff Music Corps of the German Armed Forces in Berlin. Since July 2018 he is the conductor of the German Air Force Band in Erfurt.



## Guidelines for ALTA MUSICA 26, Konferenzbericht Bozen 2022

### Citation Guidelines

All authors of papers for the *Kongressbericht* (conference book) of the IGEB conference in Bolzano are kindly invited to submit an article based on their presentation. Please follow the citation system as described below. Accepted languages will be German and English.

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- **Books:** Francis Pieters, *Blaasmuziek tussen gisteren en morgen*. Wormerveer: Molenaar 1992, pp. 337–348.
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- **Books in a series of books:** Hinrich Zwittkowitz, *Blasmusik im Burgenland* (= *Alta Musica* Vol. 23, hrsg. v. Bernhard Habla), Tutzing: Schneider 2013, p. 343.
- **Article in a book (= series of books):** Manfred Heidler, "An jeder Ecke Philharmonien'. Anmerkungen zu Blasmusik und Marketing", in: *Kongressbericht Coimbra, Portugal 2012*, hrsg. v. Bernhard Habla (= *Alta musica* Bd. 31), Tutzing: Hans Schneider 2014.
- **Article in a journal:** David Swanzy, "Gossec's 'Symphonie Militaire' (1793-94). A Choral Wind Symphony?", in: *Journal of Band Research (JBR)* VI/1 (Fall 1969) pp. 5–10.  
**Short title:** Swanzy, Gossec, p. 5.
- Achim Hofer, Art. "Harmoniemusik", in *Musik in Geschichte und Gegenwart (MGG2)*, 2<sup>nd</sup>ed. Vol. 4, pp. 153–167.
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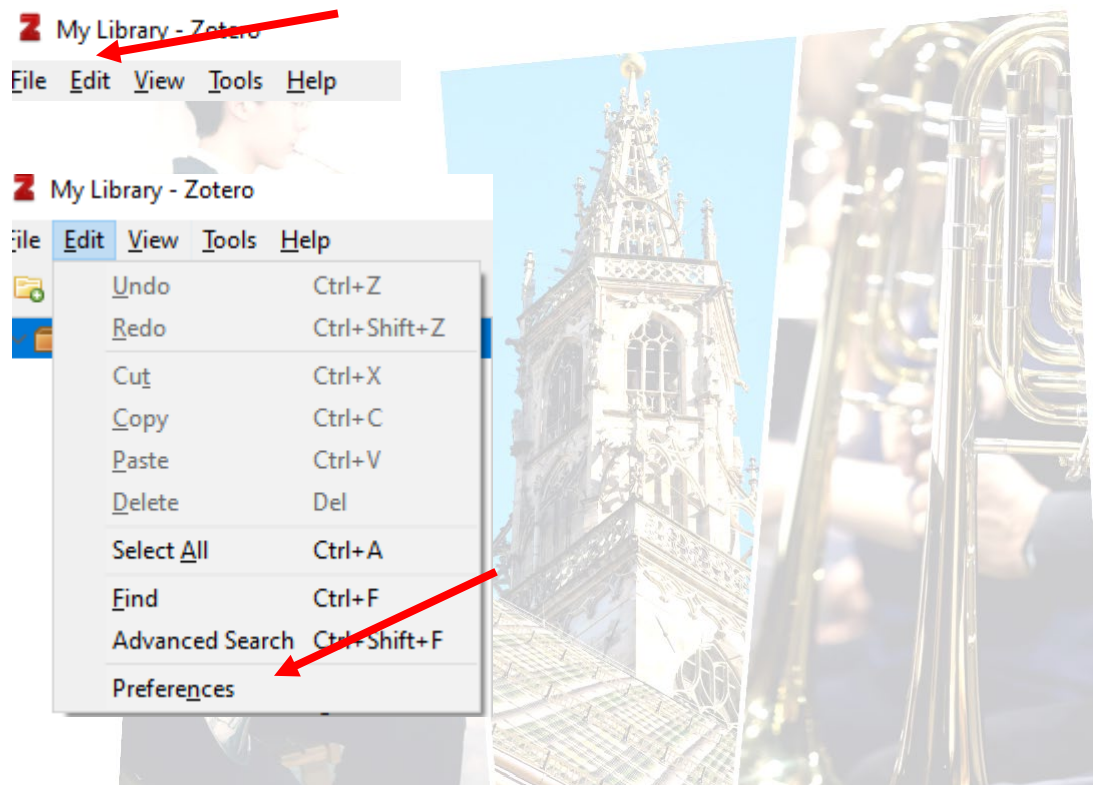
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<sup>1</sup> Bernhard Friedrich Höfele, *Die Deutsche Militärmusik: Ein Beitrag Zu Ihrer Geschichte*, Köln: Luthe 1999.

<sup>2</sup> Bernhard Habla, *Besetzung Und Instrumentation Des Blasorchesters Seit Der Erfindung Der Ventile Für Blechblasinstrumente Bis Zum Zweiten Weltkrieg in Oesterreich Und Deutschland 2*, ed. by Wolfgang Suppan (= *Alta musica* Bd. 12), Tutzing: H. Schneider 1990, vol. 1.

<sup>3</sup> Damien Sagrillo, 'Adolphe Sax in Pedagogical Terms. Problems of Nomenclature. Aspects on (Larger) Saxhorn Learning', in: *Kongressbericht Hammelburg, Deutschland 2014*, ed. by Habla Bernhard (= *Alta Musica*, Band 33), Weikersheim: Margraf 2016, pp. 363–383.

<sup>4</sup> Reiner Nägele, 'Zur Methodologie Regionalisierter Musikforschung Oder: Was ist Baden-Württembergische Musik?', in: *Die Musikforschung* 57 (2004), no. 2, pp. 121–133.

<sup>5</sup> Damien Sagrillo / Dieter Ferring (eds.), *Music (Education) from the Cradle to the Grave* (= *Würzburger Hefte zur Musikpädagogik* Vol. 7), Weikersheim: Margraf 2014.

<sup>6</sup> Damien Sagrillo, s.v. 'Ida Gotkovsky', in: *Musik und Gender im Internet*, ed. by Beatrix Borchard, Hamburg: Hochschule für Musik und Theater Hamburg 2009, <[https://mugi.hfmt-hamburg.de/receive/mugi\\_person\\_00000302](https://mugi.hfmt-hamburg.de/receive/mugi_person_00000302)> [14th/4/2022].