



*Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik (IGEB)*  
*International Society for Research and Promotion of Wind Music*  
*Sociedad Internacional para la Investigación y Promoción de la Música de Viento*  
*Societat Internacional per a la Recerca i Promoció de la Música de Vent*

in collaboration with

*Instituto Superior de Enseñanzas Artísticas de la Comunidad Valenciana*  
*Conservatori Superior de Música "Joaquín Rodrigo" de València*  
*Federación de Sociedades Musicales de la Comunidad Valenciana*

*Banda Primitiva de Paiporta*  
*Université du Luxembourg*

*Universität für Musik und darstellende Kunst Graz (KUG), Austria*



GENERALITAT  
VALENCIANA

iseacv



About the abstracts:

The present compilation of abstracts and biographies contains all texts received before 1 July 2024. Each author has provided their own documents, including any necessary translations. The content of these texts and translations is the sole responsibility of the authors.

We thank the *Musikverlag Kliment*, Wien, Österreich,  
for the publication of this programme book:

ISBN 978-3-85139-045-02 / EAN 9783851390452

DOI 10.5281/zenodo.12162190

Kliment-Verlagsnummer: Kl. 2316

Editors: Damien SAGRILLO / Ulrike MASER / Richard Scott COHEN  
On behalf of IGEB

# Konferenzbuch IGEB

## INHALTSVERZEICHNIS / TABLE OF CONTENTS

INHALTSVERZEICHNIS / TABLE OF CONTENTS.....	2
Welcome addresses .....	5
Welcome address – Damien François Sagrillo .....	5
Welcome address – Richard Scott Cohen.....	7
Welcome address – Francisca Blanch Piqueras .....	9
Welcome address – Maria Dolores Tomás Calatayud .....	11
Welcome address – Daniela González Almansa .....	13
Welcome address – Luís Ródenas Antonio.....	15
Konferenzprogramm / Conference Programme.....	17
<b>Thursday, 11 July 2024</b> .....	17
<b>Friday, 12 July 2024</b> .....	18
<b>Saturday, 13 July 2024</b> .....	21
<b>Monday, 15 July 2024</b> .....	24
Concert Programmes.....	27
11 July 2024: Quartet de Clarinets "Vert" .....	27
12 July 2024: Quintet vent CPMTorrent.....	30
13 July 2024: Banda Sinfónica de la Banda Primitiva de Paiporta .....	31
15 July 2024 : Joven Banda Sinfónica .....	32
Abstracts / Resümees.....	36
Ricardo Alvarez & Paulina Bronfman Collovati, Chile.....	36
Bethany Amundson, USA.....	38
Robert Apple, USA.....	39
Leon Bly, Germany .....	40
Catarina Braga, Portugal .....	41
Friedhelm Brusniak, Germany .....	42
Zsuzsa Buzás Dr. Csontosné, Hungary.....	43
Raoul Camus, USA .....	44

Ana Margarida Cardoso, Portugal.....	45
Joseph R. Cernuto, USA.....	46
Reed Chamberlin, USA.....	47
Sérgio Charrinho, Portugal.....	48
José Cidade, João Caramelo & Alexandra Sá Costa, Portugal.....	49
Richard Scott Cohen, USA.....	51
Áurea Domínguez, Switzerland.....	53
Dario Savino Doronzo & Pietro Gallo, Italy.....	54
Nicholas Enz, USA.....	56
Natalie Farrell, USA.....	57
Margaret Flood, USA.....	58
David Gasche, Austria.....	60
Miryam Giger, Switzerland.....	61
Francisco J. Giménez-Rodríguez, Spain.....	62
John Ginocchio, USA.....	63
Gloria A. Rodríguez Lorenzo, Spain.....	64
Timothy Groulx, USA.....	65
Timothy Heath, USA.....	66
Thomas Hochradner, Austria.....	67
Björn Jakobs, Germany.....	69
Timothy Joseph Kaiser, USA.....	70
Richard Kennel, USA.....	71
Keith Kinder, Canada.....	72
Grant Knox, USA.....	74
Lisa Kozenko & Warren J. Wernick, USA.....	75
Jason S. Ladd, USA.....	76
Rui Magno Pinto, Portugal.....	77
Dana Mandell, USA.....	78
Laszlo Marosi, Hungary.....	79
Dennis James Meacham, USA.....	80
Javier M. Medina, Spain.....	81
Eric C. Melley, USA.....	82
Jon Ceander Mitchell, USA.....	83

Jörg Murschinski, Germany .....	84
Paul Niemisto, USA .....	85
Aurélio Nogueira de Sousa & Mara Rúbia Barbosa da Cruz Nogueira, Brazil .....	86
Craig B. Parker, USA.....	87
Herbert J. Payung, USA .....	88
Lucas H Petersen, USA .....	89
Bernadette Planner, Austria.....	90
Bryan Proksch, USA .....	91
David Ramos, USA .....	92
Damien François Sagrillo, Luxembourg.....	93
Alexander Scott, USA .....	95
Eric Scott, USA.....	96
Joseph P. Scott, USA.....	97
Douglas Shabe, USA .....	98
Matt Smith, USA.....	99
Wantana Tancharoenpol, Thailand.....	100
Margaret Underwood, USA .....	101
Christopher Unger, USA .....	102
Rytis Urniežius, Lithuania .....	103
Carlos Villar-Taboada, Spain .....	104
Nicholas P. Waldron, USA.....	105
Emily Warren, USA .....	106
Chris David Westover-Muñoz, USA .....	107
Yannick Wey, Switzerland.....	108
Seth Wollam, USA .....	109
Tobias Wunderle, Germany & Edward Messerschmidt, USA .....	110
Guidelines for ALTA MUSICA 39, <i>Konferenzbericht Valencia 2024</i> .....	112
Citation Guidelines .....	112
Evaluation grid .....	115

## Welcome addresses

### Welcome address – Damien François Sagrillo



As the International Society for the Research and Promotion of Wind Music (IGEB) approaches a momentous occasion, its 50th anniversary, it is with great honour and enthusiasm that I extend an invitation to our distinguished members, partners, and the wider wind music-loving community to partake in an array of celebratory and reflective events and conferences. These gatherings are a testament to our landmark anniversary and affirm our continuing dedication to the study and advancement of wind music. Over the decades, our conferences have led us through diverse landscapes across Central, Southern, and South-Eastern European countries and the USA, where we were able to foster exchanges, expand knowledge, and celebrate the diverse traditions of

wind music.

This year, we are privileged to have our 27th IGEB conference organised in the culturally rich province of Valencia, Spain, a region with an unparalleled tradition in wind music. Valencia's wind bands are central to its community and cultural life. They are testimonies of the region's rich musical heritage and play a significant role in the social frame. Valencian bands prove their exceptional local talent and contribute significantly to preserving and promoting their exceptional wind music tradition. Valencia's commitment to wind music is evident in its numerous festivals, competitions and educational initiatives, establishing it as a hub of musical excellence.

We are profoundly grateful to be welcomed by the Instituto Superior de Enseñanzas Artísticas de la Comunidad Valenciana (the Institute of Arts Education of the Valencian Community), under the leadership of Francisca Blanch Piqueras, which exemplifies a dedication to fostering excellence in the arts through comprehensive education and research. Its commitment to promoting disciplines such as Dance, Music, Dramatic Arts, and Design underscores the vital role of culture and creative industries in developing a modern society like Valencia. These efforts to integrate students and teachers from higher music conservatories into these musical societies are exemplary; by the Conservatori Superior de Música "Joaquín Rodrigo" de Valencia (the Joaquín Rodrigo Conservatory of Valencia), an institution renowned for its academic excellence and commitment to nurturing future generations of musicians, thereby also ensuring the continuity and vibrancy of Valencian wind music. Our deep gratitude to its director, Maria Dolores Tomás, for opening the doors of this remarkable institution of music education to our society, and hosting the majority of our conference proceedings; by the Federación de Sociedades Musicales de la Comunidad Valenciana (the Federation of Musical Societies of the Valencian Community), whose mission closely aligns with ours in promoting and elevating music as a crucial element of cultural development and

community engagement. The recognition of the Musical Societies of the Valencian Community as a Representative Manifestation of the Intangible Cultural Heritage by the Government of Spain highlights the profound cultural significance of wind music in this region. We look forward to a very special performance by the Federation's Symphonic Youth Band, which will serve as the closing event of our conference. IGEB is particularly thankful to the Federation's president, Daniela González Almansa, and to the Federation's Vice President for Education, Remigi Morant Navasquillo, who, for years already, has been helping and motivating us to make the conference in Valencia a great success; by the Banda Primitiva de Paiporta. A highlight of our anniversary celebrations will be the day spent at the Banda Primitiva of Paiporta, promising an extraordinary experience that embodies the spirit of our 50th year. I sincerely thank this highly regarded musical society and its President, Luis Ródenas Antonio, for welcoming us to their facilities, including the Florida Auditorium and the Francisco Llorens School of Music. We eagerly look forward to the Banda Primitiva de Paiporta's Symphonic Band (Banda Sinfónica), which will dedicate a concert to the 50th anniversary of our society and première a piece specially composed for this occasion by Llorenç Mendoza Ruiz: Euphonika, Obertura para un aniversario! and by the musicians of our two featured chamber music ensembles, and our panelists of esteemed Valencian composers.

In anticipation of these eventful days, my heartfelt appreciation goes to everyone who has contributed to IGEB's long-lasting legacy. The dedication and passion of countless individuals, from conference preparation to scholarly contributions, have been instrumental in our society's success. I encourage conference attendees to seize this unique opportunity to advance wind music research, engage with international peers, immerse in Valencia's hospitality, and celebrate IGEB's golden anniversary in grand style. The convening of the 27th International Conference on Wind Music in Spain illustrates the Valencian Community's rich musical heritage and cultural landscape. I am confident that this conference will bring new scientific insights and foster future collaborations.

I want to underline again my deepest thanks to our local partners, Daniela González Almansa, Remigi Morant Navasquillo, Llorenç Mendoza Ruiz, but also my long-time friend and Vice President of IGEB, Richard Scott Cohen, for their untiring determination to the success of this conference. I eagerly anticipate welcoming you to our meetings, reflecting on our past achievements, and envisioning the future of wind music research and appreciation. Together, let us honour the rich legacy of wind music and explore new horizons for its enjoyment and study. Thank you for your continued support and engagement. Together, we will make this 50th-anniversary celebration a pivotal moment in IGEB's history.

In closing, I want to thank our executive officer Ulrike Maser and everybody involved in the challenging endeavour of preparing and running this conference.

Damien Sagrillo, Université du Luxembourg  
President, IGEB

## Welcome address – Richard Scott Cohen



Dear IGEB Members, Participants, Supporters and Friends:

It is with great pleasure that I welcome you to one of the most important and amazing realms of wind music: Valencia, Spain!

From the moment I arrived in Valencia to begin my Fulbright Research Grant in July of 1993; to the time my doctoral thesis at Northwestern University was completed and awarded the second-ever International Research Prize in Wind Music Research (known at that time as the Fritz Thelen Prize) by the IGEB in 2000; and through the past quarter century of collaboration and leadership with the IGEB, I have often dreamt of bringing an IGEB conference to Spain for the first time, and of doing so precisely in the epicenter of Spain's cradle of band and wind music activity: the villages, cities, and provinces of the autonomous region known as the Comunidad Valenciana. That time has finally arrived!

Our present biennial conference aims to enrich the scholarship of our research findings with a glimpse inside Valencia's incredible world of wind music. That world is comprised of: more than 500 amateur musical societies rooted in wind music and dating back to the time of Napoleon; a Musical Society Federation dedicated to coordinating and promoting the integration of these musical societies within the cultural fabric of Valencian society; three professional municipal bands and one professional military band; one of the world's longest running band competitions; a musical heritage that embraces folk music, national classical musical styles, and a current generation of contemporary composers par excellence; a robust wind music industry that includes publishers, instrument manufacturers and cultural tourism; and a multitiered network of conservatories which in modern times embraces and enhances the level of musicianship of wind musicians throughout the Valencia Autonomy.

In addition to our dedicated IGEB board members, I'd also like to acknowledge the invaluable support and assistance of our institutional conference partners: the Instituto Superior de Enseñanzas Artísticas de la Comunidad Valenciana, under the leadership of its Director, Francisca Blanch Piqueras; the Conservatori Superior de Música "Joaquín Rodrigo" de València, under the leadership of its Director, María Dolores Tomás Calatayud; and the Banda Primitiva de Paiporta under the leadership of its President, Luis Ródenas Antonio. I'd also like to extend very special gratitude to the Federación de Sociedades Musicales de la Comunidad Valenciana, under the leadership of its President, Daniela González Almansa, for supporting and promoting IGEB's efforts to bring the conference to Valencia since 2018, including hosting many receptions in Chicago during the Midwest Clinic.

I'd also like to thank the featured performing ensembles who are very generously and graciously performing at our conference: the Joven Banda Simfònica de la Federació de Societats Musicals de la Comunitat Valenciana, Enrique Montesinos Parra, Director; the Banda Primitiva de Paiporta's Banda Sinfónica, José Pascual Arnau Paredes, Musical Director, and Llorenç Mendoza Ruiz, Guest Conductor; the Quartet de Clarinets Vert; and the Quintet vent CPMTorrent, with the valued assistance of Arturo Llácer.

We are also very privileged to include in our conference the participation of some of the finest contemporary composers of wind music from Valencia, including: Llorenç Mendoza Ruiz, Carlos Pellicer, Luis Serrano Alarcón, José Suñer Oriola, and Andrés Valero Castells. Many of their works will also be featured at our conference.

I especially extend heartfelt gratitude to two wonderful musicians, colleagues, and friends who have been my most helpful and steadfast allies in planning and organizing this conference over the past 7 years. The first of these is Remigi Morant Navasquillo, who has been the lynchpin with our conference's three largest institutional members: the Federación de Sociedades Musicales de la Comunidad Valenciana, for which he serves as the Vice President for Education; the Instituto Superior de Enseñanzas Artísticas de la Comunidad Valenciana; and the Conservatori Superior de Música "Joaquín Rodrigo" de València. For him, these are all volunteer activities, the latter two completely on behalf of this IGEB conference. His professional role is that of Director of the Department of Didactics of Physical, Artistic and Music Education at the University of Valencia.

My other final gratitude is to Llorenç Mendoza Ruiz. Llorenç was one of the first musicians I met in Valencia in 1993, and we have collaborated on numerous projects over the past 30 years. He has similarly been my ally in organizing an IGEB conference in Valencia since 2018. We have also shared the common goal of ensuring that this conference incorporated the involvement of a local village's musical society and its band, because that is the traditional heart and soul of the Valencia world of wind music. We not only thank Llorenç for connecting us with the wonderful Banda Primitiva de Paiporta and its Symphonic Band, but we also thank and congratulate him for the piece he composed for us in honor of this conference and the 50th anniversary of IGEB: Euphonika, Obertura para un aniversario, which will be premiered at this conference.

Enjoy the scholarship, music, ambience, gastronomy and people of our conference and of this wonderful place called Valencia!

Dr. Richard-Scott COHEN, D.M.  
Ferris State University, Big Rapids, Michigan (USA)  
IGEB Vice President & Treasurer for North America  
Conference Host/Coordinator, 2024 IGEB Conference, Valencia, Spain





## Welcome address – Francisca Blanch Piqueras



GENERALITAT  
VALENCIANA

ISEACV

Institut superior  
d'ensenyances artístiques  
Comunitat Valenciana

Como directora del Instituto Superior de Enseñanzas Artísticas de la Comunidad Valenciana (ISEACV), quiero darles la bienvenida a esta región europea que acoge, posiblemente, la mayor concentración de intérpretes de música de viento del continente.

La institución pública que dirijo es la responsable de la prestación del servicio a la educación superior artística, mediante la docencia, el estudio y la investigación. Es decir, fomentar la excelencia de las disciplinas de Danza, Música, Arte Dramático o Diseño, y seguir impulsando el importante papel que la cultura y las industrias creativas y culturales desempeñan en el desarrollo sostenible de las sociedades modernas, no solo por los efectos positivos que ejerce en la vida cotidiana el reconocimiento de la importancia de las artes y la cultura, sino por los beneficios económicos que generan dichas industrias, que se han convertido en un sector estratégico fundamental para el desarrollo productivo, la competitividad y el empleo.

En nuestra región, hablar de cultura es hablar de Música, y concretamente de música de viento en las sociedades musicales. No es casualidad que las Sociedades Musicales de la Comunidad Valenciana hayan sido declaradas Manifestación Representativa del Patrimonio Cultural Inmaterial por el Gobierno de España. Y una cantidad muy importante de ellas cuentan con estudiantado y profesorado de nuestros conservatorios superiores de Música, colaborando a mejorar e innovar también desde estas asociaciones musicales.

Por todo esto, compartir con la Sociedad Internacional para la Investigación y Promoción de la Música de Viento (IGEB) los objetivos de investigación, difusión, transferencia e intercambio de conocimiento y mejora continua del sector hacía necesario facilitar este punto de encuentro, la 27ª Conferencia Internacional sobre música de viento, en la región de la música de viento por excelencia.

Les doy la bienvenida a Alicante, a Castelló y a València, donde la música de viento es un tesoro que preservamos y celebramos, que encontrarán en cada una de nuestras ciudades junto a nuestro rico patrimonio cultural y gastronómico. Deseo que el éxito de la conferencia aporte nuevas evidencias científicas y genere dinámicas y colaboraciones futuras en nuestro contexto académico, social y cultural.

Bienvenidas y bienvenidos a la Comunitat Valenciana.

*Francisca Blanch Piqueras*, Directora

Instituto Superior de Enseñanzas Artísticas de la Comunidad Valenciana (ISEACV)

## Welcome address – Francisca Blanch Piqueras (English version)



GENERALITAT  
VALENCIANA

ISEACV

Institut superior  
d'ensenyances artístiques  
Comunitat Valenciana

As the director of the Higher Institute of Artistic Teachings of the Valencian Community (ISEACV), I would like to welcome you to this European region that hosts, possibly, the largest concentration of wind music performers on the continent.

The public institution I lead is responsible for providing higher artistic education services through teaching, study, and research. This means fostering excellence in disciplines such as Dance, Music, Dramatic Arts, and Design, and continuing to promote the important role that culture and the creative and cultural industries play in the sustainable development of modern societies. This is not only due to the positive effects that recognizing the importance of arts and culture has on daily life, but also due to the economic benefits generated by these industries, which have become a fundamental strategic sector for productive development, competitiveness, and employment.

In our region, talking about culture means talking about Music, specifically wind music in musical societies. It is no coincidence that the Musical Societies of the Valencian Community have been declared a Representative Manifestation of the Intangible Cultural Heritage by the Government of Spain. A significant number of these societies include students and teachers from our higher music conservatories, contributing to improvement and innovation through these musical associations as well.

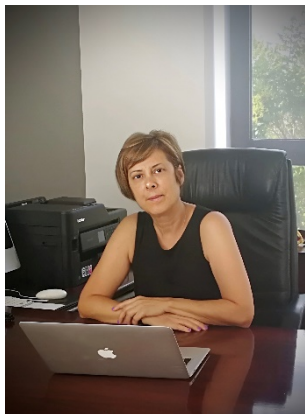
For all these reasons, sharing with the International Society for the Research and Promotion of Wind Music (IGEB) the objectives of research, dissemination, transfer, and exchange of knowledge, and continuous improvement of the sector made it necessary to facilitate this meeting point, the 27th International Conference on Wind Music, in the region of wind music par excellence.

I welcome you to Alicante, Castelló, and Valencia, where wind music is a treasure that we preserve and celebrate, which you will find in each of our cities alongside our rich cultural and gastronomic heritage. I hope that the success of the conference brings new scientific evidence and generates future dynamics and collaborations in our academic, social, and cultural context.

Welcome to the Valencian Community.

Francisca Blanch Piqueras, Director  
Higher Institute of Artistic Teachings of the Valencian Community (ISEACV)  
(Translation: Deep)

## Welcome address – Maria Dolores Tomás Calatayud



### SALUDA

Como directora del Conservatorio Superior de Música "Joaquín Rodrigo" de Valencia y en su nombre les damos la bienvenida a nuestra ciudad y a nuestro centro. Es un honor acoger 25ª Conferencia Internacional sobre música de viento con el título "50 años del IGEB (1974-2024). Investigación en música de viento: equilibrio y cuestiones actuales".

La Comunidad Valenciana, como es sabido, es un referente en la música en general y especialmente en la música de viento, hecho constatado por el elevado número de sociedades musicales y bandas existentes muy vinculadas todas al territorio. Este hecho conforma un perfil cultural y ciudadano avalado por importantes certámenes musicales que se llevan a cabo por estas agrupaciones a lo largo del territorio; quiero destacar entre otros los certámenes promocionados por las tres diputaciones provinciales, el Certamen Internacional de Bandas de la ciudad de Valencia y el certamen de la ciudad de Altea, etc.

El Conservatorio Superior de Música "Joaquín Rodrigo" de Valencia, es un referente en la Enseñanza Superior Artística, siendo el alumnado de viento el más representativo por su alto número de matrícula, estamos orgullosos de que nuestros egresados formen parte de las plantillas de las orquestas y bandas más significativas.

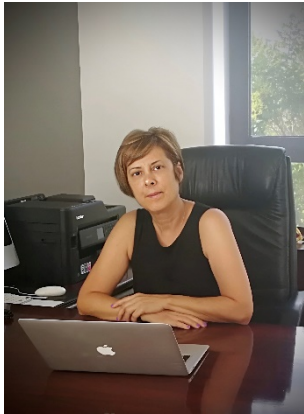
Como parte del compromiso del Conservatorio está trabajar por la consecución de la excelencia educativa; acoger la 25ª Conferencia Internacional sobre música de viento supone, no nos cabe la menor duda un impulso hacia la consecución de ese fin. Es inequívoco que potenciar la Investigación en cualquiera de las ramas del saber musical supone un beneficio para la evolución de la música en general, más si cabe en momentos como los actuales en los que la sociedad está cambiando a ritmos acelerados y en los que se cuestionan algunas de las certezas que justificaban valores tradicionales como la música. Solo con la investigación y la democratización de los conocimientos podremos seguir avanzando en la simbiosis conocimientos musical-sociedad.

Esperamos que su estancia en nuestra ciudad sea tan enriquecedora por los avances del conocimiento como por el disfrute cultural, relacional y gastronómico.



M.<sup>a</sup> Dolores Tomás Calatayud, Directora  
Conservatori Superior de Música "Joaquín Rodrigo" de València

## Welcome address – Maria Dolores Tomás Calatayud (English version)



Greetings!

As the director of the *Joaquín Rodrigo Superior Conservatory of Music* in Valencia, and on its behalf, we welcome you to our city and our center. It is an honor to host the 25th International Conference on Wind Music with the title “50 Years of IGEB (1974-2024). Research in Wind Music: Balance and Current Issues”.

The Valencian Community is well-known as a reference point in music in general and especially in wind music, a fact evidenced by the large number of musical societies and bands closely linked to the region. This forms a cultural and civic profile supported by important musical competitions held by these groups throughout the area. I would like to highlight, among others, the competitions promoted by the three provincial councils, the International Band Contest of the city of Valencia, and the contest of the city of Altea, etc.

The *Joaquín Rodrigo Superior Conservatory of Music* in Valencia is a benchmark in Higher Artistic Education, with wind students being the most representative due to their high enrollment numbers. We are proud that our graduates are part of the most significant orchestras and bands.

As part of the Conservatory's commitment, we strive for educational excellence; hosting the 25th International Conference on Wind Music undoubtedly gives a boost towards achieving this goal. It is clear that promoting research in any branch of musical knowledge benefits the evolution of music in general, especially in times like these when society is changing at an accelerated pace and certain traditional values like music are being questioned. Only through research and the democratization of knowledge can we continue to advance in the symbiosis of musical knowledge and society.

We hope your stay in our city is as enriching for the advancement of knowledge as it is for cultural, social, and gastronomic enjoyment.

Welcome!

M.<sup>ª</sup> Dolores Tomás Calatayud, Director  
“Joaquín Rodrigo” Superior Conservatory of Music of Valencia  
(Translation: Deepl)



## Welcome address – Daniela González Almansa



Estimados amigos de IGEB:

Es un verdadero placer dirigirme a todos los miembros de IGEB con motivo de su 27 Conferencia Internacional que se celebra este año 2024 en Valencia.

Como presidenta de la Federación de Sociedades Musicales de la Comunidad Valenciana (FSMCV), entidad que reúne a todas las sociedades musicales de la Comunidad Valenciana, es un orgullo que IGEB haya decidido celebrar este evento tan importante en la ciudad de Valencia, coincidiendo además con el año de su 50 aniversario.

La Federación de Sociedades Musicales de la Comunidad Valenciana es una entidad sin ánimo de lucro fundada en 1968 con la finalidad de promover, difundir y dignificar la afición, enseñanza y práctica de la música. Su surgimiento responde a la necesidad de unir y representar a las cerca de 550 sociedades musicales que hoy forman parte de nuestra entidad. Sociedades musicales surgidas hace siglos en un territorio donde la música juega un papel fundamental en nuestra cultura y nuestra identidad. Una música que gira en torno a un eje principal que es la banda y la música de viento. No en vano, esta 'Tierra de música' cuenta con más sociedades musicales que municipios, con más de 1.100 bandas, 200 orquestas, 60.000 alumnos, 47.000 músicos y 200.000 socios. Un movimiento artístico, educativo y social, reconocido internacionalmente como único en el mundo, y una cantera de excelentes músicos, especialmente de viento, cuyo prestigio exportamos al resto del mundo.

Por ello, es una gran satisfacción que una entidad como IGEB, destinada a la investigación y promoción de la música de viento, celebre su más importante congreso en nuestra tierra. A través de estas breves líneas queremos trasladaros un afectuoso saludo, tanto a la institución como a todas las personas que integran IGEB y, por supuesto, a todos los profesionales, aficionados y amantes de la música de viento que participan de esta importante cita, felicitaros por vuestra encomiable labor y animaros a seguir tendiendo lazos con este colectivo de sociedades musicales, en el que podréis encontrar con los brazos abiertos a la mayor concentración de músicos de viento del mundo.

*Daniela González Almansa*  
Presidenta de la FSMCV

## Welcome address – Daniela González Almansa (English Version)



Dear friends of IGEB,

It is a true pleasure to address all IGEB members on the occasion of your 27th International Conference, which is being held this year, 2024, in Valencia. As the president of the Federation of Musical Societies of the Valencian Community (FSMCV), an organization that brings together all the musical societies of the Valencian Community, it is a source of pride that IGEB has decided to hold this important event in the city of Valencia, coinciding with the year of its 50th anniversary.

The Federation of Musical Societies of the Valencian Community is a non-profit organization founded in 1968 with the purpose of promoting, disseminating, and dignifying the passion, teaching, and practice of music. Its creation was a response to the need to unite and represent the nearly 550 musical societies that today are part of our entity. These musical societies emerged centuries ago in a region where music plays a fundamental role in our culture and identity. This music revolves around a central axis: the band and wind music. Not by chance, this 'Land of Music' boasts more musical societies than municipalities, with over 1,100 bands, 200 orchestras, 60,000 students, 47,000 musicians, and 200,000 members. It is an artistic, educational, and social movement, internationally recognized as unique in the world, and a breeding ground for excellent musicians, especially wind musicians, whose prestige we export to the rest of the world.

Therefore, it is a great satisfaction that an entity like IGEB, dedicated to the research and promotion of wind music, is holding its most important congress in our region. Through these few lines, we want to send a warm greeting to both the institution and all the people who make up IGEB and, of course, to all the professionals, enthusiasts, and lovers of wind music participating in this important event. We congratulate you on your commendable work and encourage you to continue building ties with this collective of musical societies, where you will find the largest concentration of wind musicians in the world welcoming you with open arms.

Daniela González Almansa, President  
Federation of Musical Societies of the Valencian Community (FSMCV)  
(Translation: Deep!)

## Welcome address – Luís Ródenas Antonio



A/A D. Damien Sagrillo  
Presidente de la IGEB: Sociedad Internacional para la  
Investigación y la Promoción de la Música para Banda.

Estimados miembros de la IGEB,

La “Banda Primitiva” de Paiporta desea agradecerles considerablemente que hayan elegido nuestra Sociedad Musical para la celebración de la próxima Conferencia Bienal IGEB Valencia 2024, en un año tan relevante para su Sociedad como es el de su 50º aniversario.

Es un verdadero honor poder acogerles en nuestras instalaciones, contar con su presencia y aportaciones en dicho congreso, que ciertamente supondrá para toda una valiosa experiencia al tratarse de un evento de suma importancia y de alcance mundial. Donde, además, se contará con la presencia de destacados expertos en diferentes ámbitos y disciplinas relacionados con el mundo de las Bandas de Música.

Así mismo, para nosotros, es un verdadero placer contribuir así a la divulgación y la promoción de la investigación musical en un ámbito que nos toca tan de lleno como es el de la música de viento, corazón de nuestra Sociedad y elemento indispensable de la cultura de la Comunidad Valenciana.

Este próximo julio de 2024 estaremos encantados de recibirles en nuestro Auditorio Florida y nuestra Escuela de Música Francisco Llorens, donde tendrán lugar las conferencias y la convivencia del día 13. Dicho Auditorio es, además, sede de nuestra Banda Sinfónica, quien tendrá el privilegio de participar en este 27º Simposio con un concierto preparado para la ocasión.

Sin más, queremos nuevamente transmitirles nuestro profundo agradecimiento por elegirnos como sede y les hacemos llegar mediante la presente un cordial saludo y nuestros mejores deseos, quedando a su disposición para cualquier cuestión que requieran.

Atentamente,

Fdo.: D. Luís Ródenas Antonio  
Presidente de la Sociedad “Banda Primitiva” de Paiporta

## Welcome address – Luís Ródenas Antonio (English Version)



Dear Mr. Sagrillo,

On behalf of the “Banda Primitiva” Musical Society of Paiporta, we would like to thank you for having chosen our facilities to celebrate part of the upcoming 27th International Conference of the IGEB in its 50th Anniversary, such a momentous year for you.

It is an absolute honor to host this event, to welcome your presence here, and to look forward to your society’s contributions during this conference. This unique experience is certainly a very special opportunity for us, with its global impact and with the participation of a wide range of specialized experts in the area of wind music.

In addition, it is a pleasure for us to support the promotion of musical research in a field so deeply important for us as wind music, which is both the core of our Musical Society and an integral component of our Valencian cultural heritage.

This July of 2024, we will be delighted to welcome the IGEB to our beloved Florida Auditorium and to our Francisco Llorens School of Music, where presentations and social gatherings will take place during Saturday the 13th. Our Auditorium is also the official site of our Symphonic Band, whose members will have the privilege of participating in the 27th International Conference by performing a concert specifically designed for this occasion.

In closing, we would like to express one more time our gratitude for having counted on us to be part of this event. We offer you our best wishes and full support for any matter that may be required.

Sincerely,

*Luis Ródenas Antonio*

President, “Banda Primitiva” Musical Society of Paiporta



## Konferenzprogramm / Conference Programme

### Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik (IGEB)

27<sup>th</sup> INTERNATIONAL WIND MUSIC CONFERENCE



50<sup>th</sup> Anniversary Year: 1974-2024

Valencia & Paiporta, Spain

11-15 July 2024

## CONFERENCE PROGRAM

<b>Thursday, 11 July 2024</b> <b>Conservatori Superior de Música "Joaquín Rodrigo" de València</b>					
16h00	<b>WELCOME REMARKS &amp; PRESENTATION OF THE IGEB AWARD TO: ROBERT WARREN APPLE</b> <b>(Auditorium)</b> "Two Other Viennese Keyed Trumpet Virtuosi: Anton Khayll and Joseph Werner"				
16h30-17h30	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 30%; vertical-align: top;"> <b>Wind Music and Social Development</b>             Room 102             Chair:            Ricardo Enrique Álvarez         </td> <td style="vertical-align: top;"> <b>Ana Margarida Brito Cardoso (PT)</b>            Military Bands as a Route to Professionalization and Decentralization of Musical Activity in Portugal in the Twentieth Century   <b>Richard Scott Cohen (US)</b>            An Overview of the Community Band Movement in Valencia, Spain: A 30-Year Update on its Evolution and Impact on Society         </td> </tr> <tr> <td style="vertical-align: top;"> <b>Repertoire, Musical Analysis and Wind Music</b>             Room 109             Chair:            Timothy Kaiser         </td> <td style="vertical-align: top;"> <b>Timothy Heath (US)</b>            A Comparison of Repertoire Selection and Rehearsal Strategies Between American and European Community Wind Bands   <b>Bethany Amundson (US)</b>            Die Wasserfahrt and the Harmoniemusik of the North American Moravian Communities         </td> </tr> </table>	<b>Wind Music and Social Development</b>  Room 102  Chair: Ricardo Enrique Álvarez	<b>Ana Margarida Brito Cardoso (PT)</b> Military Bands as a Route to Professionalization and Decentralization of Musical Activity in Portugal in the Twentieth Century  <b>Richard Scott Cohen (US)</b> An Overview of the Community Band Movement in Valencia, Spain: A 30-Year Update on its Evolution and Impact on Society	<b>Repertoire, Musical Analysis and Wind Music</b>  Room 109  Chair: Timothy Kaiser	<b>Timothy Heath (US)</b> A Comparison of Repertoire Selection and Rehearsal Strategies Between American and European Community Wind Bands  <b>Bethany Amundson (US)</b> Die Wasserfahrt and the Harmoniemusik of the North American Moravian Communities
<b>Wind Music and Social Development</b>  Room 102  Chair: Ricardo Enrique Álvarez	<b>Ana Margarida Brito Cardoso (PT)</b> Military Bands as a Route to Professionalization and Decentralization of Musical Activity in Portugal in the Twentieth Century  <b>Richard Scott Cohen (US)</b> An Overview of the Community Band Movement in Valencia, Spain: A 30-Year Update on its Evolution and Impact on Society				
<b>Repertoire, Musical Analysis and Wind Music</b>  Room 109  Chair: Timothy Kaiser	<b>Timothy Heath (US)</b> A Comparison of Repertoire Selection and Rehearsal Strategies Between American and European Community Wind Bands  <b>Bethany Amundson (US)</b> Die Wasserfahrt and the Harmoniemusik of the North American Moravian Communities				
17h30-18h00	<b>OPENING CEREMONY</b> <b>(Auditorium)</b>				
18h00-19h00	<b>CONCERT: Cuarteto de Clarinetes Vert</b> <b>(Auditorium)</b>				
19h00	Dinner (on your own)				

<b>Friday, 12 July 2024</b> <b>Conservatori Superior de Música “Joaquín Rodrigo” de València</b>		
 <p><b>09h00-11h00</b></p>	<p><b>Repertoire, Musical Analysis and Wind Music</b></p> <p>Room 102</p> <p>Chair: Aurea Dominguez</p>	<p><b>Joseph Cernuto (US)</b> The Analysis and Interpretation of Concerti by John Mackey as a Model for Interpretation and Performance of His Catalogue</p> <p><b>Reed Chamberlin (US)</b> Donald Hunsberger and the Art of Curation</p> <p><b>Dana Mandell (US)</b> Timbre as a Compositional Technique in Symphony No. 1, “Leunig’s Prayer Book,” by Jodie Blackshaw</p> <p><b>Nicholas Enz (US)</b> Interpreting Wind Articulation Notation: Composer’s Insights and Practical Strategies</p>
	<p><b>Wind Music and Social Development: Women and Wind Music</b></p> <p>Room 109</p> <p>Chair: David Gasche</p>	<p><b>Bernadette Planner (AT)</b> Women in Musical Leadership Positions as Representatives of Austrian Wind Music in Styria</p> <p><b>Margaret Underwood (US)</b> Harmony in Diversity: Exploring the Musical Tapestry of Jodie Blackshaw</p> <p><b>Margaret Flood (US)</b> Revealing the Discourse of Gender Bias: A Comparative Analysis within the Hiring Announcements of College Band Directors</p> <p><b>Ricardo Enrique Álvarez &amp; Paulina Bronfman (CL)</b> Women in Brass bands in Chile: Trajectories and Gender Performativity in the Context of Artistic Activism and Social Movements</p>
<p><b>11h00-11h30</b></p>		

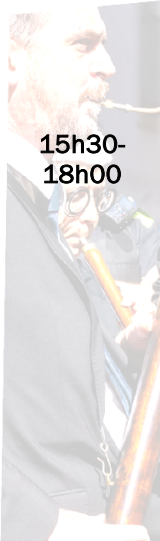
Friday, 12 July 2024

Conservatori Superior de Música “Joaquín Rodrigo” de València

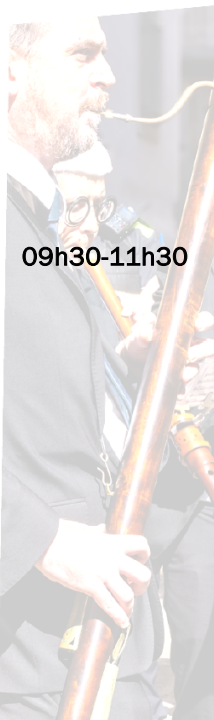
 <p>11h30-13h30</p>	<p><b>Repertoire, Education and Wind Music</b></p> <p>Room 102</p> <p>Chair: John Ginocchio</p>	<p><b>Zsuzsa Buzás Csontosné (HU)</b> Coaching Perspective and Motivation in Wind Music Education</p> <p><b>José Cidade, João Caramelo &amp; Alexandra Sá Costa (PT)</b> Portuguese Wind Bands: Sketching Their Socio-educational Profile</p> <p><b>Aurélio Nogueira de Sousa &amp; Mara Rúbia Barbosa da Cruz Nogueira (BR)</b> Bandas escolares militares en Brasil: La realidad de la ciudad Goiânia-Goiás</p> <p><b>Lucas Petersen (US)</b> Holly Harrison’s POUNCE Into Wind Music</p>
	<p><b>Repertoire, Musical Analysis and Wind Music</b></p> <p>Room 109</p> <p>Chair: Leon Bly</p>	<p><b>Eric C. Melley (US)</b> Revelations: Wind Music of the Third Stream</p> <p><b>Jörg Murschinsky (DE)</b> Old Masters Cast Long Shadows: Traces of Verdi and Cherubini in Camillo de Nardis’ “Il Giudizio Universale”</p> <p><b>Edward D. Messerschmidt (US) &amp; Tobias Wunderle (DE)</b> Networking IGEB: “Symphony for Band” at the Leipzig Gewandhaus</p> <p><b>Björn Jakobs (DE)</b> The Symbiosis of Wind Band Music and Artificial Intelligence: Perspectives and Innovations</p>
<p>13h30-15h30</p>	<p><b>LUNCH BREAK</b></p>	

Friday, 12 July 2024

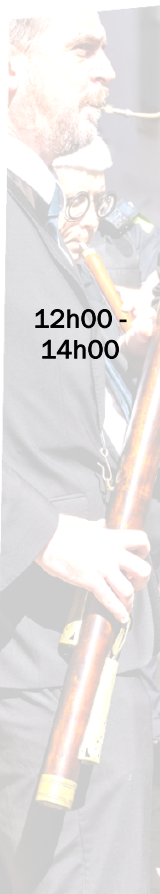
Conservatori Superior de Música “Joaquín Rodrigo” de València

 <p>15h30-18h00</p>	<p><b>IGEB: 50 Years of Wind Music</b></p> <p>Room 109</p> <p>Chair: Richard Scott Cohen</p>	<p><b>Leon Bly (DE)</b> 50 years of IGEB, 1974-2024: Fifty Years of Researching and Promoting Wind Music.</p> <p><b>Raoul Camus (US)</b> Bernhard Habla and IGEB</p> <p><b>David Gasche (AT)</b> 50 years of IGEB, 1974-2024: Exploring its History and its International Endeavors in the Development of a Musicological Discipline: Wind Music Research.</p> <p><b>Friedhelm Brusniak (DE)</b> 50 years of IGEB, 1974-2024: IGEB Impulses for Choral Research</p> <p><b>Damien Sagrillo (LU)</b> 50 years of IGEB (1974-2024): Investigations into Wind Music: Past and Future Research Directions</p>
<p>18h00</p>	<p><b>CONCERT: Quintet vent CPMTorrent from the Conservatori Professional de Torrent (Auditorium)</b></p>	
<p>19h00</p>	<p>Dinner (on your own)</p>	


**Saturday, 13 July 2024**  
**Banda Primitiva de Paiporta**


 <p><b>09h30-11h30</b></p>	<p><b>Repertoire, Musical Analysis and Wind Music</b></p> <p>Room Auditorio Florida</p> <p>Chair: Timothy Heath</p>	<p><b>Eric Scott (US)</b> Entartete Musik: The Wind Works of Erwin Schulhoff</p> <p><b>Emily Warren (US)</b> Electroacoustic Repertoire and Performance Practices for Wind Ensemble</p> <p><b>Timothy Kaiser (US)</b> Good Music at the Disposal of Everyone: Inside the Frank Simon Archive</p> <p><b>Nicholas Waldron (US)</b> Liberation: A Historical Informed Conductor's Analysis</p>
	<p><b>Organology, Musical Practice and Wind Music</b></p> <p>Upstairs Music school lobby</p> <p>Chair: Paulina Bronfman</p>	<p><b>Áurea Domínguez (CH)</b> Bassoon on Record: The Early Voice of Wind Instruments in Historical Recordings</p> <p><b>Dennis Meacham (US)</b> The Misattribution of the Invention of the Tuba</p>
<p><b>11h30-12h00</b></p>	<p><b>COFFEE BREAK</b></p>	

**Saturday, 13 July 2024**  
**Banda Primitiva de Paiporta**

 <p><b>12h00 - 14h00</b></p>	<p><b>Repertoire, Musical Analysis and Wind Music</b></p> <p>Room Auditorio Florida</p> <p>Chair: Nick Waldron</p>	<p><b>David Ramos (US)</b> “This is my gift to you...” An analysis of Leo Brouwer’s “Canción de Gesta” and New Perspectives on its Performance Today</p> <p><b>Natalie Farrell (US)</b> “Smash It, My Dears:” Recording Technology, the Built Environment, and the Making of the CSO Brass</p> <p><b>Christopher Unger (US)</b> Gimme Five: An Analytical Investigation of Text Painting and Representations of the Number 5 in James David’s, “I Saw the Figure 5 in Gold”</p> <p><b>Rytis Urniezius (LT)</b> Eduardas Balsys’s Works for Winds: Conventional Compositions and One Exclusive Case</p>
	<p><b>Wind Music Repertoire and Identity</b></p> <p>Upstairs Music school lobby</p> <p>Chair: Rui Magno Pinto</p>	<p><b>Chris Westover-Muñoz (US)</b> En Masse: Julius Viktor Gerold and the Monster Concert</p> <p><b>Francisco J. Giménez-Rodríguez (ES)</b> Totalitarianism and Propaganda: Wind Band Music in <i>Harmonia Revista Musical</i> during the Francoist Regime (1939-1959).</p> <p><b>Thomas Hochradner (AT)</b> Bohemian Legend? On a Process of Change in Salzburg’s Local Wind Music Tradition</p>
<p><b>14h00-16h00</b></p>	<p><b>LUNCH BREAK</b></p>	

**Saturday, 13 July 2024**  
**Banda Primitiva de Paiporta**


 <p><b>16h00-18h00</b></p>	<p><b>Repertoire, Musical Analysis and Wind Music</b></p> <p>Room Auditorio Florida</p> <p>Chair: Zsuzsa Buzás Csontosné</p>	<p><b>Douglas Shabe (US)</b> Precipitating Factors in Musician's Focal Dystonia and the Implications for Practice</p> <p><b>Grant S. Knox (US)</b> Rediscovering William Grant still: A Survey of Original Wind Band Music and Posthumous Transcriptions</p> <p><b>John Ginocchio (US)</b> The Modern "Marchas Mora:" A New Generation of Composers and Innovation</p> <p><b>Javier Miranda Medina (ES)</b> La 'alegoría' como estrategia compositiva en "Vasa," de José Suñer Oriola: análisis y significados</p>
	<p><b>Wind Music Repertoire and Identity</b></p> <p>Upstairs Music school lobby</p> <p>Chair: Thomas Hochradner</p>	<p><b>Richard Kennel (US)</b> In Step with the Times: An Examination of the San Francisco Mime Troupe Gorilla Marching Band</p> <p><b>Rui Magno Pinto (PT)</b> Music as a Means of Rehabilitation of Minors in Late Nineteenth-Century Portugal: Lisbon's Youth Reformatory Fanfare</p> <p><b>Gloria A. Rodríguez-Lorenzo (ES)</b> We Are Exotic, Too: The Performance of Rimsky-Korsakov's "Capriccio espagnol" by Wind Bands in Spain, 1917-1932</p> <p><b>Dario Savino Doronzo &amp; Pietro Gallo (IT)</b> Reimagining Opera &amp; Reimagining Aria: The "Rewriting" of Classicism in Modern Jazz</p>
<b>18h00</b>	<b>VALENCIA COMPOSERS FORUM</b> (Auditorio Florida)	
<b>19h00</b>	Early Dinner	
<b>20h00</b>	<b>CONCERT: Banda Sinfónica de la Banda Primitiva de Paiporta</b> (Auditorio Florida)	
<b>21h30</b>	Social Time and Transportation back to Valencia	

<b>Monday, 15 July 2024</b> <b>Conservatori Superior de Música “Joaquín Rodrigo” de València</b>		
 <p><b>09h00-11h00</b></p>	<p><b>Wind Music History</b></p> <p>Room 102</p> <p>Chair: Ana Margarida Brito Cardoso</p>	<p><b>Wantana Tancharoenpol (TH)</b> The Arrival of Western Wind Music in Nineteenth-Century Thailand</p> <p><b>Catarina Braga (PT)</b> Si fa come si può: The Peculiar Wind Section of the Amateur Orchestras of Lisbon’s Nineteenth-Century Musical and Dramatic Societies</p> <p><b>Sérgio Charrinho (PT)</b> Music for Cornet in Public Band Concerts in Lisbon, 1868-1924</p> <p><b>Jon Mitchell (US)</b> Juan Morel Campos (1857-1896) and the Banda Municipal de Ponce</p>
	<p><b>Wind Music Repertoire and Identity</b></p> <p>Room 109</p> <p>Chair: Yannick Wey</p>	<p><b>Paul Niemisto (US)</b> How Band Music Helped Make an Independent Nation</p> <p><b>Laszlo Marosi (HU)</b> “The Last Hungarian Romantic Composer” - The Wind Band Music of Frigyes Hidas (1928-2007)</p> <p><b>Herbert Payung (US)</b> Harmoniemusik in Post-Revolutionary Philadelphia, 1783-1793: A Repertorial Study</p> <p><b>Bryan Proksch (US)</b> Bands and the American Democracy</p>
<p><b>11h00-11h30</b></p>	<p><b>COFFEE BREAK</b></p>	



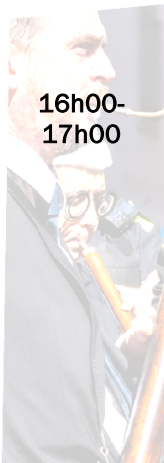
Monday, 15 July 2024

Conservatori Superior de Música “Joaquín Rodrigo” de València

 <p>11h30 - 13h30</p>	<p><b>Repertoire, Musical Analysis and Wind Music</b></p> <p>Room 102</p> <p>Chair: Timothy Kaiser</p>	<p><b>Lisa Kozenko &amp; Warren Wernick (US)</b> Ecstatic Vision and the Soul's Expression: David Maslanka's "Chamber Music for Winds"</p> <p><b>Matthew Smith (US)</b> Overlooked Contributions to the Wind Band Repertoire by African American Composers Prior to the Twenty-first Century</p> <p><b>Jason Ladd (US)</b> Recent Piano Concerti with Wind Accompaniment</p> <p><b>Seth Wollam (US)</b> Analytical Presentation of Kevin Walczyk's Trombone Concerto, "Talking Winds"</p>
	<p><b>Repertoire, Musical Analysis and Wind Music</b></p> <p>Room 109</p> <p>Chair: Craig Parker</p>	<p><b>Keith Kinder (CA)</b> Stepping Delicately: The Wind Ensemble Music of Louis Durey</p> <p><b>Carlos José Villar-Taboada (ES)</b> Rogelio Groba's "Danzas galansesas" (1998): Galician Topoi for Concert Band</p> <p><b>Joseph Scott (US)</b> A Neglected Masterwork for Winds: Rediscovering Arthur Meulemans's "Symphonie No. 4"</p> <p><b>Alexander Scott (US)</b> Walther Lampe and the "Serenade für fünfzehn Blasinstrumente," Op. 7</p>
<p>13h30-16h00</p>	<p><b>LUNCH BREAK</b></p>	

Monday, 15 July 2024

Conservatori Superior de Música “Joaquín Rodrigo” de València

 <p>16h00-17h00</p>	<p><b>Wind Music History</b></p> <p>Room 102</p> <p>Chair: Jon Mitchell</p>	<p><b>Craig Parker (US)</b> Sousa’s Band in the South Pacific</p> <p><b>Timothy Groulx (US)</b> Early Growth of the School Band Movement in the United States</p>
	<p><b>Wind Music Repertoire and Identity</b></p> <p>Room 109</p> <p>Chair: Chris Westover-Muñoz</p>	<p><b>Miryam Giger (CH)</b> The Repertoire of a Swiss Wind Band in the Mid-Nineteenth Century</p> <p><b>Yannick Wey (CH)</b> Mapping the Emergence of Wind Bands as Actors of Social Life in the Lake Constance Region</p>
17h30	<p><b>CLOSING CEREMONY</b> (Auditorium)</p>	
18h00	<p><b>CONCERT: Joven Banda Sinfónica de la Federación de Sociedades Musicales de la Comunidad Valenciana</b> (Auditorium)</p>	
19h00	<p>Dinner (on your own) • Safe Travels Home!</p>	

## Concert Programmes

11 July 2024: Quartet de Clarinets "Vert"

### PROGRAM

Thursday, 11 July 2024  
18:00

Conservatori Superior de Música "Joaquín Rodrigo" de València

#### PART 1

Two Blue Minutes

José Manuel Morales

Tres danzas (danza central)

Juan Bautista Meseguer

Toy Box Suite T

Thomas Bramel

IV. Miniature Train

VII. Beach Ball

Canción

Santiago Quinto

Latino

Pedro José Viso

Tarantela

Juan Vercher

Pa que guzte pa tocá

Pere Sanz

Suite americana

José Raúl Llanes

I. Broadway

II. México

III. Cuba

V. Argentina

### Quartet de Clarinets "Vert"

Salvador Catalá

Antonio R. Chaveli

José S. Quilis

Óscar Quilis

## El Quartet de Clarinets “Vert”

El Quartet de Clarinets “Vert” naix l’any 2000, de la necessitat dels seus components per expressar en comú les seues inquietuds artístiques, socials i culturals, a més de propiciar el foment i la divulgació de la música interpretada per aquesta agrupació. El Quartet ha estat batejat amb el nom “Vert” en honor al notable compositor carcaixentí.

Des dels seus inicis ha rebut influències musicals molt diverses: clàssica, contemporània, jazz, popular... Per aquest motiu han despertat la sensibilitat i l’interés d’un públic molt variat, que va des del melòman més exigent a l’aficionat més profà. Han estat diversos anys seleccionats, des de 2001, dintre del programa cultural de música de cambra i arts escèniques de la Diputació de València (SARC).

En el 2002 realitza l’enregistrament del seu primer disc. En els següents anys, a més, de la seua labor interpretativa, donant concerts tant per la Comunitat Valenciana com per la resta de l’estat espanyol, inicien contactes amb diversos compositors per a promoure la creació d’obres originals per a quartet de clarinets. Aquesta iniciativa dóna com a fruit que en el 2006 estrenen 4 obres dedicades al Quartet pels compositors: S. Navarro, R. Baixauli, J. M. Morales i J. Pla. En el 2008 amplien el seu repertori amb 3 noves creacions dels compositors: R. García, J. Pérez i L. Blanes. En 2010, graven el seu segon disc Esencias amb la integral de totes aquestes dedicatòries. En 2011, actua en el Palau de la Música de València estrenant 4 noves obres dedicades al Quartet dels compositors:

V. M. N. Pereira, J. Pérez, J. B. Meseguer i J. Costa. En 2012 estrena en el Club Diari Llevant 5 noves obres dels compositors: F. J. Martínez, S. Lujan, G. Ruano, F. Andreu i J. R. Llanes. En 2012 presenta el doble cd esencias 2 que reuneix aquestes 9 obres. En 2014 un nou doble cd esencias 3. En 2018 esencias 4 (diversiones) i 2019 esencias 5 (versiones) que igual que els seus predecessors està integrat exclusivament per obres originals dedicades i estrenades per aquesta agrupació. Obres dels compositors: J. Grau, Esperanza Zubieta, P. Sanz, S. Quinto, J. Pérez, J. B. Meseguer, R. Buenestado, V. M. N. Pereira, R. Baixauli, P. J. Viso, M. Soto, J. Calatayud, G. Ruano, J. M. Morales, A. Valero, J. R. Llanes i Ch. Lesaffre.

El 2020 el quartet va fer el seu vint aniversari va enregistrar un nou cd recopilant temes de tots els cd gravats i fent homenatge a tots els que han format part d’aquest. Vicente Pastor, José E. Navarro, José S. Quilis, Salvador Navarro, Salvador Català, Antonio R. Chaveli i Oscar Quilis.

També han col·laborat en **MUSICOVA, ENSEMS i THREE ESSENTIAL ELEMENTS**. Aquesta última col·laboració va suposar l’estrena absoluta, per part del quartet, de nou obres dels compositors: D. Haladjian, V. Kennedy, G. DW Judd, T. Bramel, V. M. N. Pereira, N. James i D. Martynuik. El Quartet de clarinets Vert té una Línia Editorial en Brotons & Mercadal en la qual s’editen exclusivament obres dedicades a ells.

## The Vert Clarinet Quartet

The Vert Clarinet Quartet was founded in 2000 out of the desire of its members to express their common artistic, social and cultural concerns, as well as to promote and disseminate the music performed by this group. The Quartet has been named "Vert" in honor of the notable composer from Carcaixent, Juan Vert Carbonell.

Since its inception, the Vert Clarinet Quartet has embraced a wide variety of musical influences, including classical, contemporary, jazz, popular music, etc... For this reason, the quartet has garnered interest of a very diverse audience, ranging from the most demanding music lover to the amateur appreciator of music. Since 2002, the Vert Clarinet Quartet has frequently been selected to perform in annual chamber music and performing arts series sponsored by the Service of Cultural Assistance and Resources of the Province of Valencia.

The Vert Clarinet Quartet recorded its first album in 2002. In the years since then, in addition to performing concerts in the Valencian Community and throughout the rest of Spain, the ensemble began building relationships with several composers to promote the creation of new works for the clarinet quartet. The first result of this initiative occurred in 2006, with the premiere of four works dedicated to the Vert Clarinet Quartet by composers S. Navarro, R. Baixauli, J. M. Morales, and J. Pla. In 2008 the Vert Clarinet Quartet continued its expansion of its repertoire with three additional new works by composers R. García, J. Pérez and L. Blanes. In 2010, the Vert Clarinet Quartet recorded their second album, "Esencias," which featured all the pieces thus far dedicated to this ensemble.

In 2011, the Vert Clarinet Quartet performed at the Palau de la Música in Valencia, premiering another set of four new works dedicated to the ensemble by composers V. M. N. Pereira, J. Pérez, J. B. Meseguer, and J. Costa. In 2012, the ensemble premiered five more new works in the Club Diari Llevant, by composers F. J. Martínez, S. Lujan, G. Ruano, F. Andreu, and J. R. Llanes. That same year the ensemble released the double CD, "Esencias 2," which featured the nine new works composed over the two previous years.

In 2014 the quartet released another double CD, "Esencias 3." Subsequent releases included the 2018 "Esencias 4, Diversiones," and the 2019 "Esencias 5, Versiones," which, like its predecessors, is composed exclusively of original works dedicated to and premiered by this ensemble, by composers J. Grau, Esperanza Zubieta, P. Sanz, S. Quinto, J. Pérez, J. B. Meseguer, R. Buenestado, V. M. N. Pereira, R. Baixauli, P. J. Viso, M. Soto, J. Calatayud, G. Ruano, J.M. Morales, A. Valero, J.R. Llanes, and Ch. Lesaffre.

In 2020 the quartet celebrated its twentieth anniversary and recorded a new CD featuring works from its previous recordings, and paying tribute to all the clarinetists who had performed with the ensemble over those years: Vicente Pastor, José E. Navarro, José S. Quilis, Salvador Navarro, Salvador Català, Antonio R. Chaveli, and Oscar Quilis.

The Vert Clarinet Quartet has also collaborated with special projects and entities such as MUSICOVA, ENSEMS, and THREE ESSENTIAL ELEMENTS. The last of these initiatives resulted in the premiere by the quartet of nine works by the composers D. Haladjian, V. Kennedy, G. DW Judd, T. Bramel, V. M. N. Pereira, N. James, and D. Martynuik. The Vert Clarinet Quartet has a dedicated series with the publisher Brotons & Mercadal which exclusively features works dedicated to them.

*Translation by Richard Scott Cohen*

12 July 2024: Quintet vent CPMTorrent

## Conservatori Professional de Música de Torrent

### PROGRAM

Friday, 12 July 2024  
18:00

Conservatori Superior de Música "Joaquín Rodrigo" de València

#### Divertimento No. 1 in B Flat Major

- I. Allegro con spirito (1732-1809)
- II. Andante quasi Allegro
- III. Menuetto
- IV. Rondo. Allegro

Franz Joseph Haydn

#### Quintet No. 1 in B Flat Major

- I. Allegro maestoso (1746-1825)
- II. Larghetto cantabile
- III. Rondo. Allegretto gracioso

Giuseppe Maria Cambini

#### Quintet in B Flat Major, Op. 56, No. 1

- I. Allegretto (1763-1826)
- II. Andante con moto
- III. Menuetto allegretto
- IV. Allegretto

Franz Ignaz Danzi

13 July 2024: Banda Sinfónica de la Banda Primitiva de Paiporta

# Banda Sinfónica de la Banda Primitiva de Paiporta

José Pascual Arnau Paredes, Musical Director and Conductor

Llorenç Mendoza Ruiz, Composer and Guest Conductor

## PROGRAM

Saturday, 13 July 2024  
Banda Primitiva de Paiporta  
20:00

### First Part

José Pascual Arnau Paredes, Conductor

El Torico de la Cuerda (Pasodoble)

Romance, AV31g

El Bateo, Selección de la Zarzuela

La Boda de Luís Alonso, Intermedio

Luís Serrano Alarcón

Andrés Valero-Castells

Federico Chueca

Gerónimo Giménez

### Second Part

Llorenç Mendoza Ruiz, Conductor

Discursum

Vasa

Carlos Pellicer

José Suñer

\*Euphonika, Obertura para un aniversario

Llorenç Mendoza Ruiz



Commissioned in Celebration of the 50th Anniversary of the:

Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik (IGEB)

International Society for the Research and Promotion of Wind Music (IGEB)

Sociedad Internacional para la Investigación y Promoción de la Música de Viento (IGEB)

Societat Internacional per a la Recerca y Promoció de la Música de Vent (IGEB)

15 July 2024 : Joven Banda Sinfónica

**Joven Banda Sinfónica  
de la  
Federación de Sociedades Musicales  
de la Comunidad Valenciana  
Enrique Montesinos Parra, Conductor**

**PROGRAM**

**Monday, 15 July 2024  
18:00**

**Conservatori Superior de Música "Joaquín Rodrigo" de València**

**First Part**

**Genna al Ariff. El generalife (1924)**

**Evaristo Pérez Monllor  
(1880-1930)**

**En el oasis (1921)**

**Eliseo Martí  
(1889-1963)**

**Marco Polo. The Cathay Years (2011)**

**Luis Serrano Alarcón  
(b. 1972)**

**Second Part**

**María Rosa (1958)**

**Amando Blanquer Ponsoda  
(1935-2005)**

**Impresiones festeras (1985)**

**Bernardo Adam Ferrero  
(1942-2022)**

**Breathing Bits. Symphony Number 0 (2020)**

**Saül Gómez Soler  
(b. 1982)**



## La Joven Banda Sinfónica de la FSMCV

La Joven Banda Sinfónica (JBS) de la Federación de Sociedades Musicales de la Comunidad Valenciana (FSMCV) es una muestra del fenómeno social, educativo y cultural único en el mundo que representan estas asociaciones.

Concebida como una agrupación de alto rendimiento, la Joven Banda Sinfónica está integrada por una selección de más de 80 músicos de 18 a 28 años provenientes de todas las comarcas de Alicante, Castellón y Valencia. La JBS tiene el objetivo de proporcionar a sus componentes la experiencia de trabajar bajo la dirección de excelentes directores y con repertorios de gran banda sinfónica, así como actuar en los mejores auditorios. Esto, unido a la convivencia con otros jóvenes músicos en los encuentros previos a los conciertos, les anima a seguir adelante tanto en la propia banda de música de la sociedad musical a la que pertenecen, como en sus estudios musicales. Esta experiencia es muy enriquecedora tanto para los músicos como para sus sociedades musicales, que ven reforzadas sus formaciones con intérpretes que aprovechan los encuentros formativos y los conciertos para mejorar su alta cualificación.

Renovado anualmente, el cargo de director o directora de la Joven Banda Sinfónica lo ostentan, desde sus inicios, personalidades de prestigio en el ámbito de la dirección tanto nacional como internacional.

El director de la Joven Banda Sinfónica de la FSMCV para la temporada 2024 es el director Enrique Montesinos Parra.

## The FSMCV Symphonic Youth Band

The Symphonic Youth Band of the Federation of Musical Societies of the Valencian Community (FSMCV) is an example of a social, educational and cultural phenomenon that is unique in the world.

Conceived as an advanced-level ensemble, the FSMCV Symphonic Youth Band is made up of more than 80 select young adults, aged 18 to 28, from all three provinces of the Valencian Community: Alicante, Castellón and Valencia. The FSMCV Symphonic Youth Band has the objectives of providing its members the experiences of working under the direction of excellent conductors, performing repertoire for the large symphonic band, and performing in the finest concert venues available. Musical interactions with other regional musicians in rehearsals and concerts motivate the band members to continue their musical development beyond this setting, both in their hometown musical society bands, and in their own individual musical studies. Performing in this ensemble – with training provided by renowned conductors who utilize the rehearsals and concerts to further improve the band members' already high musical achievements – is a very enriching experience both for the musicians individually and for their hometown musical societies' ensembles collectively.

The position of Conductor of the FSMCV Symphonic Youth Band changes every year, and since its inception it has featured nationally and internationally renowned conductors.

The current Conductor of the FSMCV Symphonic Youth Band for the 2024 season is Enrique Montesinos Parra.

*Translation by Richard Scott Cohen*

## Enrique Montesinos Parra, Director

Enrique Montesinos Parra, nacido en Ibi, es un director de orquesta y músico multiinstrumentista. Inició sus estudios de percusión y, posteriormente, se dedicó al estudio de la trompeta. En 2008, obtuvo su diplomatura en Educación Musical en la Universidad de Alicante. Más tarde, cursó la Licenciatura en Historia y Ciencias de la Música en la Universidad de La Rioja, culminando en 2018 su Grado en Dirección Orquestal en el Conservatorio Superior de Música de Murcia y en la "Ignacy Jan Paderewski Academy of Music" en Poznan, Polonia,

A lo largo de su carrera, Enrique ha dirigido numerosas agrupaciones musicales, entre bandas sinfónicas, orquestas y corales. Ha sido director asistente en prácticas para liderar la Orquesta Sinfónica de la Región de Murcia. Uno de los momentos más memorables en su trayectoria fue su actuación en el teatro de ópera de Argel, Argelia, junto a la Orquesta de Cámara Casa Mediterráneo. Enrique ha participado activamente en una amplia gama de cursos de dirección y de interpretación, incluyendo uno en Berlín, donde tuvo el honor de dirigir la Berliner Symphoniker, gracias a una invitación especial de Romolo Gessi y Lior Shambadal.

Enrique Montesinos Parra ha sido director titular de numerosas Bandas Sinfónicas como la Societat Musical Lira Orxetana (2016-2020), la Orquesta de Cámara de Callosa d'En Sarrià (2015-2021), la Unión Musical de Calpe (2018- 2022) y la Sociedad Musical Lira de Monforte del Cid (2018-2022). Su experiencia incluye la participación en múltiples certámenes de música para banda y la integración en jurados de concursos nacionales e internacionales de composición.

A nivel pedagógico, Enrique Montesinos Parra ha desempeñado una destacada labor como docente, siendo profesor de Dirección en el Conservatorio Superior de Castellón de la Plana, entre otros. En 2024 es elegido como director de la Banda Jove de la Federació de Societats Musicals de la Comunidad Valenciana. Actualmente, es director titular de la Orquesta y Banda Sinfónica de la Societat Musical Primitiva Setabense de Xàtiva, de la Unió Musical de Quart de Poblet y de l' Agrupació Artístico Musical "El Trabajo" de Xixona.

## Enrique Montesinos Parra, Conductor

Enrique Montesinos Parra, born in Ibi, is a conductor and multi-faceted musician. He began his studies in percussion and, later, dedicated himself to the study of the trumpet. In 2008, he obtained his diploma in Music Education at the University of Alicante. Later, he completed a Bachelor's degree in Music History and Sciences at the University of La Rioja, completing his Degree in Orchestral Conducting in 2018 at the Superior Conservatory of Music of Murcia, and at the Ignacy Jan Paderewski Academy of Music in Poznan, Poland,

Throughout his career, Montesinos Parra has directed numerous musical groups, including symphonic bands, orchestras and choirs. He has been a trainee assistant conductor with the Murcia Region Symphony Orchestra. He has also conducted at the opera house in Algiers, Algeria, with the Casa Mediterráneo Chamber Orchestra. He has actively participated in a wide range of conducting and performance courses, including one in Berlin, where he had the honor of conducting the Berliner Symphoniker, thanks to a special invitation from Romolo Gessi and Lior Shambadal.

Enrique Montesinos Parra has been principal conductor of numerous musical society Symphonic Bands such as the Societat Musical Lira Orxetana (2016-2020), the Callosa d'En Sarrià Chamber Orchestra (2015-2021), the Unión Musical de Calpe (2018-2022) and the Lira Musical Society of Monforte del Cid (2018-2022). His experience includes participation in multiple band music competitions, and membership in juries of national and international composition competitions.

At the pedagogical level, Montesinos Parra has carried out outstanding work as a teacher, including teaching conducting at the Conservatorio Superior of Castellón de la Plana, among others. In 2024 he was chosen as director of the Symphonic Youth Band of the Federation of Musical Societies of the Valencian Community.

Currently, he is the principal conductor of the Orchestra and Symphonic Band of the Societat Musical Primitiva Setabense of Xàtiva, of the Unió Musical de Quart de Poblet, and of the Musical Artistic Group "El Trabajo" of Xixona.

*Translation by Richard Scott Cohen*



# JOVEN BANDA SINFÓNICA DE LA FSMVCV

**CENTRE CULTURAL PAPA CALIXTE III DE CANALS**  
Viernes 12 de julio 20.00 h.

**PLAZA DE TOROS DE MACASTRE**  
Sábado 13 de julio 20.00 h.

**AUDITORI CSM JOAQUÍN RODRIGO DE VALENCIA**  
Lunes 15 de julio 18.00 h.  
Congreso Internacional IGEB

**PALAU DE LA MÚSICA DE VALENCIA**  
Sábado 20 de julio 20:30 h.  
Invitada CIBM Ciudad de Valencia

Con el patrocinio de



## Abstracts / Resümees

Ricardo Alvarez & Paulina Bronfman Collovati, Chile

### WOMEN IN BRASS BANDS IN CHILE: TRAJECTORIES AND GENDER PERFORMATIVITY IN THE CONTEXT OF ARTISTIC ACTIVISMS AND SOCIAL MOVEMENTS

Starting in the 21st century, a new type of civil bronze bands emerges in Chile, mainly made up of young people, who have a presence both in popular music stages and/or as a form of artistic activism linked to social movements, acquiring great prominence through national level in citizen marches in support of social demands such as, for example, equity in education, environmental causes, and feminist movements. In these new groups the presence of female performers is relevant, which has also permeated the brass bands that participate in popular religiosity festivities.

This article explores the trajectories of female musicians participating in brass bands in Chile during the post-dictatorship period (1990-2023) and their relationship with artistic activism, from a gender perspective. Following Marshall's (2009) line of thought on how women in brass bands have crossed the barriers of "gender-appropriate" roles, we propose that, in the case of Chile, this process has occurred in the context of the active participation of women in social movements.

Using methodologies typical of feminist epistemologies such as autobiographical narratives and life trajectories, the work examines the variables that have conditioned the increase in the participation of women in the brass bands as historically masculine and/or masculinized organizations, problematizing elements such as stereotypes and gender performativity (Butler, 2017).

#### Short CV

**Dr. Ricardo Alvarez** holds a PhD and MA in Music from the University of York (UK) where he was granted a Postdoctoral Fellowship from the Humanities Research Centre (2016-17). As a music researcher he has presented his research on Chilean brass bands in conferences, journal articles and books. Since 2018 he is Assistant Lecturer at the Pontificia Universidad Católica de Valparaíso (Chile). Currently he is developing a three-year research project funded by the Chilean Government on the participation of brass bands from Valparaíso and Santiago in the social movements developed in the country during the last decade. <https://www.imuspucv.cl/ricardo-alvarez/>

**Paulina Bronfman Collovati** is a Postdoctoral Researcher of the ANILLO ANID Project "Gender, Biopolitics and Creation. Women's cultural and political productions for new forms of gender relations" at the Pontificia Universidad Católica de Valparaíso, Chile.

She holds a master's degree and a Ph. D. in Education Studies from the University of York, UK. Her work explores the intersections between Performance, Gender and Cultural Studies. Dr. Bronfman is the author of the book "Performance, citizenship and activism in Chile 2010-2020" (Editorial Oso Libre).

She is currently working on her second book: "Scenic and performative practices as an ecological strategy in Chile (2010-2020), focused on environmental artistic activism, financed by the Ministry of Cultures, Arts and Heritage of Chile.



Bethany Amundson, USA

## DIE WASSERFAHRT AND THE HARMONIEMUSIK OF THE NORTH AMERICAN MORAVIAN COMMUNITIES

As harmoniemusik began to wane in Europe at the beginning of the 19th century, it took on a new life in the Moravian colonies of America, where it had an important role in the activities of the Collegia Musica of the Moravian community. David Moritz Michael, born and educated in Germany, was a prominent composer believed to have written the earliest harmoniemusik in America while working and living at the Moravian Colony in Bethlehem, Pennsylvania. Among his works are fourteen partitas for harmonie and two “water music” suites that, like Handel’s famous composition, were meant to be performed by an ensemble on a barge floating down the Lehigh River as part of the Whit-Monday celebrations. Through an examination of Michael’s masterpiece Die Wasserfahrt, this presentation will highlight the practice of harmoniemusik in the Moravian communities of North America.

### Short CV

Dr. **Bethany Amundson** is the Director of Symphonic Bands at the University of South Dakota. She holds a Bachelor of Music Education from Augustana University; an M.M. in Trumpet Performance and an M.M. in Wind Conducting from the University of South Dakota; and a D.M.A in Wind Conducting from the University of Kansas. Amundson’s research on Repertoire for Small College Bands and Hip-hop, Pop, and EDM influences in the Wind Band Repertoire has been selected for presentation at state, national and international conferences, including the 2022 IGEB Conference in Bolzano, Italy. Amundson is also published in the GIA Music Series Teaching Music Through Performance in Band.

Robert Apple, USA

## TWO OTHER VIENNESE KEYED TRUMPET VIRTUOSI: ANTON KHAYLL AND JOSEPH WERNER

Though Anton Weidinger should still be rightfully considered the keyed trumpet's "Greatest Virtuoso," he was by no means the only accomplished soloist on the instrument. In fact, there were a number of other keyed trumpet virtuosi active in Austria, Bohemia, and Italy in the early half of the nineteenth century for whom solo works were composed. Perhaps unsurprisingly, the earliest keyed trumpet virtuosi other than Weidinger were both Viennese: Anton Khayll, a member of the Kärntnerthor Theater orchestra, and Joseph Werner, a trumpeter at the k. k. Theater an der Wien. While scholars, like Reine Dahlqvist and Jaroslav Rouček, have published some research on Khayll and Werner in the past, given their importance to the development of the keyed trumpet and its music, I have recently undertaken a more in-depth investigation that significantly expands upon earlier scholarship.

Though my research has only located two surviving works with keyed trumpet that were most likely composed for Weiner or Khayll—Hieronymus Payer's 1821 Adagio und Rondo for solo keyed trumpet and Harmonie and an arrangement of a Graduale by Josef Preindl for choir and orchestra with obbligato flute and keyed trumpet parts—some vital information regarding these two keyed trumpeters' playing abilities can be gleaned from these pieces, and much can be learned about their careers and the kind of repertory that they performed from the numerous newspaper articles I surveyed that chronicle their performing activities, which reveals, amongst other things, that both played very similar genres of solo works as Weidinger.

### Short CV

**Robert Apple** earned his B.M. and M.M. in trumpet performance in 2011 and 2013 respectively. In 2018, he was awarded a Fulbright research grant, which allowed him to live in Austria for nine months to continue his dissertation research on the music composed for the keyed trumpet. In 2022, Robert completed his Ph.D. in musicology at the University of Memphis where he also completed graduate certificates in early music and museum studies in 2023.

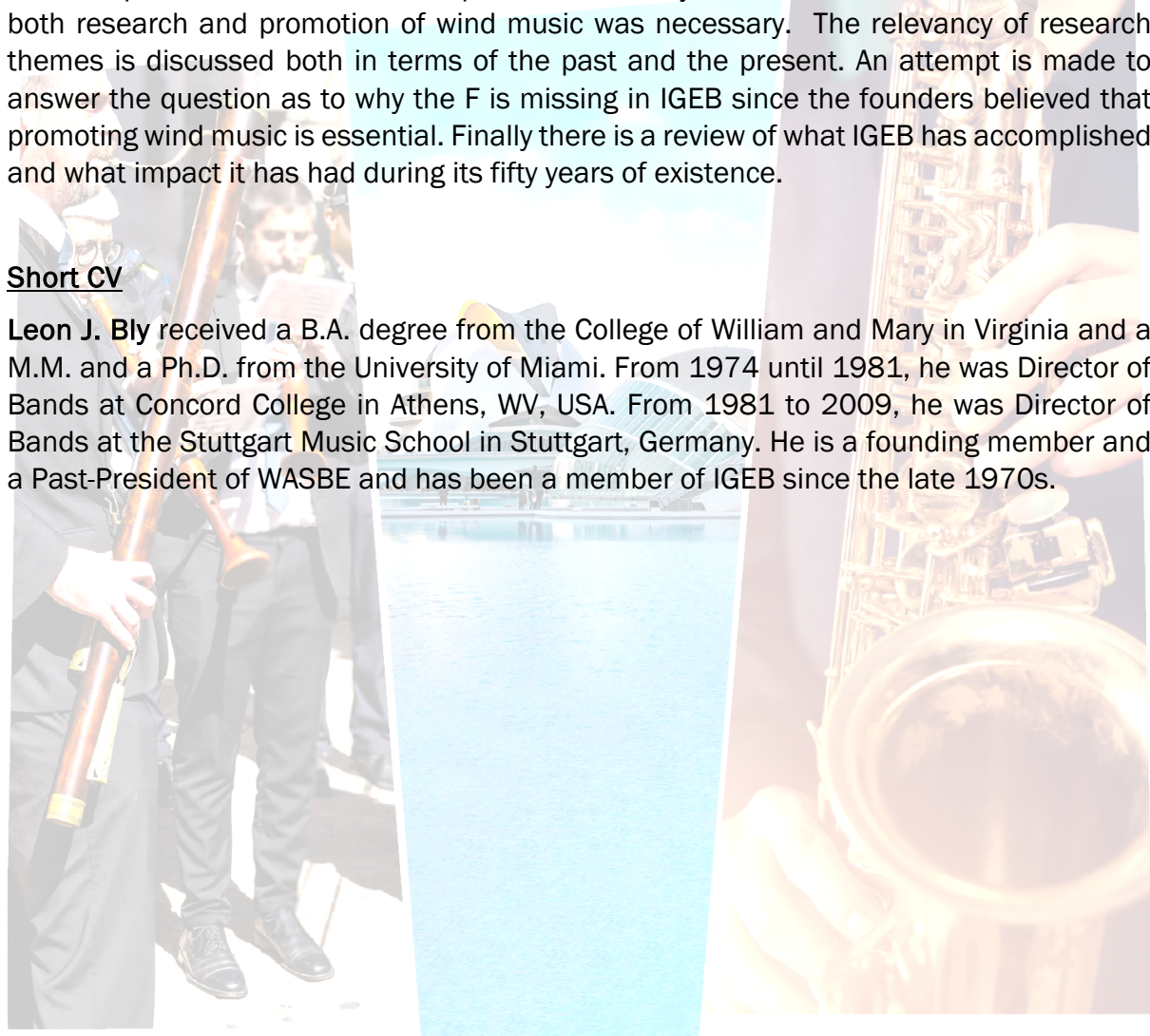
Leon Bly, Germany

## IGEB: FIFTY YEARS OF RESEARCHING AND PROMOTING WIND MUSIC

This presentation is an overview of IGEB's fifty years of researching and promoting wind music. Following a brief review of the status of wind bands in Central Europe following World War II, there is a short discussion of the events leading up to the founding of IGEB. An attempt is made to answer the question as to why the founders believed in 1974 that both research and promotion of wind music was necessary. The relevancy of research themes is discussed both in terms of the past and the present. An attempt is made to answer the question as to why the F is missing in IGEB since the founders believed that promoting wind music is essential. Finally there is a review of what IGEB has accomplished and what impact it has had during its fifty years of existence.

### Short CV

Leon J. Bly received a B.A. degree from the College of William and Mary in Virginia and a M.M. and a Ph.D. from the University of Miami. From 1974 until 1981, he was Director of Bands at Concord College in Athens, WV, USA. From 1981 to 2009, he was Director of Bands at the Stuttgart Music School in Stuttgart, Germany. He is a founding member and a Past-President of WASBE and has been a member of IGEB since the late 1970s.





## Catarina Braga, Portugal

### SI FA COME SI PUÒ: THE PECULIAR WIND SECTION OF THE AMATEUR ORCHESTRAS OF LISBON'S NINETEENTH CENTURY MUSICAL AND DRAMATIC SOCIETIES.

Community bands and amateur dramatic societies thrived in late-nineteenth century Portugal. As elsewhere, some of Lisbon's community bands founded their own amateur dramatic society, which usually featured some of their associates in operatic parodies, operetta, comedies and chansonnettes, for the amusement of their fellow neighbours. For the musical accompaniment of such dramatic plays, an amateur orchestra was also organized. Some remaining materials, found in the archives of some of those societies, suggest that those musical ensembles were in fact participated by the windband musicians: instead of the normal wind section (with two or three parts for flutes, oboes, clarinets, bassoons, horns, cornets, trombones and for tuba), the scores for orchestra included ottavino and flute, one clarinet, two horns, cornet, and baritone. Furthermore, the instrumentation for those peculiar wind sections demands a lot more of such instruments as the cornet and the baritone, suggesting that these (and other) instruments were substitutes for others, less common in the community bands, such as the oboe and the bassoon.

Aiming to highlight such practices, this presentation discusses the instrumentation of several plays of music presented by Lisbon's musical and dramatic societies in the late nineteenth century, some of which sold by the local musical market.

#### Short CV

**Catarina Braga** is a doctorate student in Musicology at the NOVA School of Social Sciences and Humanities and a researcher of the Centre for the Study of the Sociology and Aesthetics of Music. Her areas of research include the study of the music and theatre in the XIX century and beginning of the XX century in Portugal. She completed the degree in singing in 2004 at the University of Aveiro and the Masters degree in music in 2013, at the same university, with a dissertation on "Music Theatre in Coimbra (1880-1910): genres, groups and contexts". She is the coordinator of two wind band projects, created in the scope of the program Artistic Practices for Social Inclusion of the Calouste Gulbenkian Foundation: "Novos Alunos d@ Guilherme Cossoul (Banda Juvenil Guilherme Cossoul)" and "Filarmónica Enarmonia".

Friedhelm Brusniak, Germany

## IGEB-IMPULSE FÜR DIE HISTORISCHE CHORFORSCHUNG

Das erste Forschungsprojekt am 1980 neu eingerichteten Lehrstuhl für Musikwissenschaft an der Universität Augsburg widmete sich von 1982 bis 1988 dem „Laienchorwesen des 19. Jahrhunderts im bayerischen Regierungsbezirk Schwaben“. Die umfangreichen Archiv- und Quellenstudien boten die Grundlage für zahlreiche Veröffentlichungen des Lehrstuhlinhabers Prof. Dr. Franz Krautwurst und seines Mitarbeiters Brusniak (Habilitationsschrift Augsburg 1997) zum deutschsprachigen Amateurchorwesen seit dem ausgehenden 17. Jahrhundert. 1983 konnte auf dem Kongress in Seggau erstmals die Gelegenheit genutzt werden, auf wesentliche Impulse hinzuweisen, die die historische Chorforschung in Augsburg der Blasmusikforschung im Sinne von Wolfgang Suppan seit 1974 zu verdanken hatte. Im Vortrag werden die Entwicklung gemeinsamer Forschungsanliegen bis in die Gegenwart nachgezeichnet und Perspektiven für die Zukunft aufgezeigt.

## IGEB IMPULSES FOR HISTORICAL CHORAL RESEARCH

The first research project at the newly established Chair of Musicology at the University of Augsburg in 1980 was dedicated to "19th century amateur choral music in the Bavarian administrative district of Swabia" from 1982 to 1988. The extensive archive and source studies provided the basis for numerous publications by the chair holder Prof. Dr. Franz Krautwurst and his colleague Brusniak (habilitation thesis Augsburg 1997) on German-speaking amateur choral music since the end of the 17th century. In 1983, at the congress in Seggau, the opportunity was taken for the first time to point out the significant impulses that historical choral research in Augsburg has owed to wind music research in the sense of Wolfgang Suppan since 1974. The lecture will trace the development of joint research concerns up to the present day and outline prospects for the future.

### Short CV

Prof. Dr. **Friedhelm Brusniak** (Universität Würzburg)

Studium Schulmusik, Geschichte und Musikwissenschaft in Frankfurt am Main. Nach Staatsexamen und Referendariat für das Lehramt an Gymnasien sowie Promotion (1980) Lehrtätigkeiten an den Universitäten Augsburg (Musikwissenschaft) und Erlangen-Nürnberg (Musikpädagogik). Habilitation (1998) an der Universität Augsburg, Professor für Musikdidaktik (1999) und erster Lehrstuhlinhaber für Musikpädagogik (2005) an der Universität Würzburg (Emeritierung 2019). Vertretungs- und Gastprofessuren im In- und Ausland (Heidelberg, Bamberg, Słupsk/Polen). Seit 2018 Wissenschaftlicher Leiter „Forschungszentrum des Deutschen Chorwesens an der Universität Würzburg“. Präsident Fränkischer Sängerbund, Präsidiumsmitglied (Ständiger Gast) Deutscher Chorverband, Präsidiumsmitglied Bayerischer Musikrat.

Prof. Dr. **Friedhelm Brusniak** (Universität Würzburg) studied school music, history and musicology in Frankfurt am Main. After state examinations and teacher training for the teaching profession at grammar schools and a doctorate (1980), he taught at the Universities of Augsburg (musicology) and Erlangen-Nuremberg (music education). Habilitation (1998) at the University of Augsburg, Professor of Music Didactics (1999) and first Chair of Music Education (2005) at the University of Würzburg (emeritus status 2019). Deputy and visiting professorships in Germany and abroad (Heidelberg, Bamberg, Słupsk/Poland). Since 2018 Scientific Director of the "Research Center of German Choral Music at the University of Würzburg". President of the Franconian Singers' Association, member of the Presidium (permanent guest) of the German Choral Association, member of the Presidium of the Bavarian Music Council.

Zsuzsa Buzás Dr. Csontosné, Hungary

## COACHING PERSPECTIVE AND MOTIVATION IN WIND MUSIC EDUCATION

The psychological and physical well-being of musicians have become in the focus of research studies in the last few decades. The Conceptual Model for Music, Health and Well-being was developed by MacDonald, Kreutz, and Mitchell (2012), who distinguish four strongly connected areas: music education, music therapy, community music, and every day music playing. One of the main challenges in education today is to find the best way to grasp and maintain music students' attention and actively engage them in the music learning process along with supporting their well-being. For this reason, new pedagogical approaches and methods are being developed. Teachers have to leave their traditional roles behind, and be coaches, mentors, and facilitators – supporting the learning process in an innovative and creative way (White & Murray, 2015; Mercer & Dörnyei, 2020).

Mentorship can have a significant impact on musicians' professional growth, connection, and well-being. Our aims are to shape attitudes, raise awareness and further develop music teaching competences, increase professional knowledge, and help to develop mentoring in everyday music teaching. We present the results of a questionnaire survey on teacher motivation, and focus on the development of the role of the motivated facilitator, mentor, and coach-teacher, the successful and strong teacher self-image, different aspects of prestige, the importance of motivating teaching and learning experiences. The research questions of the questionnaire examining teacher motivation were prepared with the assistance of the research group at the Faculty of Pedagogy of the KRE, whose members are Krisztina Streitman, Etelka Tóth and Tamás Csontos.

### Short CVs

Dr. **Zsuzsa Buzás Csontosné** is a college senior lecturer in music education at Károli Gáspár University of the Hungarian Reformed Church, Institute of Teacher Training, Faculty of Pedagogy. She teaches music methodology, solfege, music theory, piano, historical dances and Erasmus courses. She organizes music educational conferences, concerts and publish regularly in the topics of music education and educational assessment. She got her two MA diplomas in Music Teaching and Choral Conducting, and in Music Theory and Teaching at the University of Debrecen in 2005. She has an English Teacher BA diploma, as well. She got her PhD in Educational Science at the University of Szeged in the field of music education in 2017. She earned long-term research scholarships to Luxembourg University twice, and a one-month research scholarship to Ball State University, Indiana, US. She got Erasmus teaching scholarships to the University of Luxembourg, Kirchliche Pädagogische Hochschule Edit Stein, Stams, Austria, as well. Her research interests focus on musical skills, music literacy, digital technologies, and assessment in music education.

Raoul Camus, USA

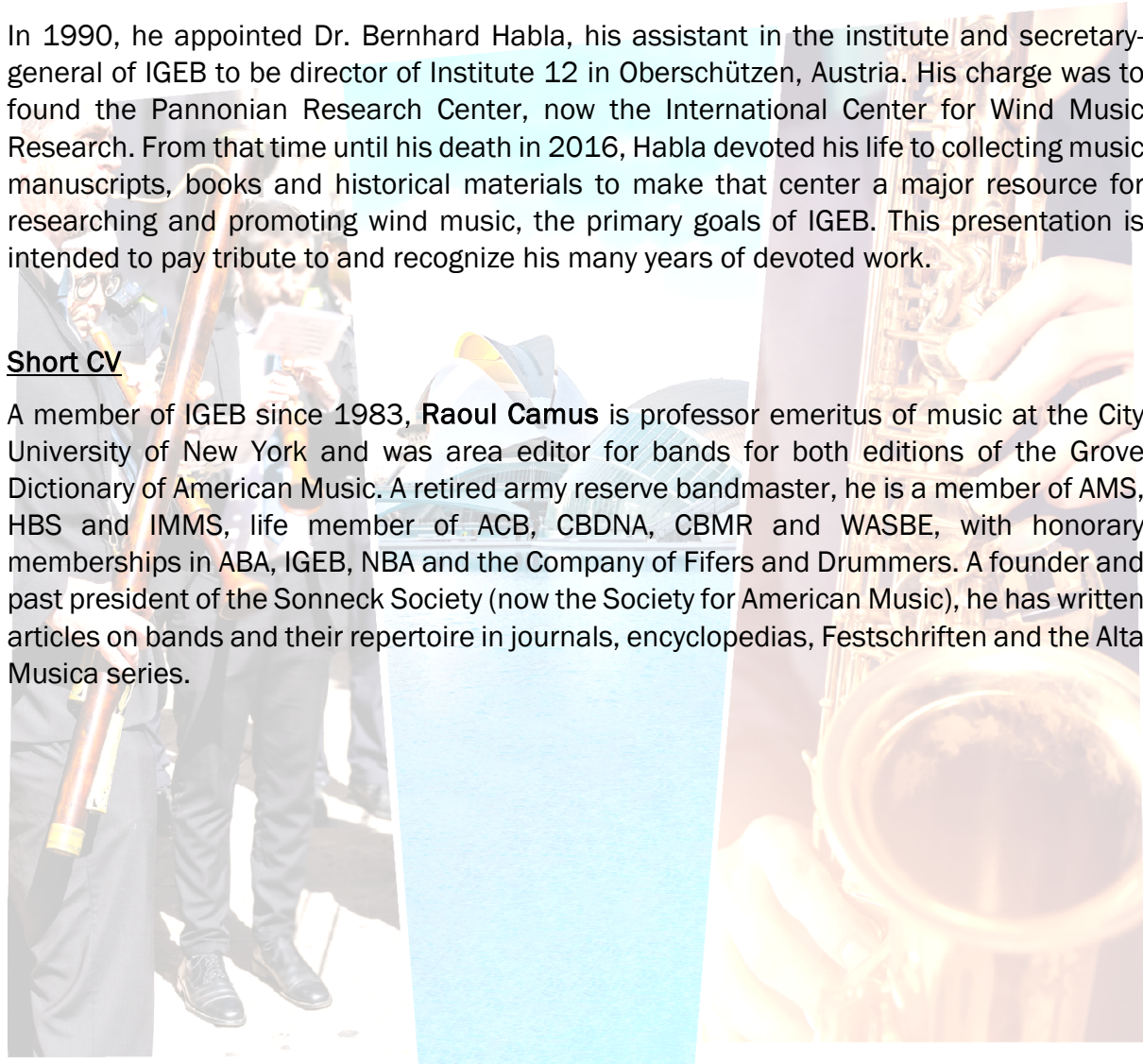
## BERNHARD HABLA AND IGEB

Dr. Wolfgang Suppan, founding president of The International Society for Research and Promotion of Wind Music (IGEB), was head of the Institute for Ethnomusicology at the University of Music and Performing Arts in Graz, Austria.

In 1990, he appointed Dr. Bernhard Habla, his assistant in the institute and secretary-general of IGEB to be director of Institute 12 in Oberschützen, Austria. His charge was to found the Pannonian Research Center, now the International Center for Wind Music Research. From that time until his death in 2016, Habla devoted his life to collecting music manuscripts, books and historical materials to make that center a major resource for researching and promoting wind music, the primary goals of IGEB. This presentation is intended to pay tribute to and recognize his many years of devoted work.

### Short CV

A member of IGEB since 1983, **Raoul Camus** is professor emeritus of music at the City University of New York and was area editor for bands for both editions of the Grove Dictionary of American Music. A retired army reserve bandmaster, he is a member of AMS, HBS and IMMS, life member of ACB, CBDNA, CBMR and WASBE, with honorary memberships in ABA, IGEB, NBA and the Company of Fifers and Drummers. A founder and past president of the Sonneck Society (now the Society for American Music), he has written articles on bands and their repertoire in journals, encyclopedias, Festschriften and the *Alta Musica* series.



Ana Margarida Cardoso, Portugal

## MILITARY BANDS AS A ROUTE TO PROFESSIONALIZATION AND DECENTRALIZATION OF MUSICAL ACTIVITY IN PORTUGAL IN THE 20TH CENTURY

In the 20th century, outside the urban centres of Lisbon and Porto, the opportunities to make a living from music were essentially found in military bands, located in all the districts of Portugal. They were thirty-two and were in infantry regiments, hunter battalions and other military organizations. Throughout the 20th century, it was here that musicians from philharmonic bands, orchestras and other musical groups passed through, seeking to become professional musicians. In 1937, these groups were reduced to eight, leading to significant changes in the dynamics of the professionalization of musicians (Cardoso 2023, 2019, Sousa 2017).

This conclusion was revealed by the studies I carried out as part of my doctoral thesis, but also by analysing the professional cards of musicians registered with the National Musicians' Union. What this analysis has shown is that musical activity was not confined to a few urban centres, but to the whole country, contrary to what historiography has documented (Branco 1997, Brito & Cymbron 1992, Nery & Castro 1991). Therefore, this paper aims to understand how these groups provided a professional path and an opportunity for the artistic, professional and personal development of musicians throughout the 20th century, but also how they contributed to a decentralization of musical activity in Portugal. Bibliographical and archival research will contribute to this, as well as interviews with descendants and colleagues of professional musicians from the period under study. **Keywords:** military bands, 20th century, professional musicians

### Short CV

PhD in Music - Ethnomusicology, **Ana Margarida Cardoso** began her musical studies in the Seia and Gouveia philharmonic bands. After enrolling at the Seia Conservatory of Music, she opted for professional education and completed the Wind and Percussion Instrumentalist course at the Serra da Estrela Professional School (EPSE). This was followed by a degree in Musical Sciences at the FCSH, Universidade Nova de Lisboa (NOVA FCSH) and a Master's in Teaching Music History at the University of Aveiro (UA). She lectured at EPSE (Seia), at the Coimbra Regional Conservatory, at Colégio de São Teotónio (Coimbra) and currently at the Alentejo Litoral School of Arts. She was part of the research teams of the R&D projects "Our music, our world: philharmonic bands, musical associations and local communities (1880-2018)" (PTDC/CPC-MMU/5720/2014) and "Being a musician in Portugal: the socio-professional condition of musicians in Lisbon (1750-1985)" (PTDC/ART-PER/32624/2017), both funded by FCT. She has organized several academic events, such as Post-ip - Post-in-progress (2017-2022) and non-academic events, such as the Serra da Estrela Piano Festival. Currently, she is studying philharmonic bands in Arraiolos (Alentejo) as a hired researcher of História e Memória Entreprise.

Joseph R. Cernuto, USA

## THE ANALYSIS AND INTERPRETATION OF CONCERTI BY JOHN MACKEY AS A MODEL FOR INTERPRETATION AND PERFORMANCE OF HIS CATALOGUE

Category: Wind music research from a historical, social, aesthetic, and pedagogical perspective

Abstract: American composer John Mackey is one of the most influential and performed composers for the wind band in the world. However, he still has not garnered much academic study, research, or reflection. This paper will present the results of formal analyses, interviews, and interpretations of four of Mackey's concerti – Harvest (Concerto for Trombone), Drum Music (Concerto for Percussion), Antique Violences (Concerto for Trumpet), and Divine Mischief (Concerto for Clarinet). The analyses will present insight into the compositional tendencies of the composer, background into his approach to composing for the wind band, and performance and interpretive practices for ensemble and conductor alike. Although centering on his concerti, the information and practices presented generalize to the rest of his catalogue at all difficulty levels. The objectives are that conductors who have never been exposed to Mackey's music will have their interest piqued in the music of a major composer for our medium, and that conductors and researchers long familiar with his works will gain new and unique approaches towards authentic performance of his music.

### Short CV

**Dr. Joseph R. Cernuto**

Director of Bands, Assistant Professor of Music, Millersville University of Pennsylvania (USA), Fall 2018-present

Director of Bands, Sequoyah Public Schools, Claremore, Oklahoma, Fall 2008-Fall 2015

Director of Bands, Rogers State University, Claremore, Oklahoma, Fall 2006-Spring 2008

Doctor of Musical Arts, University of Iowa (Iowa City, Iowa, USA), 2018

Master of Music, Music Education, University of Florida (Gainesville, Florida, USA), 2005

Bachelor of Music, Music Education, University of Florida (Gainesville, Florida, USA), 2003

Reed Chamberlin, USA

## DONALD HUNSBERGER AND THE ART OF CURATION

Donald Hunsberger (1932-2023) served as conductor of the Eastman Wind Ensemble (EWE) from 1965-2002. During his 37-year tenure, Hunsberger led the Eastman Wind Ensemble on six US tours, and seven to Japan, one of which included southeast Asia. He released 14 professionally recorded studio albums with the EWE, and gave countless concerts in Eastman Theatre. The unparalleled visibility of the EWE, along with Hunsberger's reputation as an artist-conductor, created a platform that amplified his philosophy of the highest artistic standards, clarity of orchestration, flexibility within the wind ensemble concept, and most importantly, the programming of literature that supports these values.

This presentation seeks to examine and expose certain throughlines of his curated repertoire as seen in Eastman Theatre concert programs, recordings, and tour repertoire. Examining composers, styles and genres, orchestration techniques, overall quality of composition, and artistic merit, this presentation aims to provide some answers to the question: "What was the impact of Hunsberger's curation on the body of wind literature and conductors, both at home and internationally?"

### Short CV

Reed Chamberlin holds a DMA in Wind Conducting from the Eastman School of Music in 2014, preceded by an MM degree in Instrumental Conducting from Youngstown State University/Dana School of Music in 2007, and a BME from The Ohio State University in 2003. Currently, he holds the positions of Associate Professor of Conducting, Director of the School of Music, and Conductor of the Nevada Wind Ensemble at the University of Nevada, Reno since 2014. Focusing on the wind ensemble concept, Chamberlin's scholarly contributions include publications in the CBDNA and WASBE Journals, regular presentations at the Midwest International Band and Orchestra Clinic, and IGEB, WASBE, and CBDNA conferences. He has been involved in frequent guest conducting engagements and creative activities with the Nevada Wind Ensemble such as the recent AVE MARIS STELLA album on the Navona Label.

Sérgio Charrinho, Portugal

### MUSIC FOR CORNET IN PUBLIC BAND CONCERTS IN LISBON (1868-1924)

In the period between the introduction of the cornet in Portugal and its subsequent replacement by the trumpet, from the 1840s to the first decades of the 20th century, the new soprano model of brass instruments was widely practiced by professionals and amateurs, in orchestras, military and community bands, fanfares and brass bands and other ensembles. Largely unknown, the Portuguese works for band from this period confirm that the cornet was adopted to its full potential in Portugal, with a prominent role in transcriptions of operatic repertoire, as well as in several solo works for solo cornet and band. In fact, other documentation - in particular, the bands' contracts for the weekly concerts on Passeio Público at the end of the 1860s, which required the performance of works by good soloists on cornet, saxophone, baritone - confirm the fruitful acceptance of the new 19th century wind instruments and models in Portugal.

Taking into account this documentation and the repertoire for solo and band cornet and the operatic transcriptions of this period, this communication aims to discuss how Portuguese composers assimilated the performance potential of the cornet, and highlight the technical and expressive dexterity of the 19th century Portuguese professional and amateur musicians.

#### Short CV

**Sérgio Charrinho** is a trumpet player at the Orquestra Metropolitana de Lisboa, collaborates with some chamber music ensembles as well as pop and jazz singers. As soloist he performed some of the most important pieces of the trumpet repertoire. In 2003 he began his teaching career at the Academia Nacional Superior de Orquestra. Conducts trumpet masterclasses and teacher training for brass instruments. He is a regular guest on juries for national and international competitions. Is a Yamaha Artist.

He studied trumpet in Paris, has a master's degree in music teaching from the Universidade Lusíada and he is a PhD student in historical musicology at the Universidade Nova de Lisboa. The subject of his research covers the history of the cornet in Portugal, repertoire, teaching and construction of the instrument.



José Cidade, João Caramelo & Alexandra Sá Costa, Portugal

## PORTUGUESE WIND BANDS: SKETCHING THEIR SOCIO-EDUCATIONAL PROFILE

Authors: José Cidade<sup>1,2</sup>; João Caramelo<sup>1</sup>, PhD; Alexandra Sá Costa<sup>1</sup>, PhD

(1) Centre for Research and Intervention in Education (CIIE), Faculty of Psychology and Education Sciences, University of Porto (FPCEUP)

(2) PhD Fellow (Grant n. ° 2021. 07568.BD awarded by FCT - Portuguese national funding agency for science, research, and technology)

### Abstract

Community music is a singular gateway for education, leisure, social bonding, and community music participation (De Bruin & Southcott, 2022). Brass, concert or wind bands are examples of ensemble music, and their practices fit the foundational principles of *Community Music* as proposed by L. Higgins and L. Willingham (2017).

Civil wind bands can be addressed as a scientific subject in educational research, as they represent educational sites where learning processes beyond music learning take place, with specific characteristics. Daily practices outside the formal music curriculum involve non-formal educational processes related to musical proficiency, interpersonal communication, and interaction, especially intergenerational relationships.

In our ongoing research project, using a multi-method approach (Creswell & Creswell, 2018) and a multi-case study strategy (Stake, 2006), we launched three questionnaires to all Portuguese civil wind bands through a dedicated website ([www.abandaeduca.pt](http://www.abandaeduca.pt)).

Based on an integrative analytical approach (Bazeley, 2011), the results provided up-to-date sociodemographic, socio-educational and socio-institutional profiles of musicians, conductors, and band managers. These results, applied to previously defined relevance criteria, form the basis for selecting a set of eligible wind bands for the following research phase, a complementary intensive view borrowed from the ethnographic inspiration.

Our research aims to capture the educational meaning (value) that participants ascribe to their individual experiences in wind bands. We seek to understand the educational potential embedded in these experiences to produce knowledge about non-formal and informal education, namely the educational potential of non-school contexts, as a contribution to educational science.

## References

- Bazeley, P. (2011). Integrative Analysis Strategies for Mixed Data Sources. *American Behavioral Scientist*, 56(6), 814–828.  
<https://doi.org/10.1177/0002764211426330>
- Creswell, J. W., & Creswell, J. D. (2018). *Research design: qualitative, quantitative, and mixed methods approaches* (Fifth edition. ed.). SAGE Publications, Inc.
- De Bruin, L. R., & Southcott, J. (2022). *Musical ecologies: instrumental music ensembles around the world*. Routledge.
- Higgins, L., & Willingham, L. (2017). *Engaging in community music: an introduction*. Routledge.
- Stake, R. E. (2006). *Multiple case study analysis*. The Guilford Press.

## Short CVs

**José Cidade** is a PhD Candidate in Educational Sciences at the Faculty of Psychology and Educational Sciences of the University of Porto, Portugal, and a Doctoral Fellow at the Centre for Educational Research and Intervention (CIIE). He has been awarded a Doctoral Fellowship (No. 2021. 07568. BD) from the Portuguese Foundation for Science and Technology, IP (FCT). Graduate in Music Conducting and a Master in Ensemble Music Teaching, he frequently performs as a euphonium player, in addition to his experience as a choral and instrumental conductor. He has taken part in recordings with the "Sociedade Musical 1º de Agosto" and has also authored the book that was published to celebrate the band's centenary. He has published nationally and internationally.

**João Caramelo** is an Assistant Professor at the Faculty of Psychology and Educational Sciences of the University of Porto (FPCEUP), an integrated researcher at the Centre for Educational Research and Intervention (CIIE), where he is a member of the Board of Directors and participates in the Research Community of Practice (CoPIIn) on "Labour, Education, Development and Social Movements" (TEDeMoS). His main areas of research and teaching are adult education and local and community development, focusing on the educational dimensions of social participation and community-based associations.

**Alexandra Sá Costa**, who has a PhD in Educational Sciences, is a member of the Centre for Educational Research and Intervention (CIIE) and an Assistant Professor at the Department of Educational Sciences of the Faculty of Psychology and Educational Sciences of the University of Porto (FPCEUP), where she teaches in several undergraduate, master's and doctoral courses. Her research interests focus on analysing social and educational policies, education and development and non-formal education. She has coordinated and participated in teams of research and public policy evaluation projects, supervised master's students, and co-supervised PhD students. She co-coordinates the Research Community of Practice (CoPIIn) on "Labour, Education, Development and Social Movements" (TEDeMoS). She is currently the Director of the master's in educational sciences at the FPCEUP.

Richard Scott Cohen, USA

## **AN OVERVIEW OF THE COMMUNITY BAND MOVEMENT IN VALENCIA SPAIN AND A 30-YEAR UPDATE ON ITS EVOLUTION AND IMPACT ON SOCIETY**

The community band movement of the Valencia Region of Spain (known locally as the Comunitat Valenciana or the Comunidad Valenciana) has a rich history that extends back to the early 1800s. In the era immediately following the end of the Franco dictatorship in 1975, the community band movement in Valencia experienced a renewed period of significant growth. Today, the community band remains one of the most important cultural phenomena of this autonomous region of Spain.

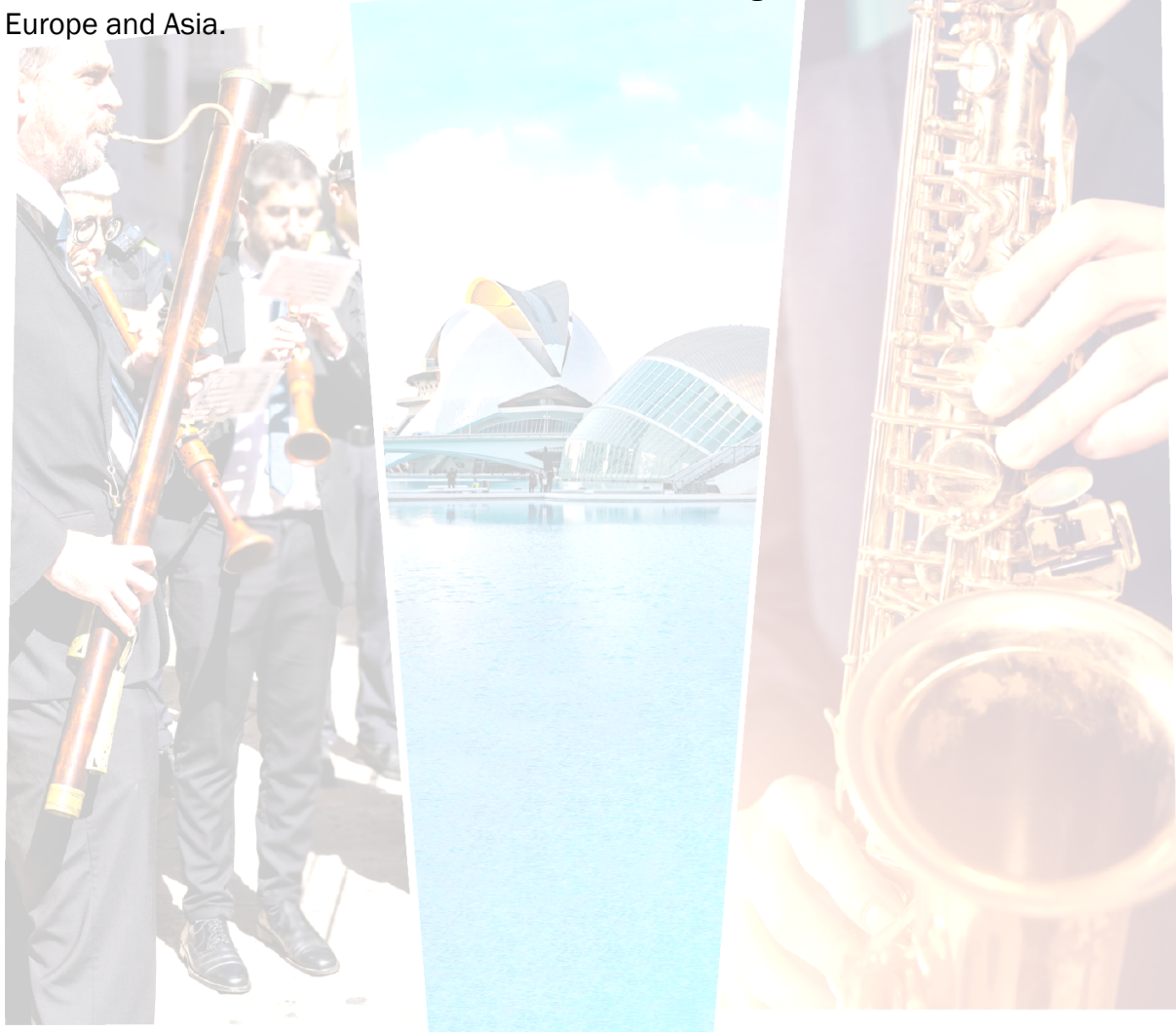
The author first studied this movement from 1993 to 1995 as a Fulbright Research Scholar. At that time, there were approximately 350 community bands in the region. The repertoire performed by these bands was largely comprised of classical works, zarzuelas, folk music medleys, marches and pasodobles. Music education at the lower levels was largely informal and was provided by the more accomplished musicians helping the novice musicians in their hometowns. The scope of this large and busy band world remained largely a provincial activity, not well known throughout the rest of the musical world.

The present paper examines the growth and changes in the band world of Valencia over the past 30 years. Results show that the number of community bands now numbers close to 550; that their repertoire has been diversified to include many foreign and domestic contemporary works; that an official system of music schools has been created for early levels of music education; and that there continues to be a thriving series of initiatives propelling the community bands into the future.

### **Short CV**

Dr. Richard Scott Cohen is Chair of the Department of Humanities, Professor of Music, and Director of Instrumental Concert Ensembles at Ferris State University, in Big Rapids, Michigan, where he has worked since 2002. A native of Chicago, he received bachelor's degrees in music education and in Spanish from the University of Illinois at Urbana-Champaign. During that time, he helped save the study abroad programs at the university and subsequently spent his junior year in its Year Abroad Program in Spain (YAPS), in Barcelona. He later earned his master's and doctoral degrees in instrumental conducting from Northwestern University (Evanston, Illinois, USA). From 1993 to 1995 Cohen was a Fulbright Research Scholar to Valencia, Spain, where he researched the community band movement there. His dissertation based on that research was awarded the second Fritz Thelen Prize in Wind Music Research in 2000 by the International Society for the Research and Promotion of Band Music (IGEB). Cohen currently serves as chair of the International Education Committee at Ferris State University, and is a Past President of the Big Rapids, Michigan chapter of Rotary International. In the realm of music, in Spain he has served as guest conductor of the Banda Municipal de Barcelona, the Banda Municipal d'Alacant, and

the Banda Municipal de Bilbao. His 1994 Azcárraga, pasodoble fallero, with original lyrics in Valenciano/Catalan, is published in Valencia, and it is performed every year during the festival of Les Fallas. Cohen has presented about the Valencia band world throughout North America and Europe. In December 2018, he was the invited keynote presenter at the Música a la Llum conference at the Universitat de València. He currently serves as Vice President of the IGEB, and is a member of the College Band Directors National Association (CBDNA) and of the World Association for Symphonic Bands and Ensembles (WASBE). He remains active as a conductor, trombonist, composer, arranger, music adjudicator, clinician, researcher, author, translator and lecturer throughout the United States, Canada, Europe and Asia.



Áurea Domínguez, Switzerland

## BASSOON ON RECORD: THE EARLY VOICE OF WIND INSTRUMENTS IN HISTORICAL RECORDINGS

Early recordings have become an important source of information for the reconstruction of the history of performance practice. The earliest cylinder recordings, made in the last decade of the 19th century, offer crucial information about practices from that time. They also provide insight into 19th century performances that are described in written sources such as newspapers or historical instrument tutors. Recordings made on shellac discs until the 1950s provide an excellent overview of the aesthetic changes in musical performance and sound conception during the first half of the 20th century. The solo pieces recorded during this period offer insight into the playing skills and performance practices of the time, providing an important chapter in the history of performance practice. However, finding solo references for wind instruments such as the bassoon in early recordings can be a challenge. Nevertheless, the bassoon's interludes in orchestral or operatic music reveal its voice and provide many examples to study performance practices. This paper explores several historical recordings featuring the bassoon. In addition to examining solo performances, this study also analyses shorter examples of music recordings where the instrument is part of a larger ensemble but not in a solo role. This approach allows us to gain a better understanding of past practices by using early recordings, without limiting our sources to solo pieces. This is particularly important for instruments such as the bassoon, where solo pieces may be scarce.

### Short CV

Dr. **Áurea Domínguez** is a researcher and performer specializing in historical double reed performance practice. Following her studies at the Schola Cantorum Basiliensis (Basel, Switzerland), where she was later employed as a researcher, she earned her PhD in musicology from the University of Helsinki in 2014. Her interests include historical sound technologies and innovative approaches to organology in wind instruments, such as the use of CT scans and 3D printing as research tools. Her monograph on nineteenth-century bassoon performance *Bassoon Playing in Perspective* (2013) has become an important reference in the field, as has her work on the fagottino and early recordings of wind music. Áurea is currently engaged as principal investigator in the SNSF-funded project “Voices in Wax: Recording the Acoustic Era” at the Hochschule für Musik Basel (FHNW). This project explores the earliest developments in commercially-recorded music and phonograph recording technology (c.1885–1915) from a technical perspective, using hands-on experiments to contextualize historical recording sources.

Dario Savino Doronzo & Pietro Gallo, Italy

## REIMAGINING OPERA & REIMAGINING ARIA. THE “REWRITING” OF CLASSICISM IN MODERN JAZZ .

Memory, research and modernity are the key elements that follow a unique path in terms of effects and sounds. Paying homage to the past to dialogue with the present is the ambitious motive of the project. A metamorphosis that aims to transcend tradition towards contemporary perspectives and potential, projecting the notes into an eclectic universe where there is no lack of research, continuity and emulation of the past.

The artistic path here proposed is that of a past which leaves again its traces through new sonorities, while new compositions are profoundly marked by the same past and musical echoes revive in modern writing.

The project retraces a path in synergy with the ideas of the French philosopher Paul Ricoeur who states that the music rises above the intentions of the authors of classicism who created them to “produce” and “recreate” another meaning, autonomous and new, in which explanation and understanding are united and not contrary in the interpretative process.

The key questions in my research are:

- [1] How does music for solo wind instrument with accompaniment rise above the intentions of the classical composers who created it?
- [2] Can there be a strong relationship between classical music and modern jazz music in compositions for solo wind instrument with accompaniment?
- [3] How can we revive ‘classicism’ in the modern? Is it possible to give 'new life' to classical works and compositions for solo wind instrument with accompaniment?

The new compositions, like metaphors, are not simple rhetorical artifices but an unprecedented paraphrase of the classical world.

"Disassemble" and "reassemble" classical works with modifications and variations on a melodic, harmonic, timbric and rhythmic level leads the listener to fully savor the true value of compositions which, still today, continues to surprise us. The Italian Opera regain a new power and path in the actual time. An incessant “panta rei” of landscapes, sounds, colors that refer to distant cultures, a continuous and fruitful inspiration for new sonorities that, after hundreds of years, still move the mysterious strings of our soul.

  
PERFORMERS:

Dario Savino Doronzo, Flugelhorn

Pietro Gallo, Piano accompaniment

Daniele Sardone, composer



## Short CV

**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 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*. PhD Candidate, he is dedicated to artistic and musical research. He is the author of numerous musicological and music research essays published in specialist journals and miscellaneous volumes. Moreover, in the field of musicological research, he has written appreciated essays on brass practice and jazz performance. He teaches Trumpet at the “Niccolò Piccinni” Conservatory in Bari.

**Pietro Gallo** graduated in Music and specialised in Piano with Eleonora Orlando and Jazz Piano with Davide Santorsola. He has performed in major Concert Halls and Festivals in Italy and abroad: Carnegie Hall of New York, Spectrum Concert Series NYC (Brooklyn headquarters), IIC – Istituto Italiano di Cultura of New York, University of Arts of Tirana, Ciglana Jazz Klub of Belgrade (Cs), University Cultural Center of Novi Sad (Cs), “RuidalSud - Festival Internacional de las Artes”, Municipal Conservatory of Thermi (Gr), Yasar University of Izmir (Tr), Piacenza Jazz Fest, “Festival Jazz Metropolitano” of Bologna, Milano Spazio Classica, Rodi Jazz Festival (It), CIDIM (Italian Committee for Music), European Arts Academy – International Music Foundation, etc.

He was awarded in many National and International Music Competitions as soloist and in chamber group. Pietro is the President of AMS – Apulia Metropolitan Society, a cultural company supported by Region Apulia (It), with the aim of organize concerts, workshops, events in the field of music and innovation. He teaches Piano at the Music High School. He has conducted courses and seminars focusing on Piano and Jazz Improvisation in Italy and abroad.

**Daniele Sardone** was born in 1988 and began studying the guitar from an early age. He currently teaches at the Conservatory of Foggia. In recent years he has dedicated himself to composition, writing music for guitar and other instruments. He has two solo albums, a disc for solo piano containing 10 preludes, and a disc of jazz paraphrases of ancient arias written for flugelhorn, clarinet and piano.

Nicholas Enz, USA

## INTERPRETING WIND ARTICULATION NOTATION: COMPOSER'S INSIGHTS AND PRACTICAL STRATEGIES

Composers take great care to notate articulations for performers, and though the articulation markings are quite standard (i.e., -, •, >, and ^) the musical intent behind these markings varies considerably from composer to composer. The specific instrumental background of the composer greatly informs the musical intent of the articulation marking, as do the composer's experience performing in different mediums (e.g., classical, jazz) and the influence of digitized MIDI playback during the composition process. Few pedagogical resources address this variance in interpretation and instead focus on the articulation mechanism (e.g., air, tongue). My research, involving interviews with over 40 composers regarding their use of articulation markings for wind players, not only provides a guide to articulation performance practice for these specific composers but also provides a practical strategy for performers and wind band conductors to use when crafting an interpretation of a piece.

### Short CV

#### Education

DMA, Conducting, The Ohio State University, 2015

MM, Conductor, Central Michigan University, 2012

BME, Bethel College (Kansas), 2003

#### Professional Appointments

St. Ambrose University, Associate Professor of Music, Director of Bands, 2015-Present

Michigan Technological University, Instructor, Director of Bands, 2004-2012



Natalie Farrell, USA

## "SMASH IT, MY DEARS": RECORDING TECHNOLOGY, THE BUILT ENVIRONMENT, AND THE MAKING OF THE CSO BRASS

The Chicago Symphony Orchestra continues to capitalize on its brass section's reputation of bold, Germanic playing, which came to prominence and elevated the orchestra to international acclaim through Georg Solti's prolific London Decca recording series. However, upon Solti's retirement in 1989, detractors wondered if Solti took the iconic brass sound with him when he left Chicago—Orchestra Hall did not sound the same. The Board of Trustees took out \$150 million in loans to renovate the Hall in an attempt to prevent the Brass's magic from growing tarnished, with mixed results. Much has been written about the concurrent codification of concert hall acoustics and the emergence of commercial recorded music, but little has been said about the ways in which recording technology shaped the concert hall-as-work environment.

Drawing upon Emily Thompson and Timothy Carey, I contend that the dynamic and timbral potentials afforded by old Orchestra Hall's idiosyncratic acoustic conditions, alongside early-1980s developments in recording technology, cemented the material conditions from which the CSO developed its brass-heavy brand identity. Although Orchestra Hall has always been a dry disappointment, throughout the Solti era, CSO Brass musicians transformed what were initially deemed defects (principally sub-standard reverb time) into aesthetic virtues. During a time in which many recordings were trying to mimic the hall, Solti and the CSO Brass turned the paradigm on its head: by altering playing techniques and curating repertoire to accentuate the Hall's sonic character, they made the acoustically-challenged Orchestra Hall sound like the recording studio.

### Short CV

**Natalie Farrell** is a PhD candidate in Music History/Theory at the University of Chicago. She has been published in *Music and Letters*, *The Journal of Popular Music Studies*, *The Journal of Sound and Music in Games*, *The Palgrave Handbook of Scoring Peak TV: Music and Sound in Television's New "Golden Age,"* and *The Flutist Quarterly*. Her research on neoliberal philanthropy and musicians's unions in Chicago has been funded by grants from the Mellon Foundation and the Eastman School of Music's Paul R. Judy Center for Innovation and Research. In her free time, she likes to knit and spend time with her dog (who is named after Leonard Bernstein).

Margaret Flood, USA

## REVEALING THE DISCOURSE OF GENDER BIAS: A COMPARATIVE ANALYSIS OF COLLEGE BAND DIRECTOR HIRING ANNOUNCEMENTS

This study was a comparative discourse analysis of the hiring announcements of men (MCBD) and women (WCBD) collegiate band directors at universities in the United States between 2013 and 2023. This ten-year period was chosen due to the increase in the frequency of WCBDs hired at that time. Universities included were designated both a Research I and Division I institution by the Carnegie Classification System and the National Collegiate Athletic Association, respectively. Research questions were: (1) What are the themes of the hiring announcements, (2) do these themes differ between men and women? and (3) What are the implications of the themes to the wind band profession?

Names, titles, and hiring dates were collected of current full-time band directors by using college faculty websites. The hiring announcements were gathered from institution websites and local web-based newspaper sources. Using Dedoose qualitative software, announcements were analyzed using inductive line-by-line coding to formulate themes. Descriptions of photographs were also coded, if applicable.

The hiring of several WCBDs were announced with an emphasis on their gender, some promoting “breaking the glass ceiling,” as only white males had previously held positions at the institution. This emphasis on gender resulted in a theme of Otherness, whereas gender was never mentioned within hiring announcements of men. Furthermore, articles about the hiring of female band directors emphasized the novelty of the first female, whereas the announcements of males cited more of their prior accomplishments. Publications promoting the hiring of the first female were mostly positive, yet others had undertones of micro-aggressions from interviewees and authors. More MCBDs announcements revealed a theme of nepotism due to their previous association with the institution as an alumnus than those announcements of the WCBDs. These findings indicate while more women are being hired at elite universities, discursive biases still exist within their introduction, which could indicate how subsequent accomplishments are viewed. Furthermore, apart from two announcements highlighting the hiring of the first Black MCBDs, announcements did not recognize the hiring of band directors of other identities, such as race or ethnicity, even though several men and women of color were the first non-white male to be hired at their respective institution.

## Short CV

**Margaret Flood** is an Assistant Professor of Music at Florida Southern College and Coordinator of Music Education. Her current sociolinguistic research also examines the code-switching behaviors of band directors and microaggressions amongst women music professors in higher education. Dr. Flood has published in the Florida Music Director, Teaching Music, National Band Association Journal, and has a forthcoming chapter included in The Routledge Companion to Women and Musical Leadership: the Nineteenth Century and Beyond. She holds degrees from The Frost School of Music–University of Miami (Ph.D. '21), Syracuse University (B.M.'04) and The Florida State University (M.M.E.'07) where she was awarded the Ada Belle Winthrop-King Scholarship for her research on Brazilian woman musicians from the social project, Projeto Didá.



David Gasche, Austria

## 50 YEARS OF IGEB (1974-2024). EXPLORING ITS HISTORY AND ITS INTERNATIONAL ENDEAVOUR IN THE DEVELOPMENT OF A MUSICOLOGICAL DISCIPLINE: WIND MUSIC RESEARCH.

The field of wind music was ignored by musicology for a long time, although it represents an extensive area of research. An initial conference on wind music in Sindelfingen (Germany) in 1966 laid the foundations for a “Commission for Wind Music Research” whose aim was to research and rehabilitate wind music. Another decisive step was the founding of the “Gesellschaft zur Erforschung und Förderung der Blasmusik (IGEB)” in Graz in 1974. This was initiated as part of the first international symposium on wind music research. The purpose was “to free the discriminated music genre from the odium of subculture and thus to rehabilitate the frequently used term ‘wind music’” (Alta Musica 1, 1976, 8). The creation of a common platform where academics and musicians could exchange ideas, the publication from 1976 onwards of the Alta Musica series of books, which was intended “to give a voice to all those academic disciplines in whose research areas - central or peripheral - wind music is located” (Alta Musica 1, 1976, 8), and the organisation of international conferences have enabled the exchange of ideas and knowledge, the exploration of all aspects of wind music and the dissemination of research over the last 50 years. Wind music is an artistic concern but is not always accompanied by extensive aesthetic and academic reflection. To what extent has wind music research influenced musical practice? What is IGEB's contribution? Have the initial objectives been achieved? This paper will provide an overview of the IGEB's history by examining archive documents in order to evaluate its activities, its evolution and its influence. A reflection on its key achievements and innovations, but also on the challenges and changes, will open a discussion on the development and recognition of wind music research in a multinational dimension.

### Short CV

**David Gasche** is currently Senior Scientist at the University of Music and Performing Arts Graz, Director of the International Center for Wind Music Research, Secretary of the International Society for Research and Promotion of Wind Music (IGEB) and President of the Pannonisches Blasorchester (PBO). He began his musical education in Bayonne and continued it at the Conservatory and the University of Tours (France). After his Master in 2004, he pursued at the University of Vienna (Austria) his PhD through a Cotutelle, completed in December 2009. He obtained in 2011 the Artistic Diploma of clarinet at the Prayner Conservatory. Dr. David Gasche was a choirmaster, music teacher and worked for the Viennese Collection of Ancient Instruments. His research, his publications and participation in international congresses focus on Viennese Harmoniemusik, gender research and symphonic wind music in German-speaking countries. The attribution of the Thelen Price 2012 of the IGEB rewarded his research. He is the author of numerous articles, biographies and forewords, including his book on Harmoniemusik (Margraf 2015). Musical activities have an important place. Today he plays clarinet in a trio and in the Pannonisches Blasorchester. This artistic practice is linked to research into wind music.

Miryam Giger, Switzerland

## THE REPERTOIRE OF A SWISS WIND BAND IN THE MID-19TH CENTURY

The Swiss constitution of 1848 marked not only the beginning of the Swiss federal state but also guaranteed the freedom of association. In this context, the “Turkish band” of Hundwil, situated in eastern Switzerland, was founded and experienced turbulent first years: they introduced valved brass instruments and switched to playing one tone lower, requiring changes in the remaining instruments. They also stopped playing almost two thirds of their repertoire, which spans over 160 compositions. In my presentation I will focus on these aspects of the development of the repertoire and the instrumentation basing myself on findings around the 20 instruments and 20 of the partbooks contained within the set of sources around the “Turkish band” of Hundwil.

In order to present this series of events, I will compare them to earlier partbooks, which were used by a nearby band, possibly a military band, and were later passed on to the musicians in Hundwil, as well as with partbooks from 1854. Through lists of the pieces played at events and the compositions adopted from the early books into the repertoire, we can follow the development of the music played and analyse the choice of repertoire. To contextualise the Hundwil books, I will compare the music with published prints and conserved partbooks of other bands in the region. This will paint the picture of the rapid changes in an early wind band in Switzerland.

### Short CV

**Miryam Giger** is a PhD student at the University of Geneva, Switzerland. She received a BA in International Relations and a MA in Ethnomusicology from University of Geneva. She is currently working on her PhD thesis as a part of a research project at the Bern School of the Arts (HKB) on the emergence of civilian wind band music in Switzerland in the early 19th century, focusing on the repertoire of the studied bands. She plays percussion in wind and brass bands.

Francisco J. Giménez-Rodríguez, Spain

## TOTALITARIANISM AND PROPAGANDA: WIND BANDS SHEET MUSIC IN HARMONIA REVISTA MUSICAL DURING FRANCOIST REGIME (1939-1959).

*Harmonía* is a music magazine founded in Madrid in 1916, and published almost continuously until 1959. The first part of the magazine included various interesting articles - about wind band works, composers, music history or education, and so on - written by the leading music critics and scholars of the time. The second part was dedicated to publishing wind band sheet music for different band sizes, in varied styles.

During its 44 years of publication, *Harmonía* issued more than 150 numbers and published almost 1000 pieces of sheet music, meeting the demand from wind bands for a repertoire but also sharing all kinds of music with popular audiences. After the Civil War, *Harmonía* continued to be published quarterly, in the third stage (1939 - 49) of the magazine, including both the articles and scores. During a fourth stage (1949 - 59), the publication became bi-annual, issuing only a late number in its last year.

The repertoire published in the last twenty years of the magazine (1939 - 59), coinciding with the first two decades of the Francoist regime, demonstrates how these sheet music (art music, lyric theatre and social dance) provided a powerful outlet for music culture and political propaganda through wind bands in Spain.

**Keywords:** Spanish Music, Music Press, Wind Bands, Totalitarianism, Propaganda.

### Short CV

**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. He has been Coordinator and Principal Investigator of 5 R & D projects about microhistory, music peripheries, music press and music and poetry since 2007. 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.

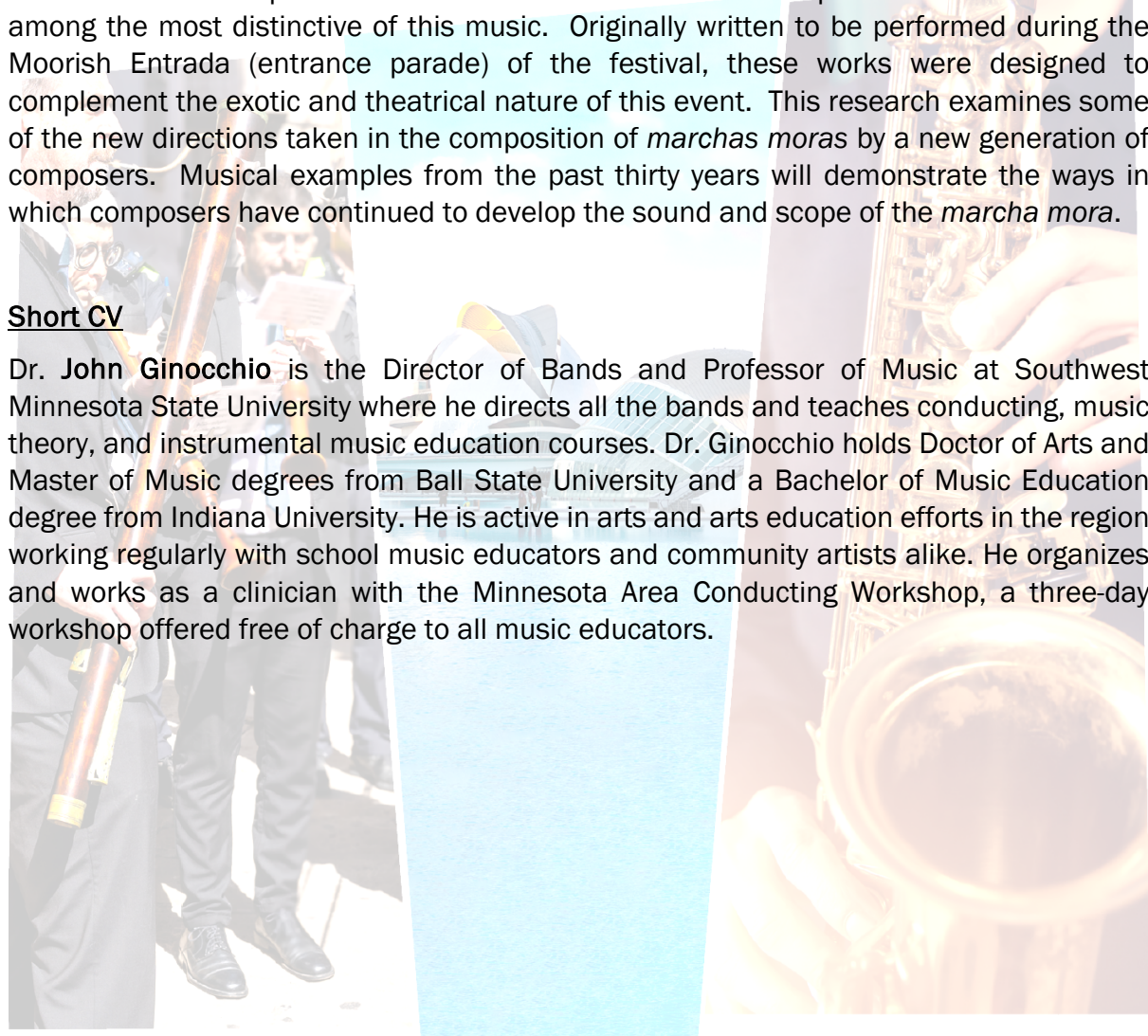
John Ginocchio, USA

## THE MODERN "MARCHA MORA": A NEW GENERATION OF COMPOSERS AND INNOVATIONS

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. The *marcha mora* is among the most distinctive of this music. Originally written to be performed during the Moorish Entrada (entrance parade) of the festival, these works were designed to complement the exotic and theatrical nature of this event. This research examines some of the new directions taken in the composition of *marchas moras* by a new generation of composers. Musical examples from the past thirty years will demonstrate the ways in which composers have continued to develop the sound and scope of the *marcha mora*.

### Short CV

Dr. **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, music 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.



Gloria A. Rodríguez Lorenzo, Spain

## WE ARE EXOTIC TOO: THE PERFORMANCE OF RIMSKY-KORSAKOV'S SPANISH CAPRICE BY WIND BANDS IN SPAIN (1917-1932)

During the first decades of twentieth century, the music by Rimsky-Korsakov arrives to Spain as a symbol of exoticism and a possible way to Spanish nationalism. The key work of this reception maybe the Spanish Caprice, based on Spanish melodies collected from the Inzenga's songbook (1873).

The performances of Spanish Caprice by wind bands in popular concerts joined to others European nationalistic works, even by Spanish composers, contributed to create a curious mixture of exoticism and nationalism recognized by the audience as a true representation of national music tradition.

The aim of this paper is to study the presence of Spanish Caprice into the programs of the main wind bands in Spain during the studied period, the inclusion of other nationalistic works in the same concert, and its reception by popular public as national music.

Undoubtedly, the assumption of Russian tradition as a symbol of nationalism established a point against the Germanic canon to construct the national identity in a curious affair with exoticism.

### Short CV

Dr. **Gloria A. Rodríguez Lorenzo** is senior lecturer and researcher in Art History and Musicology Department at University of Oviedo (Spain). PhD in Musicology (2009, summa cum laude) and a Music Graduate (clarinet, 2009). Member of the Scientific Committee of IGBE Research Award (since 2018). Her dissertation earned the IGBE Research award (2016, Honorable Mention). She recently won the "Carmen De Burgos" National Award (2023) for *Mujeres de viento pioneras en las bandas de música españolas*, the first study which makes visible the pioneer women in military and civic wind bands in Spain. Currently, she is the Musicology Degree Academic Coordinator at University of Oviedo.



Timothy Groulx, USA

## EARLY GROWTH OF THE SCHOOL BAND MOVEMENT IN THE UNITED STATES

This research examined the growth of the school band movement in the United States through participation in the National Band Contests (1923 – 1942), focusing on geographical origins and expansion over time. The end of the “Golden Age” of professional bands in the United States began to give way to the school band movement, largely because of the popularity of band contests. While the 1923 contest was more of a poorly conceived publicity stunt for a music trade show in Chicago, it gave rise to what would become a national movement.

Data analysis revealed that the 46 schools that participated in the 1926, 1927, and 1928 contests were located a mean distance of 539.8 miles from Chicago. By 1941, 40 out of 48 states had participated. Texas, Iowa, and Illinois were the states most frequently represented at these contests. When the contest expanded from a single national site to ten regional sites, band programs from more remote parts of the country such as Florida, North Carolina, Washington, and Idaho began participating, due to reduced travel burdens. The regions with the fewest bands were New England, the Southeast, and Mountain West. Schools from Texas, Iowa, and Oklahoma often participated in marching band contests but not concert band contests. Trends from participation in national band contests largely correspond to states with strong emphasis on school band competitions in the present, particularly in the Midwest, Texas, and Florida, and lack of New England state participation.

### Short CV

Dr. Timothy J. Groulx is Associate Professor of Music Education at the University of North Florida in Jacksonville, Florida since 2014. He earned his Ph.D. in music education from the University of South Florida in 2010, and earned his Bachelors and Master’s degrees from Oberlin Conservatory in 1999. He is also active as a band adjudicator, guest conductor, and clinician. He has published research in several journals including the Journal of Research in Music Education, Journal of Historical Research in Music Education, Contributions to Music Education, and the Journal of Band Research. He has presented at research and in-service conferences throughout the United States as well as in Austria, the United Kingdom, Australia, and New Zealand. His research interests include history and sociology of music education and has developed an instrumental music method focused on student creativity and expression.

Timothy Heath, USA

## **A COMPARISON OF REPERTOIRE SELECTION AND REHEARSAL STRATEGIES BETWEEN AMERICAN AND EUROPEAN COMMUNITY WIND BANDS.**

This study is a mixed-methods research study of American and European Community Wind Bands. The study aims to define distinct similarities and differences between American Community Wind Bands and European Winds Bands regarding music selection and rehearsal strategies. Wind Ensembles from America and Europe were asked to participate via email. These ensembles were identified through professional organizations and web searches. Using a Liker-type scale, the researcher determined influences in selecting literature for concert programming. Basic ensemble demographics and rehearsal information were collected through the survey instrument.

The following research questions are designed to examine distinct similarities and differences between community ensembles around the globe.

- 1) What Significant differences might exist in musical selections between the various community wind ensembles from Europe and America?
- 2) What factors influence the decisions of musical selections of these community ensembles?
- 3) What are the rehearsal structures for the various types of community wind ensembles around the globe?
- 4) Are there differences between how American and European conductors rehearse?
- 5) What strategies do community wind ensemble conductors use to keep members engaged in these groups?

### **Short CV**

July 2019 – Present, Director of Bands, Wake Forest University (Winston-Salem, NC)

- MSC 110 - Wind Band History (Wake Forest University)

Research:

Heath, T. (2022). An Analysis of Arnold Mendelssohn's Suite, Op. 62. Research Article

International Presentations:

Fitzgerald, K., Ford, J., & Heath, T. (2023) It's the Bridge, Not The Break: Moving From Band to Orchestra. Midwest Band and Orchestra Clinic. Chicago, IL.

Thomas Hochradner, Austria

## BOHEMIAN LEGEND? ON A PROCESS OF CHANGE IN SALZBURG'S LOCAL WIND MUSIC TRADITION

There is no mention of the influence of Bohemian musicians on brass music in Salzburg in the sources on the historical Trachtenmusikkapellen. However, the fact that a large part of the members of one of the most successful bands of the first decades of the 20th century, the so-called "Pongauer Bauernkapelle Pokorny", came from Bohemian villages suggests otherwise. Their musicians were employed full-time in mining or railway construction and had come to Salzburg Land for financial reasons. But the obvious assumption that the "Pokorny Kapelle" had a new influence on music-making in the region is probably not correct. It was not responsible for a change in style; rather, existing practices were taken up and continued. Archival finds show that as early as the middle of the 19th century, numerous wind ensembles from Bohemia made guest appearances at parish fairs in Salzburg. They had already developed a model character, which the "Pongauer Bauernkapelle" followed. Over generations this ensemble got transformed into the "Außerfeldner Tanzmusi" still active today: The 'Bohemian legend' has spun thus a transformation web over more than a hundred years.

### Bibliography

Kurt Birsak / Manfred König, Das große Salzburger Blasmusikbuch, Wien 1983.

Julia Hinterberger, Blasmusik in Salzburg. Ein historischer Streifzug, in: Blasmusik in Salzburg. Ein klingendes Land, ed. by Franz Haitzmann / Hannes Wartbichler, Salzburg 2016, pp. 11–52.

Thomas Hochradner, Böhmisches Musikanten in Salzburg, in: Salzburger Volkskultur 29 (2005), 2, pp. 31–35.

Thomas Hochradner, Pokorny-Kapelle, in: Lexikon zur deutschen Musikkultur. Böhmen – Mähren – Sudetenschlesien, ed. by Sudetendeutsches Musikinstitut, vol. 2, p. 1095.

Christian Hörbiger, Zur Verbindung der „Pongauer Bauernkapelle Adolf Pokorny“ mit der „Außerfeldner Tanzmusi“, Master Thesis, University Mozarteum 2005.

## Short CV

ao. Univ.-Prof. Dr. Thomas Hochradner

University Mozarteum Salzburg

Department of Musicology

thomas.hochradner@moz.ac.at

+43 676 88122 616

ao. Univ.-Prof. Dr. **Thomas Hochradner** (b. 1963) is the head of a Research Group on Salzburg's History of Music and Member of the Institute for Reception and Interpretation of Music at University Mozarteum Salzburg; Head of its Department of Musicology from October 2014 to March 2021. Lectures and Publications deal with the History of Music of the 17th to the 20th century, mainly concerning Musical Philology, Baroque Music, Salzburg's Music History and Austrian Traditional Music. He was Conference Chair of the 16th Biennial International Conference on Baroque Music (University Mozarteum Salzburg, 9–13 July 2014) and is Member of the Advisory resp. Editorial Boards of *Denkmäler der Tonkunst in Österreich* and the periodicals *Anuario musical*, *Muzikološki Zbornik*, *Musicalia* and *TheMA*.



Björn Jakobs, Germany

## THE SYMBIOSIS OF WIND BAND MUSIC AND ARTIFICIAL INTELLIGENCE – PERSPECTIVES AND INNOVATIONS

This presentation explores the fascinating link between traditional wind band music and the advanced field of artificial intelligence (AI). It begins by discussing how AI technologies can enhance the acoustics at live performances, utilizing room acoustics analysis and sound adjustments. Additionally, the role of AI in supporting composition software, aiding musicians in creating new pieces, is examined. Emphasis is also placed on interactive learning systems that improve musicians' skills through personalized feedback.

The latter part of the talk focuses on future perspectives and potential developments. This includes the application of AI in music education, particularly in devising tailored learning plans and practice sessions. The possibilities for enhanced audience interaction through AI, enabling interactive concert experiences, are also discussed. Finally, the potential role of AI in the automated planning and organization of music events is considered.

The presentation concludes with a summary of the key points and a reflection on the vast potential of AI to enrich and shape the future of wind band music.

### Short CV

Dr. **Björn Jakobs** is a Musicologist, Conductor and Director of the music school in Wadgassen (Germany). He learned to play percussion and the piano at the age of seven, and has taken part in live broadcasts on Saarländischer Rundfunk. He studied music education, orchestral music (majoring in percussion) and political science. He has been conducting the Wadgassen's young band since 1997. From 2003 to 2005, he was a member of the "Jeunesse Musicale World Orchestra". Since 2005, he has been working as a study adviser for music and politics at the Saarland Education Office and was a theatre teacher at the Saarländisches Staatstheater from 2007 to 2013. Dr. Björn Jakobs has studied musicology at the College of Music and the University of Saarland and he completed 2015 his doctorate at the University of Luxembourg on the subject of "The history and development of amateur and military wind music in the Saarlouis music district" (Geschichte und Entwicklung der Amateur- und der Militärblassmusik im Musikkreis Saarlouis), which was published as a book *Mit Degen und Tamtam* (Felten, 2017). In addition to his work as a music teacher in Saarland, he has worked as a drama teacher, orchestra manager and music trainer and he heads the Centre for Artistic-Creative Education and Cultural Education at the Saarland State Institute for Education and Media. Since 2021, he has been working in the Luxembourg school service and gives further training for professional musicians at the Institut national de formation (IFEN).

Timothy Joseph Kaiser, USA

### "GOOD MUSIC AT THE DISPOSAL OF EVERYONE": INSIDE THE FRANK SIMON ARCHIVE

Cornetist, composer, and educator Frank Simon (1889-1967) was a pivotal figure in the history of American bands and, due to his presence on radio, a household name. That Simon has been largely forgotten is an unfortunate fate for the man who, according to William D. Revelli, “did more to establish the band’s rightful status in the world of music than anyone I know.”

The Frank Simon Memorial Instrumental Library at The University of Arizona contains some 3,400 pieces of music, along with photographs and personal effects from all phases of Simon’s career. This presentation uses archival material to chronicle Simon’s contributions to the wind band medium. Highlights include his stint as Sousa’s cornet soloist and assistant conductor, his directorship of the famed Armco Band, his role in establishing both the American Bandmasters Association and the Cincinnati Conservatory’s instrumental music program, and his decades of service to secondary- and university-level bands throughout the United States.

Particular attention is devoted to the production of full-score editions of five Simon marches that resided in the archive for over half a century. These compositions help to elucidate how formal, stylistic, and aesthetic elements of the march evolved during the post-Sousa era.

Frank Simon devoted a lifetime to keeping quality music in the public consciousness and preserving authentic performance techniques for posterity. It was in this spirit, and in the interest of preserving his memory, that this study was undertaken.

#### Short CV

Dr. **Timothy Kaiser** serves as Director of Instrumental Activities and Assistant Professor of Instrumental Music Education at Oklahoma Baptist University. In this capacity, he oversees all artistic, educational, and administrative aspects of the Instrumental Studies area, conducts the OBU Symphonic Winds and OBU/Shawnee Community Orchestra, teaches upper-division music education courses, and supervises student teachers.

Dr. Kaiser’s professional experience encompasses all ensemble types at all levels of instruction. He has appeared as a guest conductor and clinician throughout the United States, and his presentations on curriculum, rehearsal pedagogy, and wind band history have been featured at conferences nationally and internationally.



Richard Kennel, USA

## IN STEP WITH THE TIMES: THE SAN FRANCISCO MIME TROUPE GORILLA MARCHING BAND

Since 1959, the San Francisco Mime Troupe has been the longest-running political theater company in the United States, continuously staging plays in their home city and on cross-country tours that satirize the social and political issues of the times. Their performances have also been supplemented with puppetry, dance, and music. From 1968 to 1976, the Mime Troupe made use of another performing arts vehicle: an American marching band. Known as the Gorilla Marching Band, this ensemble was as an important feature of the Mime Troupe's operations from its founding in 1968 until its end in 1976. Although scholars have previously written much on the Mime Troupe's plays, little attention has been given to the Gorilla Marching Band. It is this the aim of the present study to begin exploration of this unique ensemble.

Using archived material, press clippings, and accounts from other observers and members, I demonstrate how the Gorilla Marching Band fulfilled the Mime Troupe's function as social commentators by subverting the patriotic tropes of a traditional American marching band. At the same time, I show that while the Gorilla Marching Band stood apart from what the general public might have expected from a band, they were nonetheless part of a long-running tradition of bands employed for political causes. They are additionally one of several late twentieth century predecessors to the larger scene of "alternative brass bands" that exist around the world today.

### Short CV

**Richard Kennel** is a candidate for the musicology PhD at Arizona State University. His work is centered around the roles of wind bands in public American life from the country's inception to the present day. He is particularly interested in bands of the later twentieth century that kept the performance practice of the "golden age of bands" alive decades after these bands declined in popularity. His upcoming dissertation will examine case studies of these bands and compare them to the growth of wind ensembles in educational institutions in the United States.

Keith Kinder, Canada

## STEPPING DELICATELY: THE WIND ENSEMBLE MUSIC OF LOUIS DUREY

Who was Louis Durey?

Durey is the virtually forgotten member of Les Six, the group of young French composers who gathered around Erik Satie, and later, Jean Cocteau, in Paris shortly after WWI. The oldest of the group, but not the most experienced, he was nineteen when he finally decided to become a composer and was largely self-taught. He was an individualist whose early works were highly experimental. His *L'Offrande Lyrique*, op. 4 for voice and piano is considered to be the first twelve-tone work by a French composer and was dismissed as “villainous noise” by the critics.

Durey was a member of Les Six for a relatively short time. In 1921, he enraged Cocteau when he declined to participate in the surrealist ballet, *Les Mariés de la Tour Eiffel*, for which Cocteau expected all the members to contribute to the music. Durey withdrew to St. Tropez and had no further association with Les Six, although he maintained friendships with many of the members. After 1930, he was further estranged from the musical community in Paris when he joined the French Communist Party, an association he maintained the rest of his life.

Ultimately, Durey wrote seven works for wind ensemble; the earliest in 1919, the latest in 1973. Only three of these works have been published, however, most have been recorded during the recent upsurge of interest in Durey's compositions. Three early works from 1919-20, *Six Madrigaux de Mallarmé*, op 22b, *Chansons Basques*, op. 23b, and *Le Printemps au fond de la mer*, op.24, are scored for solo voice and small wind ensembles. Stylistically, they are neo-Impressionist with floating tonality, parallelisms, whole-tone scales and superbly colourful scoring.

Durey did not write again for winds for more than three decades. In 1956, his *Concertino*, op. 83 for piano, sixteen winds, double bass and timpani was commissioned by Désiré Dondeyne. Its style bears little resemblance to the earlier works with hints of Prokofiev and Milhaud. Dondeyne commissioned the composer again in 1968. Durey's *Obsession*, op. 108b, is a transcription for sixteen winds, harp, double bass and timpani, of one movement from his piano work, *Autoportraits*. Serialized and intense, this work demonstrates a remarkable understanding of the sonority of the wind band.

The two other works, *Les Soirées de Valfère*, op. 96 (1963) for woodwind quintet, and *Interlude*, op. 112 (1973) for brass ensemble, have both established places in their respective repertoires. They are not strictly serialized but incorporate the same pitches melodically and harmonically, a procedure that Schoenberg called “the law of the unity of musical space”.

This paper will address each of Durey's wind works, but will focus on the three compositions deemed to be of most significance in the wind band repertoire: *Le Printemps au fond de la mer*, op.24, *Concertino*, op. 83, and *Obsession*, op. 108b. None of these works is currently published, but I believe all are important contributions to the wind ensemble literature.

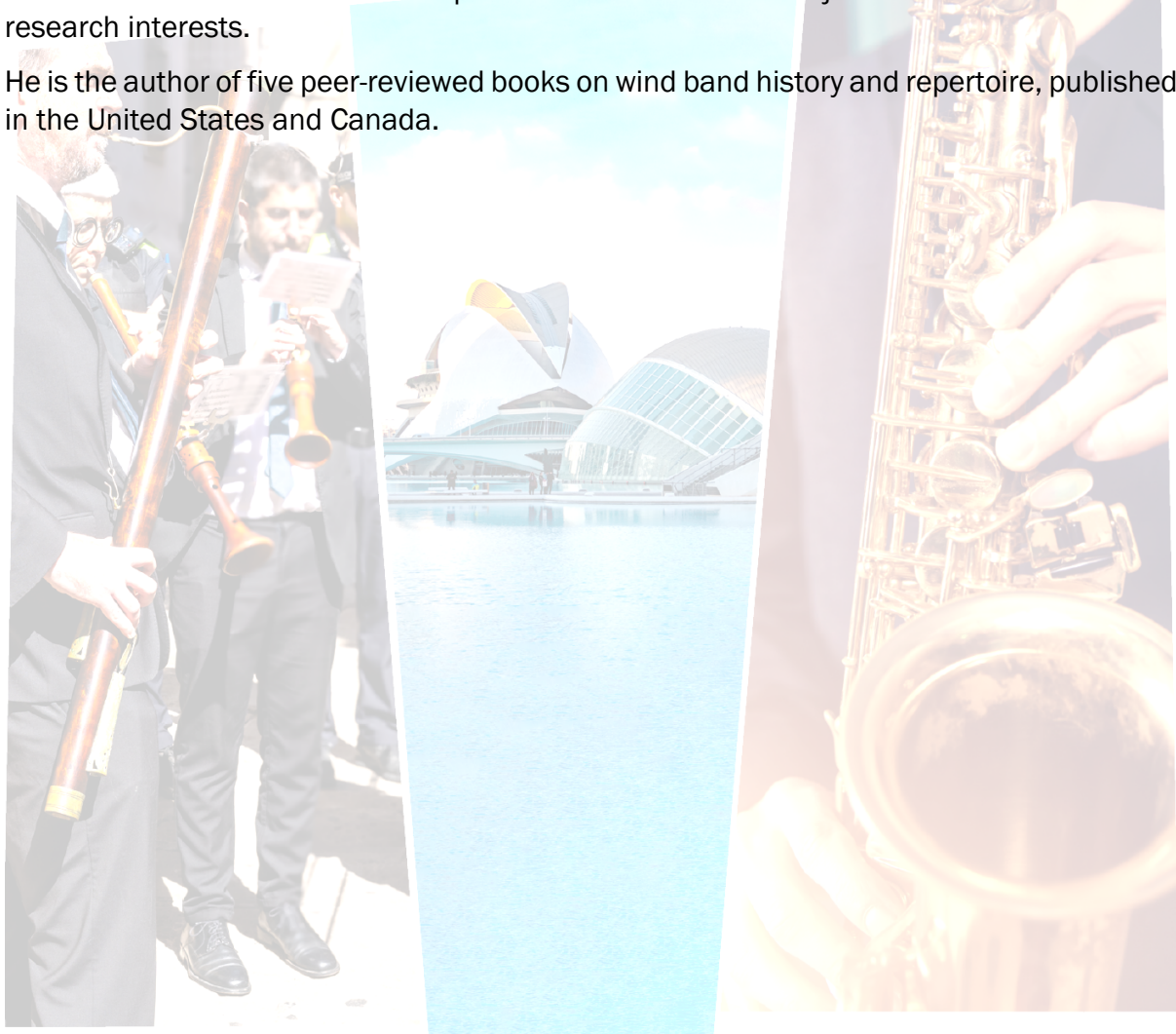


## Short CV

Dr. **Keith Kinder** is Professor Emeritus (Music) in the School of the Arts at McMaster University in Hamilton, Ontario, Canada, where he conducted the McMaster Chamber Orchestra and Concert Band, supervised the Music Education program and served as Director of the School of the Arts for nine years.

An internationally recognized researcher on wind band music, Dr. Kinder appears regularly at conferences world-wide and publishes in international journals dedicated to his research interests.

He is the author of five peer-reviewed books on wind band history and repertoire, published in the United States and Canada.



Grant Knox, USA

## REDISCOVERING WILLIAM GRANT STILL: A SURVEY OF ORIGINAL WIND BAND MUSIC AND POSTHUMOUS TRANSCRIPTIONS

Recognized as the "Dean of African-American Composers" by many scholars, William Grant Still, Jr.'s compositional output was objectively robust and eclectic. With an output totaling nearly two-hundred works, Still is widely recognized as a symphonic and operatic composer with a keen ability to write for orchestra, voice, and piano. In such praises, however, many who consume Still's works do not engage with his masterful writing for winds, as well as the versatility with which his music is able to be reimagined for the wind band. Combined with living in an era where legitimacy was not easily obtained by writing for wind band, Still's compositional successes in the wind band medium are often reduced to a footnote.

Recently, Still's original works for wind band, as well as transcriptions of his popular chamber and symphonic works are receiving ample performance considerations within the wind band repertory. As a result of the evolving musical legacy of Still, analysis and scholarship on his works is as important as its ever been. This paper will survey the works for wind band currently in circulation and receiving performance consideration by modern wind ensembles. In addition to an analysis of these works, this paper will also consider topics of identity and reception with regard to Still and his place in the wind band canon.

### Short CV

#### EDUCATION

2025 D.M.A., Wind Band Conducting, Arizona State University, Tempe, AZ

2020 M.M., Musicology, University of Arizona, Tucson, AZ

2018 B.M., Music Education, Murray State University, Murray, KY

#### RESEARCH AND AREAS OF SPECIALIZATION

Music of 20th-century African-American composers

Wind Band Repertoire and History

Popular Music and Hip-Hop Studies

Identity and Cultural Belonging in Musical Composition

Ethical Practices of Creative Placemaking

INTERNATIONALE GESELLSCHAFT ZUR  
ERFORSCHUNG & FÖRDERUNG DER BLASMUSIK

INTERNATIONALE  
GESELLSCHAFT ZUR  
ERFORSCHUNG & FÖRDERUNG  
DER BLASMUSIK

INTERNATIONALE  
GESELLSCHAFT ZUR  
ERFORSCHUNG & FÖRDERUNG  
DER BLASMUSIK

INTERNATIONALE  
GESELLSCHAFT ZUR  
ERFORSCHUNG & FÖRDERUNG  
DER BLASMUSIK

INTERNACIONAL  
DE INVESTIGACIÓN Y  
FOMENTO DE LA  
MÚSICA DE  
CORNOS

INTERNACIONAL  
DE INVESTIGACIÓN Y  
FOMENTO DE LA  
MÚSICA DE  
CORNOS

INTERNACIONAL  
DE INVESTIGACIÓN Y  
FOMENTO DE LA  
MÚSICA DE  
CORNOS

INTERNACIONAL  
DE INVESTIGACIÓN Y  
FOMENTO DE LA  
MÚSICA DE  
CORNOS

INTERNACIONAL  
DE INVESTIGACIÓN Y  
FOMENTO DE LA  
MÚSICA DE  
CORNOS

INTERNACIONAL  
DE INVESTIGACIÓN Y  
FOMENTO DE LA  
MÚSICA DE  
CORNOS

Lisa Kozenko & Warren J. Wernick, USA

## ECSTATIC VISION AND THE SOUL'S EXPRESSION: DAVID MASLANKA'S CHAMBER MUSIC FOR WINDS

American composer David Maslanka's profound statement, "Music is one of the expressions of soul," resonates deeply in his chamber music for winds, particularly in his Sonata for Oboe and Piano and Wind Quintets 1-4. These works, spanning from 1984 to 2008, exemplify a masterful blend of intense musical expression and technical prowess. This presentation will offer a unique insight into the genesis and evolution of Maslanka's wind chamber music. The discussion will illuminate the collaborative process with David Maslanka, detailing the Sonata for Oboe and Piano, gifted to Lisa Kozenko, and the Wind Quintet No. 2, which was commissioned, premiered, and written for the Manhattan Wind Quintet.

The session will delve into Maslanka's compositional journey during his New York City period, explicitly focusing on Wind Quintet Nos. 1 & 2, and discuss how the Sonata for Oboe and Piano serves as a pivotal bridge between his chamber music compositions, leading to the creation of Wind Quintets Nos. 3 & 4. The narrative will include a comparative analysis of the stylistic differences in Maslanka's music before and after his move to Missoula, Montana in 1990, illustrating how geographic and personal transitions influenced his compositional voice. Exploring works such as "A Child's Garden of Dreams," "Mother Earth Fanfare," and Symphonies No. 2 through 8, this overview will examine the chronology and his approach in relation to the Wind Quintets. The presentation intends to underscore Maslanka's distinctive contributions to the wind quintet repertoire and his enduring legacy in the evolution of 20th and 21st-century wind music.

### Short CVs

Since joining Ball State University in 2016, Dr. **Lisa Kozenko** has served as Associate Professor of Performance Practice (Oboe), bringing her extensive experience as a soloist, chamber musician, and educator to the School of Music. In her tenure, she has significantly contributed to the academic and musical communities, demonstrating a commitment to excellence in music education and performance. Dr. Kozenko has expanded her musical activities internationally, with notable presentations and performances at prestigious venues and conferences, including the International Double Reed Society and the International Society of Research and Promotion of Wind Music (IGEB). Her projects, such as the American Composers Oboe Project, highlight her dedication to promoting oboe repertoire and have garnered international acclaim, including a 1st Prize at the Music Publishers Association Revere Awards in 2022.

**Warren Wernick**, a trumpeter, composer, conductor, and arranger, has a distinguished career in music. He co-founded The Majestic Brass Quintet and was the principal trumpet with the New Philharmonic of Portugal (1987-90). Wernick has played with numerous orchestras across the United States and has performed solo works by Tartini, Telemann, Schubert, and Mozart. A Juilliard School alumnus, he studied with renowned trumpeters and participated in prestigious music festivals. His compositions, especially for winds and brass, have received global recognition, including his Trio for Oboe, Horn, and Piano, commissioned by Lisa Kozenko. Currently, he teaches Fundamentals of Music Theory and Composition at Ball State University.

Jason S. Ladd, USA

## RECENT PIANO CONCERTI WITH WIND ACCOMPANIMENT

During the time of Gilmore and Sousa the wind band in the United States was influenced by the orchestral programming of Theodore Thomas. Common principles of programming include opening a performance with an overture or fanfare, having contrasting pieces next to each other, and doing at least one piece to grab the attention of the audience such as concerti. Sousa would often program concerti with both instrumental and vocal soloists. The use of soloists is still regularly done by contemporary wind bands. One instrument featured much more often with orchestra is the piano.

There have been over 60 original solo works for piano and winds composed since 1900. The most recognizable works being those composed by Messiaen and Stravinsky. This presentation will focus on piano concerti composed in the past thirty years by Kimberly Archer, Armando Bayolo, Wes Flinn, Verne Reynolds, and Alan Thiesen. Each of these composers is American and has their own unique composition approach, various types of harmonic material and external factors in relation to the creation of their work. These works give opportunities for diverse programming and to feature faculty or students with the wind band who may not have the opportunity otherwise.

### Short CV

Dr. Jason S. Ladd is currently Director of Bands at Nicholls State University in Thibodaux, Louisiana. In this position he has led the Nicholls Wind Ensemble at a performance for the 2022 Southern Division CBDNA Conference in Columbus, SC. He has presented at the 24th International Conference on Wind Music in Bolzano, Italy as well as for the College Orchestra Directors Association National Conference at Northwestern University, the History of Music Education Seminar in Oklahoma City, OK, and at three regional CBDNA conferences. His compositions have been performed by the Syracuse University Wind Ensemble and read through by the Buffalo Philharmonic and Cassatt Quartet. As a tuba player he has subbed with the Louisiana Philharmonic and Syracuse Symphony as well as performed at international conferences such as ClarinetFest in Denver and the Music by Women Festival in Mississippi.

Rui Magno Pinto, Portugal

## MUSIC AS A MEANS OF REHABILITATION OF MINORS IN LATE NINETEENTH-CENTURY PORTUGAL: LISBON'S YOUTH REFORMATORY FANFARE

In the early years of the 1870s, public authorities finally became aware that juvenile delinquents deserved a better fate than detention, among adults, in the Limoeiro and Aljube prisons. In the Casa de Detenção e Correção which was established in 1872 in the Convento das Mónicas, the rehabilitation of such children and young people was based on an extensive literary, professional, physical, and moral education and in the learning of drawing and music; by learning an art or craft, the minor would complete his school training, understand the virtues of work and ensure his future livelihood.

The music class, which was planned to be opened in 1872 for children's recreation, was organized at that time, or shortly after, as a fanfare. The wind ensemble, which in 1876 performed publicly under the regency of Pedro de Sousa, would come to flourish under the baton of Joaquim Aparício da Mata. In the Sunday concerts held between 1879 and 1887, the fanfare of Lisbon's youth reformatory fanfare won the applause of Portuguese society, and its young musicians seized the opportunity to continue their musical studies at the Conservatory and the effective possibility of joining the local Army bands.

This communication aims to discuss musical teaching and the repertoire practiced by the fanfare of the Casa de Detenção e Correção de Lisboa, also offering some notes on the artistic success of the young instrumentalists of the first Portuguese correctional band.

### Short CV

**Rui Magno Pinto** is a researcher of the Centre for the Study of the Sociology and Aesthetics of Music and teacher at the NOVA School of Social Sciences and Humanities. His doctoral thesis, funded by the Portuguese Foundation for Science and Technology (FCT), discusses the emergence of a symphonic culture in Lisbon between 1846 and 1911. He concluded in 2010 his MA in Musicology with a dissertation on virtuosity in wind-instrument praxis in Lisbon between 1821 and 1870 (which includes several critical editions and analysis of nineteenth-century Portuguese works for solo/soli wind instruments and wind band/orchestra/piano).

Rui Magno Pinto is founder and artistic director of two wind band projects, created in the scope of the program Artistic Practices for Social Inclusion of the Calouste Gulbenkian Foundation: “Novos Alunos d@ Guilherme Cossoul (Banda Juvenil Guilherme Cossoul)” and “Filarmónica Enarmonia”. Rui Magno Pinto is a consultant of the Madeira Archive and Library for the inventory of the musical collections of the Madeiran community wind bands.

Dana Mandell, USA

## TIMBRE AS A COMPOSITIONAL TECHNIQUE IN SYMPHONY NO. 1, "LEUNIG'S PRAYER BOOK" BY JODIE BLACKSHAW

Timbre is often defined as “tone color,” or quality of sound. As a compositional device, timbre has historically been overlooked in favor of more measurable musical elements including rhythm and pitch.. Scholarship has recently begun focusing more on timbre as a primary compositional element, though theoretical study of timbre is still relatively new. Scholarship with regard to the repertoire for wind band particularly benefits from discourse on timbre, as timbre is often used as a compositional technique in works for wind bands. Jodie Blackshaw (b. 1971) is an Australian wind band composer who defines herself as a “color-first” composer. This means that Blackshaw inherently composes with tone color from the very beginning of her compositional process. This creative approach differs from the standard approach and has caused Blackshaw to receive less recognition than she deserves throughout her career. Her major work Symphony No. 1, “Leunig’s Prayer Book,” is based on writings from Australian poet Michael Leunig and is a masterwork for wind band. An analysis of the work provides a closer look at the compositional techniques Blackshaw employs throughout, while an examination of Blackshaw’s compositional process reveals the ways in which timbre is inherent to her unique compositional style. Through an examination of the literature surrounding timbre research; contextual information regarding Jodie Blackshaw, her compositional process and style; background information and a structural analysis of the symphony, as well as an analysis of timbral elements; this paper aims to provide the necessary context regarding timbre as a compositional device throughout the symphony as well as advance understanding of the role timbre plays in compositions for wind bands.

### Short CV

Dr. **Dana Mandell** recently earned a Doctor of Musical Arts degree in Wind Conducting from Rutgers University, where she studied with Dr. Kraig Alan Williams. Dr. Mandell serves as director of the Rutgers Concert Band and regularly guest conducts the Rutgers Wind Ensemble. She also assists with the Marching Scarlet Knights and Rutgers pep bands. Previously, Dr. Mandell held the position of Assistant Band Director at the University of Notre Dame. Dr. Mandell earned a Master of Music degree in Music Education from Arizona State University and a Bachelor of Music degree in Music Education from the University of Massachusetts Amherst. She is very active in the marching arts and currently serves as an adjudicator, clinician, and consultant for bands across the country.

Laszlo Marosi, Hungary

## THE LAST HUNGARIAN ROMANTIC COMPOSER

Frigyes Hidas (1928 - 2007), Hungarian composer was the most productive and most popular Hungarian composer involved with the instrumental formation we call as wind band, from the late 20th century, until the end of his life. He was 50 already when he was invited by the Hungarian Band Association, to compose a band piece, and the band world did not let him go until the end of his life.

During those 30 years, he contributed to the wind band world in almost every genre you can think of, including chamber music and varied works for wind band.

I grouped his musical output into four categories, based on the characteristics and genres of the works:

First works, are the "Playful or Happy Hidas" pieces, based on their forms and characters, such as the Capriccio, Merry Music, Sprightly Tunes, Symphonic Movement, Concertino, Fantasy and Fuga...etc. The second is the "Nationalistic, or Hungarian Hidas" that includes his two Folk Song Suites, the Hungarian Rhapsody, and the Festive Music. The third category represented by his concerti, including his Violin, Cello, Flute, Oboe, Clarinet, Bassoon, Trombone, Bass-Trombone, Euphonium, Tuba, Saxophone Quartet, Brass Quintet, and Piano Concerto. The last group of his music I selected his Symphony (Save the Sea), ballet music works (Undanced Ballet and Coriolanus), the Concerto for Band, the Suite for Band, the Requiem written for four voice soloist, mixed chorus and band, and the Dornier Dox, as his very last piece.

His international popularity can be explained by his use of traditional but modernized/updated musical vocabulary, including his melodic, harmonic, formal, articulation approach/application to composition through the wind band.

### Short CV

Recognized by his peers as a conductor's conductor, **Laszlo Marosi**, Ph.D., enjoys a career of leading orchestras and wind bands at concerts, festivals, recording studios and academies around the world including Europe, Asia, Africa, Australia and the Americas.

While in Hungary, he conducted his ensembles for radio and television productions, and toured with his groups throughout Europe. His book of the "The History of the Military Music in Hungary from 1741-1945", was published first, by the Zrinyi Publications, in 1994, and by EMB-Budapest, in 2011; than a revised version in English, by EMB, Budapest, Hungary, in 2015. He is also co-author of the book titled as "Frigyes Hidas" published by Amicus Auctoris, Germany, 2014. Marosi has been trusted at the helm of commercial recordings since the 1980s and has appeared on dozens of albums.

Dennis James Meacham, USA

## THE MISATTRIBUTION OF THE INVENTION OF THE TUBA

It is widely held that the tuba was invented in 1835 by Wilhelm Wieprecht and Johann Moritz whose Prussian patent No. 19 was issued for a “BassTuba” pitched in F. This claim is an oversimplification, failing to account for the developments prior to the 1835 patent, or for the subsequent developments that contributed to what we now recognize as the orchestral tuba.

Hector Berlioz states in his *Grand traité d'instrumentation et d'orchestration modernes* (1843), for instance, that the Moritz Bass Tuba only perfected the valve mechanism and did not create an entirely new instrument. The rapid innovations following the invention of the valve, ca. 1818 created an influx of advancements, including adding valves to many period low-register brass instruments such as the ophicleide, basshorn, and the bombardon. These incremental improvements gave rise to valved bass instruments pitched in the same key as the one made by Wieprech and Moritz but as early as 1828. Later developments by A.G. Guichard, Adolf Sax, Vaclav Frantisek Cerveny, Gustave Besson, and François Périnet all improved upon the brass bass instruments that ultimately gave rise to the modern tuba. This paper demonstrates that the history and development of the tuba was a slow progression, from the serpent through to the modern tuba and that there is no date for its true invention, but rather a much richer and complex history than the one currently accepted.

### Short CV

**Dennis Meacham** is currently a music educator in Northern Illinois as well as an active performing artist in various ensembles as a soloist and principal tubist. He received his Bachelor of Music in both education and tuba performance from Kent State University. Additionally, he earned a Master of Music in tuba performance from Northern Illinois University. Dennis is working towards a second Master of Music in music education from Kent State University.



Javier M. Medina, Spain

## 'ALLEGORY' AS A COMPOSITIONAL STRATEGY IN VASA DE JOSÉ SUÑER-ORIOLA: ANALYSIS AND MEANINGS

José Suñer Oriola (1964) is a composer recognized as one of the most relevant on the current Spanish band music scene. His contributions have been significant, as he has expanded traditional boundaries and created a new language that is innovative and, at the same time, accessible.

Some characteristics of his catalog are the fusion between traditional and contemporary elements and unconventional technique and instrumentation. His compositions often incorporate elements of jazz, rock and world music, creating a unique and eclectic sound.

An exemplary example of this compositional praxis is his work for symphonic band Vasa (1999), whose composition marks 25 years. There, Suñer shows his compositional ability to combine different styles and techniques creating a well-cohesive and original piece.

In this communication I intend to contribute to knowing how Suñer Oriola performs its sound fusion, based on the concept of "allegory" and, to this end, I propose a musical analysis constituted from semiotics and combined elements of the semiological-musical analysis of Jean-Jacques Nattiez and the Villar-Taboada logostructure. Thus, I propose establishing correspondences between structural configurations and stylistic references as a means of overcoming the descriptive and facilitating the study of meaning in the music of the Valencian composer.

From here I will try to answer the following questions: what meanings does Suñer intend to convey in this work?, and what procedures does he use to generate such meanings?

**Keywords:** José Suñer-Oriola (1964), musical analysis, Spanish band music, Vasa, allegory.

### Short CV

Dr. **Javier M. Medina**, born in Málaga (Spain), carried out his musical studies at the Conservatory of his hometown (CSM), at the Royal Conservatory of Madrid (RCSMM) and at the Royal College of Music (RCM) in London. He is in possession of two doctorates 2012 (UMA) and 2019 (UJAEN), the latter with International Mention.

He has won the first "Andrés Segovia - José Miguel Ruíz Morales" Prize for Musicology (2018) in Santiago de Compostela (Spain), the Second Prize for Musical Composition (2021) and Musical Performance (2023) in California (USA).

He is currently a professor, by opposition, at the "Tomás Luis de Victoria" Conservatory of Music in Ávila (Spain) and is completing his third doctorate in musicology at the University of Valladolid under the tutelage of prof. Dr. Carlos Villar-Taboada.

Eric C. Melley, USA

## REVELATIONS: WIND MUSIC OF THE THIRD STREAM

At the Brandeis University Arts Festival in 1957, Gunther Schuller proposed the term “Third Stream” for a new genre of music. Distinct from the so-called “symphonic jazz” initiative which inspired Gershwin’s Rhapsody in Blue and other works, Schuller said Third Stream music was said to be the fusion of “the improvisational spontaneity and rhythmic vitality of jazz with the compositional procedures and techniques acquired in Western music during 700 years of musical development.” While the combination of these influences had been going on for years, notably in by Duke Ellington and Gil Evans, Schuller’s efforts in the late 1950’s sparked the creation of several pieces in this vein; some by Schuller himself, but also by prominent composers and players within the jazz community, particularly Charles Mingus and John Lewis.

Perhaps because of the synthesis of elements, including improvisation, unique instrumental combinations, and stylistic interpretation (e.g., swing), these compositions fit untidily on the personnel of both wind bands and jazz ensembles, as well as their directors. These pieces often require special initiatives to rehearse and perform. As a result, there are remarkably few performances of these important compositions. This paper will highlight several Third Stream works for winds, and examine the unique orchestration, harmony, and cultural perspective of three works: Revelations by Charles Mingus, Blue Dawn into White Heat by Gunther Schuller, and the seminal album Sketches of Spain. Other composers whose works will be examined include Alec Wilder, J.J. Johnson, and John Lewis.

### Short CV

Dr. Eric Melley is the Director of Instrumental Activities at Providence College, where he directs the Symphonic Winds and Jazz Ensemble, teaches courses in music education and jazz history, and oversees all administrative aspects of the instrumental music program. Dr. Melley holds the degree Doctor of Musical Arts in Conducting from Arizona State University and his research interests include repertoire and programming trends with an especial emphasis on wind band repertoire influenced by Black American Music. Melley’s career has included experiences conducting and teaching wind bands at every level, from beginning bands through secondary, and post-secondary ensembles, as well as adult professional, community, and military bands. He has directed performances and given lectures and masterclasses throughout North America and Europe.



Jon Ceander Mitchell, USA

### **JUAN MOREL CAMPOS (1857-1896) AND THE BANDA MUNICIPAL DE PONCE**

Juan Nepomuceno Morel Campos was the most famous native-born Puerto Rican composer during the island's Spanish colonial rule (1493-1898). He was born on May 16, 1857 in Ponce, Puerto Rico's second largest city, located on the south coast. Due to financial hardship, Morel Campos' early musical education took place entirely in Puerto Rico. He studied flute and solfège with Antonio Egipciano as well as piano and composition with Manuel Gregorio Tavárez Roperó (1843-1883), who was known as the "Chopin of America" and "Father of the Puerto Rican Danza." In 1877, via the military, Morel Campos was able to go to Europe and became the principal baritone player in the band of the San Juan Battalion in Madrid, Spain.

Shortly after returning to Puerto Rico in 1882, Morel Campos founded two musical ensembles, the Orquesta La Lira Ponceña (later known as the Ponce Municipal Orchestra) and the Banda de los Bomberos de Ponce (Ponce Firehouse Band), which he conducted for the rest of his life. The band, later renamed the Banda Municipal de Ponce, is the oldest continuous instrumental performing ensemble in the Caribbean. Housed in the same complex as Ponce's Teatro Perla and with many of its members teaching at the Escuela Libre de Música, the band remains central to the cultural life of the region.

Morel Campos was very prolific, having composed more than 550 works. Most of these were for the piano, although he transcribed many of them for various ensembles. Although he is remembered today chiefly for having developed the Puerto Rican Danza to its highest level, Morel Campos also composed religious music, zarzuelas, and other forms. He also had a significant conducting career and died a romantic death, from cardiac arrest while conducting a concert on April 26, 1896.

#### **Short CV**

Dr. **Jon Ceander Mitchell** holds the title Professor Emeritus of Music at University of Massachusetts Boston, where he served as Conductor of the Chamber Orchestra and Coordinator of Music Education for nearly a quarter of a century. He also founded and conducted the Boston Neo-politan Chamber Orchestra, a professional music ensemble. A well-known clinician on Gustav Holst and Ralph Vaughan Williams, he has over one hundred publications to his credit, including ten CDs with professional orchestras and eight books. *Now You Can Take Off Your Clothes: Vignettes of an American Conductor Lost in Translation*, a humorous autobiographical account of adventures both on and off the podium, is his latest book. He was the 2019 recipient of the CODA (College Orchestra Directors Association) Lifetime Achievement Award and currently serves on the boards of the International Conductors Guild and IGEB.

Jörg Murschinski, Germany

## IM SCHATTEN DER MEISTER – SPUREN VON VERDI UND CHERUBINI IN CAMILLO DE NARDIS "IL GIUDIZIO UNIVERSALE"

Il Giudizio Universale (Das Jüngste Gericht) zählt zu den wenigen bedeutenden originalen Blasorchesterkompositionen des 19. Jahrhunderts, die im Repertoire zu finden sind. Camillo de Nardis schrieb dieses Werk mit gerade einmal 21 Jahren und errang damit im Jahre 1878 bei einem nationalen Kompositionswettbewerb in Italien den ersten Platz. Die lebendige und bildhafte Tonsprache seiner Sinfonischen Dichtung hat auch heute, fast 150 Jahre später, nichts von ihrer Wirkung eingebüßt.

In diesem Vortrag, der in englischer Sprache gehalten wird, sollen anhand ausgewählter Partitur- und Tonbeispiele einige Stellen in de Nardis' Komposition betrachtet werden, an denen die Inspiration durch die großen italienischen Meister – allen voran natürlich Giuseppe Verdi – bei der Arbeit an der Komposition zum Vorschein treten. Die Vorbildfunktion jener Komponisten äußert sich hierbei sowohl in der Instrumentierung und Orchesteranlage als auch in der musikalischen Gestaltung eines so apokalyptischen Sujets wie das Jüngste Gericht.

## OLD MASTERS CAST LONG SHADOWS – TRACES OF VERDI AND CHERUBINI IN CAMILLO DE NARDIS' "IL GIUDIZIO UNIVERSALE"

Il Giudizio Universale (The Universal Judgement) is one of the few 19th century wind band compositions of great artistic merit that we can find in our repertoire. Camillo de Nardis was only 21 when he wrote it and won first prize at an Italian national contest for band compositions in 1878. But even nowadays, almost 150 years later, this Symphonic Poem's vivid and colourful tonal language has lost little, if any, of its impact on the audience.

This presentation, which will be held in English, intends to point out and highlight several passages in de Nardis's composition that have been inspired by some of the great Italian masters – above all, of course, Giuseppe Verdi – and their influence both on instrumentation and orchestral disposition as well as the musical depiction of a subject matter as apocalyptic as the Last Judgement.

### Short CV

Jörg Murschinski wurde 1973 in Welzheim geboren. Er studierte an der Pädagogischen Hochschule Ludwigsburg, der University of Derby (England) und an der Eberhard-Karls-Universität Tübingen (Musikwissenschaft und Anglistik). Er arbeitet hauptsächlich als Arrangeur für die professionellen Blasorchester von Bundeswehr und Polizei. Daneben ist er als Autor von Fachartikeln sowie als Dozent tätig. Unter anderem lehrt er musiktheoretische Fächer im Rahmen der Laiendirigentenausbildung bei verschiedenen Institutionen. Überdies leitet er Workshops und hält Vorträge zu blasmusikalischen Themen auf Fachtagungen und Symposien im In- und Ausland. Seit 2018 ist er im Beirat der IGEB.

Jörg Murschinski was born in Welzheim (Germany) in 1973. He studied in Ludwigsburg (Germany), Derby (England) and Tübingen (Germany), where he earned his master's degree (musicology and English studies). He has created numerous transcriptions and arrangements for wind band, predominantly for German professional military and police bands. In addition, he has both given lectures and written multiple articles on wind band repertoire, programming, arranging and other wind band related topics. For many years he has been teaching music theory for amateur wind band conductors at several institutions. He has been a member of the IGEB advisory board since 2018.

Paul Niemisto, USA

## HOW BAND MUSIC HELPED MAKE AN INDEPENDENT NATION: VILLAGE BANDS AND FINLAND'S IDENTITY

The wind music history of Finland is closely tied with the political and social history of the region. Prior to the Treaty of Dorpat in 1810, Finland was a region of Gustavian Sweden and demonstrated that wind music culture in several cities where there were military installations and some cultural life. After that, when Finland became a “grand duchy” of Tsarist Russia, wind music took its cue from the military traditions of St Petersburg.

Importantly, bands influenced the Finnish evolution into an independent state during the years when ensembles and bands developed in Northern Europe. Bands, both military and civilian contributed to a rising national identity which had been often suppressed for centuries. This paper discusses the primary contributors and leaders to this evolution and how they influenced band music forward into the Twentieth Century.

### Short CV

**Paul Niemisto**, PhD. a third-generation Finnish American from Michigan, has had a career-long research interest in the wind band history of Finland. He is a professor emeritus at St Olaf College. Starting in the early 1980s, 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 a recipient of the Finnish Military Music Cross for his service to Finnish bands. In 1990, he formed the Finnish-style brass septet “Boys of America (Ameriikan pojat)” which is still active. He has also presented papers at several IGEB conferences on a variety of subjects -including the Russian horn cappella, J . R. Europe and his Harlem military band, and related subjects. He first joined IGEB in 2000, and is currently a Vice President.

Aurélio Nogueira de Sousa & Mara Rúbia Barbosa da Cruz Nogueira, Brazil

## 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.

**Keywords:** School Bands. Military bands. Musical education. Law 11,769. Educational Policies.

### Short CV

**Aurélio Nogueira De Sousa** graduated (2009) and Master (2015) in Music Education from EMAC-UFG. PhD (2020) in Music Education from the Federal University of Bahia, in the line of research of Collective Music Band Teaching. He is currently a teacher and conductor of a school band in Goiânia, the capital of Goiás, Brazil. He is a permanent teacher at the Goiás State Department of Education, where he is also conductor of the CEPI Sebastião de Souza State College and CPMG Waldemar Mundim bands. Today, he is doing a post-doctorate in Ethnic-Racial Issues at the Faculty of History of UFG and is a professor in the Professional Master's Program at the Federal Institute of Goiás, Aparecida de Goiânia campus, in the line of research Teaching School Martial Bands.

**Mara Rúbia Barbosa da Cruz Nogueira** has a degree in Arts from Claretiano College and in Music from the Federal Institute of Goiás. She is a music and dance teacher at the Sebastião Alves de Souza State School and the Goiás State Military Police CEPMG Waldemar Mundim School, both in the city of Goiânia (Goiás-Brazil). Has developed a career in music education, with experience in conducting music and arts classes, coordinating music teaching in choral singing, children's musicalization, preparing interdisciplinary activities and developing educational and pedagogical projects, which contributes to the improvement of the quality of teaching and learning processes through music.

Craig B. Parker, USA

## SOUSA'S BAND IN THE SOUTH PACIFIC

One of the most extensive musical tours ever undertaken was the 1910-11 round-the-world tour by Sousa's Band. During this 352-day excursion, Sousa, his wife, two female soloists, and 53 bandsmen travelled 47,346 miles and performed 479 concerts in Great Britain, South Africa, Australia, New Zealand, Hawaii, Canada, and the U. S. Their repertoire included suites for band, orchestral and operatic transcriptions, popular songs, instrumental and vocal solos with band, and Sousa marches.

John Philip Sousa (1854-1932) is remembered today primarily for his 138 marches, most notably *The Stars and Stripes Forever* (1896-97). Sousa also composed 15 operettas, 11 suites for band, 70 songs, and numerous other pieces. He directed the U. S. Marine Band (1880-92) before forming his own civilian group which became the finest concert band in the world. Sousa's Band toured the U. S. annually (1892-1931) and made four European tours (1900, 1901, 1903, and 1905) and one round-the-world tour. During its 40-year existence, Sousa's Band played at least 15,623 concerts.

This paper focuses on the tour's Australian and New Zealand portions during which Sousa's Band travelled 8,276 miles, performing 158 concerts in 20 cities. This presentation covers their programming practices, music composed for this tour, and reactions to the band (positive and negative). Documentation for this presentation is derived from the band's scrapbooks at the U. S. Marine Band library in Washington, D. C., from reviews and feature articles in Australian and New Zealand newspapers, and from the copious accounts by the musicians on this tour.

### Short CV

For over four decades, **Craig B. Parker** has taught music history and played with the faculty brass quintet at Kansas State University. He earned his B.M. in trumpet performance at the University of Georgia and his M.A. and Ph.D. in historical musicology at the University of California, Los Angeles. He has done post-doctoral work at the University of Michigan and Harvard University. He has presented papers and/or performed at over 100 conferences in Asia, Australia, North America, and Europe. Parker has served as assistant editor of both the *International Trumpet Guild Journal* and the journal *American Music* and was chair of the Society for American Music's American Band Research Interest Group. His current performance and research interests are cornet solos from the age of Sousa, the music of Alan Hovhaness, and recent music by Asian and Asian American composers.

Herbert J. Payung, USA

## HARMONIEMUSIK IN POST-REVOLUTIONARY PHILADELPHIA, 1783-1793: A REPERTORIAL STUDY

It is a well-accepted fact that Harmoniemusik was concertized in post-revolutionary Philadelphia. Documented newspaper advertisements, personal accounting ledgers, and correspondence attest to the popularity of this music. Despite this reality, the current state of research has failed to demonstrate specific examples of performed music. The multitude of factors that led to this circumstance includes the lack of tradition to print programs, a liberal practice of naming pieces and composers, and a scarcity of surviving prints, among others. By developing a sense of the music that could have been performed, one has a better context to view the way it was consumed, the range of music that was programmed, and who formed the audience.

Because of the aforementioned realities, identification of specific repertoire performed in concerts remains the greatest challenge to the understanding of post-revolutionary Harmoniemusik. This study identifies a body of musical works that have a high probability of performance in Philadelphia during this time. It will consider contemporary accounts and correspondence, newspaper advertisements, and import and sales records against numerous musical indexes and bibliographies of works known to have existed on the continent during this decade. Once a set of musical collections likely to have been performed has been identified, the individual pieces of music can be further analyzed to shed light on the potential realities of this cultural phenomenon. Although such an approach cannot prove the performance of specific compositions in Philadelphia between 1781 and 1793, it can provide an unprecedentedly detailed portrait of Harmoniemusik during this time.

### Short CV

Dr. **Herbert Payung** serves as the Assistant Director of Bands, Lecturer in Music at Elon University (North Carolina, USA) where he is involved with all aspects of the athletic band program and conducts the Concert Band. Prior to his appointment at Elon University, he enjoyed a career teaching band and instrumental music in grades four through twelve in eastern Pennsylvania. Payung holds music degrees from Penn State University (BME, MM-Wind Conducting), Boston University (MM- Music Education) and the University of Wisconsin-Madison (DMA- Wind Conducting). His primary conducting teachers include Scott Teeple of the University of Wisconsin-Madison and Dennis Glocke of Penn State University.



Lucas H Petersen, USA

## HOLLY HARRISON'S POUNCE INTO WIND MUSIC

Diversity, wind music research from a historical, social, and aesthetic perspective

Although primarily a composer of orchestral and chamber music, world renown and award-winning Australian composer Holly Harrison (b. 1988) made her official debut into the world of full wind band music with her 2023 composition POUNCE for Wind Ensemble (2023)—her first original piece for full wind band and a recognized finalist for the 2023 National Band Association William D. Revelli Composition Contest. Full of Harrison's unique compositional style and voice, POUNCE is a breath of fresh air and hopefully the first of many original contributions Harrison will make to the wind music repertoire.

Harrison's music is "driven by the nonsense literature of Lewis Carroll, embracing stylized juxtapositions, the visceral energy of rock, and whimsical humour. She was the Tasmanian Symphony Orchestra's composer in-residence across 2020-2022, and in 2024 is composer in-residence for the Canberra International Music Festival. Her music has been described as 'exploding off the page', full of 'riotous energy, eclectic rhythm complexity', and 'inventive, witty, and invested with thrilling dynamism and momentum.'"

Through an examination of POUNCE and its genesis, this lecture will shed some light on Harrison's unique musical upbringing in the Australian school system and eclectic musical scenes of Sydney—and how that upbringing has had an impact on her compositional style and process.

### Short CV

Dr. Lucas H. Petersen is in his first year as a Clinical Assistant Professor of Bands at Purdue University in West Lafayette, Indiana. He received his Doctor of Musical Arts degree in Wind Conducting from the University of Kansas, his Master of Music degree in Instrumental Conducting from the University of Northern Iowa, and his Bachelor of Music degree in Clarinet Performance and Music Education from the University of Iowa. His primary teachers have been Paul W. Popiel, Ronald Johnson, Danny Galyen, and Maurita Murphy Marx.

Bernadette Planner, Austria

## WOMEN IN MUSICAL LEADERSHIP POSITIONS AS REPRESENTANTS OF AUSTRIAN WIND MUSIC IN STYRIA

If you look at the brass music scene in Austria in general, you can find many music bands in every federal state in which a wide variety of personalities are involved in this area on a voluntary basis. A big problem that is increasingly occurring is that it is becoming more difficult to find members who want to take on leadership positions (conductor, chairman/chairwomen, staff leader) in the individual bands. If the history of Austrian brass music is examined more closely, it becomes apparent that women in such positions were rather rare. During the last years, a trend is perceptible in the direction that more and more women actively decide to contribute to Wind Music. Also, the music itself undergoes a transformation process, and additional innovations occur in this area. Generally, music and gender are fields, which are more and more relevant in science. Today, precisely those women, which are active parts of the Wind Music community are the focus of this research.

The aim of the presentation is to introduce a project focused on the development in Austrian Wind Music and the current situation of women in leading positions. The situation in Styria is examined more closely and what prompts women to take on a leadership role for example as a conductor or chairlady in the field of Wind Music. Since I am part of this scene myself, participating and observing field research as well as interviews with those affected are carried out.

### Short CV

**Bernadette Planner** is a master student at the University of Music and Performing Arts in Graz with the focus on ethnomusicology. Her research focus is primarily on folk and wind music research in Austria. Alongside her studies she was an active part of the Styrian Military Music and is committed as an active member and conductor in the Styrian wind music scenery.

Bryan Proksch, USA

## BANDS AND THE AMERICAN DEMOCRACY

After fifty years of framing within the "great man" realm of Western art music, partly because of their militaristic origins, the democratic tendencies of most amateur and semi-professional bands in the United States from ca. 1830–1970 have been forgotten. This paper will offer primary-source case studies to encourage an alternative approach to conceptualizing and teaching band history with the aim of showing the ways in which town bands internally functioned as member-led ensembles modeled after the American political system and how that modeling influenced their performances and interaction with politics and current events.

In 1897 hymnwriter Charles Crozat Converse called town bands "a leveler of the people, yet it levels up—not down. True democracy finds its best illustration and advocate in this music, which does not, cannot speak for anarchism." While bands outwardly served patriotic purposes, the membership determined the purpose of their ensemble's existence. In 1870 J. W. Pepper published T. H. Rollinson's guide to band constitutions, modeled on the American Constitution and clearly separating powers and outlining membership rights and responsibilities.

Bands also acted politically and with political intent. They played for election rallies, often for candidates opposed by their regular employers. The minute books of these ensembles document contentious elections, the removal of directors, and old-fashioned politicking, showing these constitutions in action. Such issues impacted women's bands and Black bands too: they operated using democratic ideals well before their members exercised such rights in the public sphere.

### Short CV

**Bryan Proksch** is professor of music history and literature and 2019 Distinguished Faculty Lecturer at Lamar University. He has written three books: "The Golden Age of American Bands: A History in Source Documents (1835–1935)," "A Sousa Reader: Essays, Interviews, and Clippings," and "Reviving Haydn: New Appreciations in the Twentieth Century." He and George Foreman collaborated to edit a volume of essays for Rochester's Eastman Studies in Music series entitled "Bands in American History: Inflection Points and Reappraisals," released in February 2024.

David Ramos, USA

## THIS IS MY GIFT TO YOU. AN ANALYSIS OF LEO BROUWER'S CANCIÓN DE GESTA AND NEW PERSPECTIVES ON ITS PERFORMANCE TODAY

In 1980, a package arrived from Cuba addressed to Robert Boudreau, Director of the American Wind Symphony Orchestra. Composer Leo Brouwer (1939) had gifted his first and only work for winds and percussion: Canción de Gesta (Epopéya del "Gamma," la nave llena de Futuro) (1979). The same year, thousands of Cubans fled their country on rafts and vessels from Cuba's Mariel Harbor, leaving the Communist Party of Cuba behind in search of a better life in the United States. While unrelated, these two historical moments are connected by one common event captured by the words of poet Pablo Neruda – Fidel Castro's infamous 1959 sea voyage from Mexico to Cuba.

While initial performances were considered a "resounding success" (Boudreau 1982), Canción de Gesta has received very little attention compared to more standard wind works composed around the same time (...and the mountains rising nowhere (Schwantner, 1977), A Child's Garden of Dreams (Maslanka, 1981), American Guernica (Hailstork, 1983)). This paper aims to provide the reader with historical and political context and identify potential reasons as to why Canción de Gesta is not often programmed by college and university wind ensembles. My goal is to place Canción de Gesta within the context of the greater wind band repertoire, discussing opportunities to make the work more accessible to modern wind ensembles. Furthermore, I hope to connect this work with events unique to Cuba's culture and suggest ways in which the act of programming this piece can open doors for conversations between inter-generational Cuban Americans.

### Short CV

**David Ramos** is a native of Florida (USA) and holds a Bachelor of Music Education from Florida State University. He served as the Director of Bands at Bradford High School in Starke, FL (2021-2023), and continues to teach and clinic in South Florida. An avid researcher, Ramos has presented at conferences and symposiums on topics such as conductor magnitude, historical perspectives on music education, and representation at Florida Band MPA. He also has several publications with the Florida Music Director, the official publication for the Florida Music Education Association. Ramos is actively pursuing a Master of Music in Wind Conducting at the University of Miami Frost School of Music. His current research focus is the wind music of Cuban composers, both living and deceased.

Damien François Sagrillo, Luxembourg

## 50 YEARS OF IGEB (1974-2024): INVESTIGATIONS INTO WIND MUSIC: PAST AND FUTURE RESEARCH DIRECTIONS

For half a century, the International Society for the Research and Promotion of Wind Music (IGEB) has been dedicated to the study and promotion of wind music. This anniversary provides an opportunity to reflect on the past fifty years' significant achievements and look ahead to future research directions. This paper analyses the developments in wind music research since the founding of the IGEB in 1974, presenting key research findings and methodological approaches.

A particular focus is placed on preserving and promoting local, regional, and national traditions, which play an essential role in wind music. These traditions are not only carriers of cultural identity but also important sources for repertoire and instrumentation. To preserve and promote these traditions for the future, several strategies are proposed:

1. **Systematic Documentation and Archiving:** Local music practices are captured through audio and video recordings, written documentation, and interviews with musicians and composers. These materials are made accessible in digital archives to support research and education.
2. **Support for Regional Music Competitions and Festivals:** Such events foster exchanges between musicians and communities and contribute to disseminating and developing traditional wind music. They provide platforms for the performance and appreciation of regional music traditions.
3. **Educational Programs and Workshops:** Targeted educational initiatives and practical workshops transmit knowledge of traditional wind music to young musicians with the help of specialised music teachers. These programs promote understanding and appreciation of musical diversity and encourage active participation in preserving wind musical heritage.
4. **Promotion of Exchanges Between Different Music Communities:** Intercultural dialogue and collaboration between different regions and countries may support preserving and expanding wind music's diversity. The importance of networks and partnerships between music associations, orchestras and research institutions should be enhanced.

Future research perspectives focus on interdisciplinary approaches and the integration of new technologies to meet evolving wind musical, cultural, and technological challenges. These include:

1. **Digitisation of sheet music and historical recordings:** Digitisation makes valuable resources accessible worldwide and ensures long-term preservation. Digital collections facilitate the broader use, analysis and understanding of historical and contemporary wind music and its diversity.
2. **Utilisation of digital media to reach a wider audience:** Online platforms, social media, and virtual concerts offer new ways to reach a global audience and enhance the visibility

of wind music. These media forms also foster interaction and engagement among listeners.

3. Development and detection of new methods for analysing and documenting Wind Music Traditions: Modern technologies, such as artificial intelligence and big data analysis, can be used to identify and interpret patterns and trends in wind music. These approaches expand the understanding of musical developments and cultural contexts.

My paper intends to emphasise the importance of wind music as a cultural heritage and as a living practice that requires continuous research and promotion and, with it, the future raison d'être of wind music research and promotion ... and IGEB. The goal is to enhance the relevance and visibility of wind music in both scholarly and broader societal contexts and to solidify its role as an integral part of cultural life. By combining traditional methods with modern technologies, wind music can be preserved in all its diversity and simultaneously developed for future generations.

### **Short CV**

**Damien François Sagrillo**, Dr. phil., Mag. art., Konzertreifeprüfung, ADR, Professor of Musicology and Music Pedagogy, University of Luxembourg, Prof. h.c. Faculty of Education, Neumann-János-University Kecskemét / Hungary, consulting professor (2017-2021) 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 and wind music research.

### **Further links**

[Complete CV and publication list](#)

<https://orbilu.uni.lu/simple-search?query=damien+sagrillo>

<https://orcid.org/0000-0002-2140-5918>

Alexander Scott, USA

### WALTHER LAMPE AND THE SERENADE FÜR FÜNFZEHN BLASINSTRUMENTE, OP. 7

Walther Lampe, a popular German professional pianist and professor during his lifetime, has fallen into virtual obscurity since his death in 1964. Subsequently, his only work for solely winds, the Serenade für fünfzehn Blasinstrumente, Op. 7 has been infrequently performed since. This presentation outlines: (1) a brief biography of Lampe; (2) Lampe's total compositional output; (3) Lampe's influences and compositional practice for the Serenade; and (4) a brief overview of the Serenade itself. Each section is illuminated by documents found in archival departments at the Bavarian State Library as well as the presenter's personal correspondences with Lampe's great-granddaughter and G. Henle Verlag Publishers, Lampe's former employer. The presentation will conclude with outlining further projects planned for Lampe's Serenade and other musical works related to it in an effort to continue expanding repertoire in the wind ensemble medium.

#### Short CV

**Alexander Scott** is pursuing a Doctor of Musical Arts in Conducting, Band & Wind Ensemble at the University of Michigan, where he currently serves as a graduate student instructor. Scott earned his M.M. in Music Education from the University of Michigan, Ann Arbor, his M.M. in Instrumental Conducting at the University of Maryland, and his B.A. in Music Education from the University of Maryland, Baltimore County (UMBC). Research areas at past conferences include the repertoire of the American Wind Symphony Orchestra, the relationship between achievement in aural skills and error detection as a conductor, and the music of German-born composer Walther Lampe.

Eric Scott, USA

## ENTARTETE MUSIK: THE WIND WORKS OF ERWIN SCHULHOFF

In an assault on artistic freedom, the Nazi Government attempted to isolate, discredit, and ban musical works of Jewish composers by labeling them “Entartete Musik,” or “Degenerate Music.” After the Nazis seized power in 1933, the government disparaged and condemned works of prominent Jewish artists. As the world moved on after World War II, the voices silenced by the Nazi purge received little performance or scholarship, including Erwin Schulhoff. Despite not having the notoriety of other composers in the early twentieth century, Erwin Schulhoff’s music is worthy of study because his blend of traditional training with influences of American jazz, political satire, and popular dance music. Schulhoff’s innovative and diverse musical output was shaped by prominent musical figures, including Antonín Dvořák, Max Reger, and Claude Debussy.

A greater understanding of Schulhoff’s music is only possible after an examination of the time in which it was written. Therefore, the first of objective is to provide an overview of Schulhoff’s life during the tumultuous political climate in the Weimar Republic. His compositional technique will also be examined using specific examples from three works for winds: *Le Bourgeois Gentilhomme*, *Hot-Sonate*, and *Konzert für Streichquartette und Blaser-Ensemble*. Finally, the author hopes this session will be an impetus for musicians to consider studying and performing works by oppressed figures from this dark time in world history.

### Short CV

Dr. Eric Scott is the Director of Bands at Indiana State University, where he oversees all aspects of the band program. Highlights from his conducting career include a premiere performance of his transcription of *Blue Hour Skyline* by Kevin Day and collaborating with the ~Nois Saxophone Quartet at the 2023 North American Saxophone Alliance Conference, and a premiere performance of his transcription of “*SkyLine*” from *City Scapes* by Jennifer Higdon by the Northwestern University Symphonic Wind Ensemble. He is currently the consortium lead for two new wind ensemble works: a wind setting of *Coincident Dances* by Jessie Montgomery and a grade three composition by New York composer, Anthony Barfield. Dr. Scott holds graduate degrees in Wind Conducting at Northwestern University and the University of Missouri-Kansas City.



Joseph P. Scott, USA

## A NEGLECTED MASTERWORK FOR WINDS: REDISCOVERING ARTHUR MEULEMANS'S SYMPHONIE NO. 4

Born May 9th, 1884, Arthur Meulemans's robust oeuvre of more than 350 compositions has gone largely unnoticed in the 21st Century. As the first conductor of the Belgium National Radio Orchestra, Meulemans played a prominent role in shaping the Belgian musical landscape by embracing the musical influences of Debussy, and incorporating many of the impressionist-era compositional techniques into his own music. Meulemans's Symphonie No. 4 in A for winds and percussion stands clearly in place alongside his 14 other symphonies as a serious work for winds.

Written in 1935, the symphony is a substantial work for wind ensemble for many reasons, including its motivic development and formal construction which demonstrates the composer's talent as a master craftsman. Franz André premiered the work four years after its completion with the Belgium National Radio Orchestra. The work has only been performed a handful of times in Belgium (primarily by the Royal Band of the Belgian Guides) and only by two ensembles in the United States.

The purpose of this presentation is to provide biographical information on the composer, a discussion of the history and performances of the work, and to share a newly created critical edition of the score and parts. Historical context includes an examination of the 1930s music scene in Brussels and discoveries as to why the work went missing for nearly twenty-five years. The critical edition aims to correct numerous errors found within the 1965 published score and parts, and returns to the score all of the original notation and text found within Meulemans's 1935 manuscript. The presenter hopes that this new edition will allow for greater accessibility of the piece, in turn making the work more likely to be programmed by community and university wind ensembles across the globe.

### Short CV

**Joseph P. Scott** (he/him) currently teaches at Pierce College in Puyallup, Washington, USA where he serves as Assistant Professor of Instrumental Music. In this position, Joseph conducts the Pierce College Concert Band and Orchestra and teaches courses in music theory. Joseph's research on 20th-century composers Arthur Meulemans and Paul Hindemith have recently received international recognition, with conference presentations at the World Association of Symphonic Bands and Ensembles (WASBE) in Prague, Czech Republic and the International Conference on Wind Music (IGEB) in Bolzano, Italy. Joseph's article "Exploring the Harmonic Wedge" was published in the peer-reviewed journal *Estudios bandísticos* in 2020. Joseph has also presented at both national and regional College Band Directors National Association (CBDNA) conferences in Atlanta, Georgia and Baltimore, Maryland, USA.

Douglas Shabe, USA

## PRECIPITATING FACTORS IN MUSICIAN'S FOCAL DYSTONIA AND THE IMPLICATIONS FOR EDUCATORS

The world of the performing musician is one of extreme pressure that comes from the expected high standards they must live up to and that they expect from themselves. The pressure that musicians put themselves under can manifest itself in physical problems such as focal dystonia. Knowledge of the contributing factors and potential rehabilitation strategies cannot only give players hope for recovery, but also the information to prevent it from happening. This presentation is based upon a multiple case study of two performing brass musicians who developed focal dystonia of the embouchure, combined with an autoethnography of the author's experience of battling embouchure dystonia, and our attempts at recovery. Extensive research into the current state of focal dystonia research was done to establish a base of knowledge. That knowledge was used to develop interview questions for the two participants and interpret the findings of the qualitative data collected. The research knowledge, as well as the qualitative data from the case studies, was also used to interpret the author's experience. The author determined that behavioral, environmental, and psychological factors were of prime importance in the subjects' development of focal dystonia, and that modifications of those factors are essential for the best chance at recovery.

### Short CV

Dr. **Douglas Shabe** is a scholar/practitioner based in Los Angeles, California where he teaches graduate and undergraduate courses in Research Methods, Musicology, Music Education, and Conducting at Azusa Pacific University, and teaches instrumental music for the Pomona Unified School District. Previously, he taught orchestras, bands, and choirs for the Torrance Unified public schools in Southern California. His research interests are the prevention and treatment Musician's Focal Dystonia, particularly in brass musicians. Dr. Shabe holds a DMA in Music Education from the University of Southern California with secondary emphases in Instrumental Conducting, 20th Century Theory, and Choral Music.

Matt Smith, USA

## OVERLOOKED CONTRIBUTIONS TO THE WIND BAND REPERTOIRE BY AFRICAN AMERICAN COMPOSERS PRIOR TO THE 21ST CENTURY

In May of 2020 the murder of George Floyd sent ripples through the social fabric of the United States. The previously established Black Lives Matter movement gained additional traction in societal, educational, and artistic establishments. Combined with the #MeToo movement and the raising awareness of LGBTQIA2+ struggles, many wind band conductors evaluated established programming practices and how these have impacted the representation and inclusivity of ensemble members, audience members, and composers.

In recent years, many wind band conductors in the United States have pledged to make changes to repertoire programming and commissioning to better represent the diversity of composers in the medium. Through this process, it has become apparent that there have been multiple generations of overlooked and unknown composers who may fall into one or more underrepresented categories. Recent efforts to provide lists of underrepresented composers have been invaluable in support of a more diverse repertoire. However, many of these lists heavily favor living composers. As much as the wind band community should support and promote the creation of new works, the efforts of past contributors to the medium should also be celebrated. Expanding on previous research, this presentation will examine the contributions of select African American composers and their contributions to the wind band medium prior to the 21st century.

### Short CV

Dr. **Matt Smith** currently serves as Interim Director of Bands at the University of Kansas, where he conducts the Symphonic Band, teaches conducting and wind band history, and serves as scholarship coordinator for 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. Smith holds degrees from Michigan State University, the University of Michigan, and the University of Illinois. Smith's research interests focus on wind band history, and he has presented at conferences including the College Band Directors National Association, the World Association for Symphonic Bands and Ensembles, and the International Society for Research and Promotion of Wind Music. Smith recently concluded a ten-year tenure as co-music director of the Lawrence (Kansas) Community Orchestra.



Wantana Tancharoenpol, Thailand

## THE ARRIVAL OF WESTERN WIND MUSIC IN 19TH CENTURY IN THAILAND

This research explores the transformative epoch in late 19th-century Thailand, characterized by intensified diplomatic interactions with Western nations and the consequent infusion of Western cultural elements. A key facet of this cultural exchange was the arrival of German diplomatic mission, "Eulenburg expedition," which introduced Western-style wind instruments. These instruments gained prominence in regal settings, captivating the Thai monarch and elite society, leading to the acknowledgment and assimilation of Western wind music into the Thai musical milieu.

The research methodology adopts a document-based approach, delving into historical records detailing the arrival and establishment of Western music in Thailand, with a specific emphasis on the influence of the German ship "Eulenburg". The impact of Western diplomatic mission on Thai development, particularly through vessels like Eulenburg, played a pivotal role in shaping Thai wind ensembles. This study illuminates the dissemination of Western musical knowledge through traditional Thai educational models, primarily within military bands, leaving a lasting legacy that persists in contemporary Thai music education.

Examining the historical backdrop and the impact of "Eulenburg expedition" this study reveals the origins and progression of Western wind instrument education in Thailand. Comprehending this historical trajectory offers valuable perspectives on the current terrain of music education, forging links between bygone eras and the present in the advancement of Western music within Thai cultural domains. This inquiry illuminates the intricate dynamics among diplomatic mission and cultural exchange that have intricately shaped the Western wind music of Thailand.

### Short CV

**Wantana Tancharoenpol** graduated Master of Arts in Musicology from Institute for Musicology and Media Studies, Humboldt University of Berlin in 2020. His research involves in musicology, Western European art music performance practice and aesthetics of the nineteenth century. He participated in numerous international music conferences presented his paper in the 14th International Musicological and Interdisciplinary conference of the Croatian Musicological Society, The International Academic Conference 'Opera in Musical Theater: History and Present Time' in 2019, the 15th International Congress on Musical Signification in June 2022 and recently An International Conference Celebrating 70 Years of RISM; Musical Sources: Past and Future in Oct 2022. Now he is a lecturer at music education division, faculty of education, Chulalongkorn University, Bangkok, Thailand.

Margaret Underwood, USA

### **HARMONY IN DIVERSITY: EXPLORING THE MUSICAL TAPESTRY OF JODIE BLACKSHAW**

This presentation will delve into the music of Australian composer and founder of ColourFULL Music Jodie Blackshaw, highlighting her work as a model for the opportunities to further ongoing efforts in building a more equitable and inclusive repertoire. Blackshaw states that her artistic vision is “to offer every child who participates in a school instrumental program the opportunity to think like a composer, then voice, share and explore their creative spirit in a safe and nurturing environment.” This ethos aligns with the work of the presenter and has made for a natural connection when performing works that ultimately are inclusive of student musician artistry. Dr. Blackshaw’s compositions for band demonstrate a unique sense of transparency and creativity for ensembles at a variety of levels. Her music often challenges young musicians and teachers to examine how they approach music by providing opportunities for cooperative music making. The proposed presentation, which will include an exploration of selected works as well as recorded interview segments with the composer, will review and illuminate her unique ability to promote creativity, thematic depth and storytelling, and how she is pushing boundaries to create a distinctive musical identity. A discussion of considerations and challenges when performing her compositions as well as some insights into interpretive decisions that enhance the overall musical expression will also be included. By exploring the elements of Jodie Blackshaw’s music, this presentation aims to deepen our understanding of her musical language and inspire further appreciation for her artistic vision.

#### **Short CV**

Dr. **Margaret Underwood** is Director of Bands and Assistant Professor of Music at Western Carolina University where she conducts the Wind Ensemble, guides all aspects of the wind bands, and teaches courses in music education. Dr. Underwood maintains an active guest conducting schedule, conducting performances across the United States. Ensembles under her direction have performed at state and international conferences and she has conducted at the College Band Directors National Association Northcentral Regional Conference. In addition to her presentations at numerous state conferences, she has also presented her research at the College Band Directors National Association Regional and National Conferences, the World Association of Symphonic Bands and Ensembles International Conference, the US Navy Band International Saxophone Symposium, and the International Society for Research and Promotion of Wind Music. Her research on Robert Kurka’s *The Good Soldier Schweik Suite* is published in *The Journal of World Association of Band and Symphonic Ensembles*.

Prior to her current appointment she served as Director of Bands and Associate Professor of Music at Otterbein University in Westerville, Ohio. Previously, she served as the Assistant Director of Bands at Mansfield University in Pennsylvania and taught middle and high school band for several years in New York.

Christopher Unger, USA

## GIMME FIVE: AN ANALYTICAL INVESTIGATION OF TEXT PAINTING AND REPRESENTATIONS OF THE NUMBER 5 IN JAMES DAVID'S I SAW THE FIGURE 5 IN GOLD

Composer, James M. David, wrote I Saw The Figure 5 in Gold in 2017 for a consortium of university ensembles, organized by Dr. Rebecca Phillips of Colorado State University. Dr. David based this composition on the iconic 20th Century painting titled I Saw the Figure 5 in Gold by Charles Demuth. This early 20th century masterwork is striking for its use of bold colours and shapes, and most notably a large representation of a shimmering, gold "No. 5" in the center of the work. Therefore, this presentation will illustrate how the composer both utilized text painting and representations of the number 5, inspired by Dumuth's painting, in his composition. Specifically, the presentation will be broken down into five short sections that include how: (1) the composer utilized the 5 part arch form synonymous with works of Bela Bartok; (2) the composer used the perfect 5th within melodic lines; (3) the composer utilized the 5th harmonically within the piece; (4) the composer included rhythmic representations of the number 5; and (5) the various forms of text painting and colour that shape the work.

### Short CV

Dr. **Christopher Unger** serves as an Associate Professor of Music at Augustana University in Sioux Falls, South Dakota. Dr. Unger's primary responsibilities include serving as the conductor of The Augustana Band and teaching coursework in conducting. Dr. Unger regularly serves as a clinician, adjudicator, and guest conductor in the region and has given numerous presentations at both the National and International level. Under Dr. Unger's baton, The Augustana Band has performed regularly at The South Dakota Bandmasters State Convention, and the South Dakota Music Educators Conference, and has toured to China (2019) and Spain (2023).

Rytis Urniežius, Lithuania

## EDUARDAS BALSYS'S WORKS FOR WINDS: CONVENTIONAL COMPOSITIONS AND ONE EXCLUSIVE CASE

In 2019 Lithuania commemorated the 100th anniversary of one of the most prominent Lithuanian composers Eduardas Balsys (1919–1984). Balsys was a distinguished pedagogue, a professor at Lithuanian Conservatory (now Lithuanian Academy of Music and Theatre) from 1953 until the end of his life. He is considered one of the best orchestrators among Lithuanian composers and arrangers. As a composer Balsys revealed his talent in various fields: from the large stage and symphonic works (in which he employed modern composing techniques such as dodecaphony) to movie soundtracks and songs in a popular style. Balsys composed only several works for the wind band; he also arranged some of his compositions for this medium (excerpts from his ballet, opera, and film soundtracks). Yet these few compositions attracted the attention of wind bands, some of them gained popularity because of their high professional level. Most of Balsys's works for wind band are intended for amateur musicians, however, some of them demand performers of high qualification therefore they are performed by the best wind bands of the country. One of the most interesting compositions among Balsys's works for winds is his Symphony-Concert for organ, winds, percussion and bass guitar (1977). This work for a long time was not considered as a composition for wind band and remained in the domain of symphony orchestra musicians. The experience of the later years allows us to reconsider the significance and specificity of this composition and to treat it as a valuable contribution to the repertoire of the contemporary wind band/ensemble.

### Short CV

Name: **Rytis Urniežius**, born: the 19<sup>th</sup> of July, 1960, Šiauliai, Lithuania.

Education:

- 1978–1982 studied in Klaipėda Faculties of Lithuanian Conservatoire (now Lithuanian Academy of Music and Theatre) as a wind band conductor.
- December 2, 1993, defended the doctoral dissertation and gained a doctoral degree in Humanities (Musicology) at the Lithuanian Academy of Music.

At present: professor at Vilnius University Šiauliai Academy (until 2021 Šiauliai University), Institute of Education. Founder and director (from 1995) of Šiauliai University chamber orchestra. Founder and editor-in-chief of Šiauliai University peer-reviewed research journal *The Spaces of Creation*, 2004–2016.

Associate Professor at Music Academy, Vytautas Magnus University, Kaunas, 2012–2017.

Professor at Klaipėda Faculties of Lithuanian Academy of Music and Theatre since 2023.

Research interests: wind band music; orchestration; music history.

Carlos Villar-Taboada, Spain

## **ROGELIO GROBA'S DANZAS GULANSESAS (1998): GALICIAN TOPOI FOR CONCERT BAND**

Rogelio Groba (1930-2022) was a composer moderately associated to the environment of the Spanish Generation of '51. His musical personality was strongly influenced by the imprint of a regional tradition. More specifically, Groba utilized the sources of popular songbooks to exalt the folklore of his native Galicia. With its rich cultural heritage, dominated by a distinct language closely related to both Portuguese and Spanish, and by music with Celtic influences, featuring the prominence of bagpipes, this region in northwest Spain found in Groba its finest representative of what critics and the musician himself termed as 'neo-nationalism'.

The main goal of this paper is to provide a comprehensive analytical approach to *Danzas gulanresas*, a five-movements suite for Concert Band explicitly dedicated to the village where the composer was born (Guláns), and to the sounding memories where he grew up, that include his early musical education in the context of popular concert bands, their repertoire, and all that they represent in cultural terms of hybridization. In fact, Groba's music for concert band summarizes two characteristic elements of his music: the allusion to historical types and new readings of Galician popular dances.

The methodology applied, the logostructure paradigm –a both structural and semiotic approach– partially derives from Topic Theory. Its utility in this analytical survey lies in its capability to explain how various elements are intertwined to construct Groba's musical neo-nationalist discourse. As a result, this paper will show how different topoi rooted in Galician folklore articulate the meanings expressed in this suite.

**Keywords:** contemporary Spanish music; Rogelio Groba (1930-2022); Concert Band; Music Analysis; Topic Theory

**Category:** Wind music research from a historical, social, aesthetical and pedagogical perspective

### **Short CV**

**Carlos Villar-Taboada:** Musicologist, specialized in music analysis. His main repertoire of interest is the Hispanic music since 19th Century onwards –mainly Spanish and Cuban. Completed his academic training with short research stays on contemporary music and music analysis (1998-2001) at Sorbonne and IRCAM (Paris), and the Columbia University (New York). Since 2007, he works as Senior Lecturer in Musicology at the Universidad de Valladolid (Spain), where he currently holds the Chair of the Musicology PhD Program.

He has given seminars on musical analysis and has supervised PhD dissertations on relevant figures of contemporary Spanish music. His papers deal with analytical methodology (atonal theory, and topic theory) and 20th and 21st Centuries Spanish Music.



Nicholas P. Waldron, USA

**LIBERATION: A HISTORICAL INFORMED CONDUCTOR'S ANALYSIS**

For more than forty years, David Maslanka (1943–2017) was a prolific composer for every musical medium. With significant contributions to chamber music, solo literature, vocal settings, and symphony orchestras, his works for wind band have garnered the most success. In addition to composing eight symphonies for band between 1985 and 2017, Maslanka's other significant works for band include, A Child's Garden of Dreams (1981), Concerto for Alto Saxophone and Wind Ensemble (1999), Give Us This Day (2006), and Liberation (2010). His distinctive musical voice emerges in each of these works as he explores a wide gamut of emotions. Within his works for band, performers and audiences experience a composer with full control of the wind band's range of forces and palette of colors. Through some of the most technically challenging literature written for wind band, Maslanka creates incredibly powerful moments comprised of surprisingly simple gestures, Bach chorales, hymns, and Gregorian chant.

This document serves as an examination of David Maslanka's piece for Symphonic Wind Ensemble and Chorus, Liberation. Included within this presentation are sections covering biographical information of the composer, Maslanka's compositional approach, information about the origin, inspiration, and source material, addressing formal structure, and performance considerations. Derived from Japanese folk tunes, transformed by David's writing, Liberation is a musical depiction of the destruction of WWII and the atomic bombs. The same tunes show the rebuild and perseverance of the Japanese people decades later.

**Short CV**

**Nicholas P. Waldron, DMA**

Education	Doctor of Musical Arts in Wind Conducting 2019 Master of Music in Wind Conducting 2016 Bachelor of Arts in Instrumental Music Education 2011	University of Kansas Lawrence, KS Indiana University Bloomington, IN Indiana University Bloomington, IN
Employment	Associate Director of Bands 2019, Assistant Professor Director of Development 2022 – present	California Polytechnic State University San Luis Obispo, CA San Luis Obispo Wind Orchestra San Luis Obispo, CA

Emily Warren, USA

## **ELECTROACOUSTIC REPERTOIRE AND PERFORMANCE PRACTICES FOR WIND ENSEMBLE**

Electroacoustic music for wind band has become increasingly popular over the last several decades, with a growing number of composers dedicating their work to this format of composition. The use of electronics in wind band music has a number of benefits; it allows for innovative compositional techniques, new performance practices, and provides a platform for non-traditionally trained musicians to perform with a wind ensemble.

Based on the writings of Karlheinz Stockhausen, I have categorized electroacoustic music into three categories: prepared recording (using a pre-made track that accompanies the ensemble), amplification (music using amplifiers, sometimes with effects), and electronic interface (music that uses electronic instruments or a computer as an instrument). Each of these categories utilizes electronics in a different format within their respective composition, yet incorporates electronic elements in a meaningful way that allows them to become an active member or instrument of the ensemble by participating in form, harmony, and tone.

To further analyze these three overarching categories, I have selected three works for wind ensemble and electronics: *Trains of Thought* (2017) by Alex Shapiro, *Ecstatic Waters* (2008) by Steven Bryant, and *Bluebonnet Drift* (2021) by Aaron Perrine. Each of these pieces, representing the three categories, incorporates electronics in a different way that allows them to participate in the composition as an active part of the work.

My paper aims to expose these works to a wider audience and explore the flexibility of programming electroacoustic music for wind ensembles. This medium is underperformed by wind bands, and through exposure of the repertoire to an international audience I hope that this form of music will become a standard within our repertoire. In addition to this paper, I have compiled a repertoire list of over 160 electroacoustic wind band pieces that may be used as a resource for programming.

### **Short CV**

**Emily Warren** is a conductor, educator, and bassoonist from Massachusetts. During her time as a graduate teaching assistant at the University of Kansas, Emily delved into the world of electroacoustic repertoire for wind bands, blending her passion for Electronic Dance Music with her conducting career. Her research aims to broaden the horizons of traditional wind band music, and she has presented her findings at conferences, advocating for the inclusion of this genre in concert programs.

Emily is currently pursuing a Doctorate of Musical Arts in Wind Conducting at the University of Texas. She holds a Bachelor of Music Education from Indiana University and a Master of Music in Wind Conducting from the University of Kansas.

Chris David Westover-Muñoz, USA

## EN MASSE: JULIUS VIKTOR GEROLD AND THE MONSTER CONCERT

In the mid-19th century, the older practice of creating harmonie transcriptions of operatic and symphonic music was extended to military music ensembles in Prussia and Lower Saxony. The performances and music of Julius Victor Gerold are by direct connection an example of the influence of his contemporary Wilhelm Wieprecht. Because much of Wieprecht's music is lost or destroyed, Gerold's performing materials may be among the only enduring artifacts of this well-known performance tradition developed in Prussia. While previous scholarship has examined the collection of scores held in the Gottfried Wilhelm Leibniz Bibliothek, this paper will extend the scholarship on Gerold and this performance practice to include the significant collection of performing materials housed in the Lower Saxony State Archives in Hanover.

In addition to presenting a more detailed catalogue of the archive's contents, this paper will attempt to reconstruct details surrounding Gerold's performances which up until this point have been elusive. It will also consider the performance implications revealed by the archive. Most importantly, this paper will use performance details from the archive to consider the ways in which Gerold's performances directly impacted audiences and their cultural environment. Beyond further developing our knowledge of an important conductor and arranger, this paper will advance our understanding of the direct impact wind-bands had on the development of the canon and concert tradition in the mid-19th century.

This work represents the continuation of my scholarship presented at IGEB 2018 (delayed due to the pandemic) and is the focus of recent and upcoming trips to Hannover in 2023.

### Short CV

Dr. **Chris Westover-Muñoz** is an award-winning conductor and published scholar. In 2019, he was First Prize winner of the Warsaw Wind Ensemble Conducting Competition. Since 2019, he has led the Beethoven Academy Orchestra and has built relationships with ensembles, including the Orkiestra Dęta at the Akademia Muzyczna im. Krzysztof Pendereckiego. His work has been praised by composers including Augusta Read Thomas and Aleksander Lasoń. He is associate professor of music at Denison University and Music Director of the Newton Mid-Kansas Symphony Orchestra.

He has presented his research internationally, including many conferences of CBDNA and IGEB. This includes work on Persichetti, Beethoven, Julius Gerold, music of the IWW, and the wind-band as a social/aesthetic practice. His reenactment of early IWW performance practice, "Starvation Army: Band Music No. 1," was released by PM Press and is available on all streaming platforms. Westover-Muñoz serves on the advisory board of IGEB and is a jury member of the Warsaw Wind-Band Conducting Competition.

Yannick Wey, Switzerland

## MAPPING THE EMERGENCE OF WIND BANDS AS ACTORS OF SOCIAL LIFE IN THE LAKE CONSTANCE REGION

The present study aims to demonstrate a multifaceted image of wind band music and their role in community life in the Alpstein massif and Lake Constance region between 1820 and 1860, where rapid economic development encouraged cultural initiatives by citizens. We consider a variety of sources such as advertisements of musical events, iconographies, and reports by observers. For this, microfilm archives of regional newspapers, archives of local music associations and holdings of museums are evaluated. The results serve as a context for the evaluation of source materials – instruments and music books – of two early wind bands from the same region.

The numerous individual documents and snapshots of musical events will be presented in a graphically engaging way and linked to each other as well as local social events to generate a vivid picture of the everyday role of wind band music in early 19<sup>th</sup>-century society. Two formats are introduced for this purpose: First, the illustrative presentation of the function and form of a wind band performance at village festivities by depicting the line-up, the circumstance, and the impression based on spectator's accounts. Secondly, the tracking of individual ensembles that perform or are mentioned in various places. Both these threads are geographically located with the help of historical maps. In this way, we aim to make visible how musical activities were interconnected and how wind bands were able to meet and hear from each other.

### Short CV

**Yannick Wey** is a Senior Research Associate at Lucerne School of Music and a Postdoc at Bern University of the Arts, Switzerland. He received a BA and an MA in Trumpet Performance from Zurich University of the Arts and a PhD in Musicology from the University of Innsbruck. His current projects inhabit the spaces between ethnography, music analysis, and performance. Yannick plays the traditional wind instruments of the Alpine region, the Alphorn and Büchel, as well as the trumpet in the municipal wind band of his home town. His research has appeared in *Analytical Approaches to World Music*, *Music & Science*, *The Galpin Society Journal*, *Musicologist*, and the *Swiss Yearbook for Musicology*.

Seth Wollam, USA

## INSIGHTS INTO THE COMPOSITIONAL LANGUAGE OF COMPOSER KEVIN WALCZYK: AN EXPLORATION OF TALKING WINDS FOR SOLO TROMBONE AND WIND BAND

*Talking Winds* by American composer Kevin Walczyk was commissioned by a consortium of schools led by Northwestern University and premiered by the Northwestern University Symphonic Wind Ensemble, Mallory B. Thompson conductor and Peter Ellefson, trombone soloist, on May 13, 2013. Similar in nature to his Symphony No. 2, the work is also a tribute to the men, women, and events associated with World War II. Where the programmatic emphasis of the symphony is on the European theater, specifically the Battle of Bulge, the concerto highlights the Pacific Theater. Walczyk chose two principal subjects to convey this programmatically: the first was the Pulitzer Prize-winning journalist and war correspondent Ernie Pyle, and secondly the elite military unit known as the Code Talkers. Their use of the Navajo language to encode secret messages was critical to the American's success in defeating the Japanese military. The devices and procedures that Walczyk uses to convey his programmatic content—particularly the use of musical cryptography—creates a unique musical language. This paper will present details of this unique musical language through an analytical presentation of his trombone concerto *Talking Winds*.

### Short CV

Dr. **Seth Wollam** earned his DMA in wind conducting from the University of North Texas, MA in wind conducting from Indiana University of Pennsylvania, and BM in music education from Youngstown State University. He is currently an Assistant Professor of Instrumental Music Education at Western Oregon University where he conducts the wind ensemble as well as teaches courses in wind conducting and literature. Wollam is also the marching band director at Linfield University. Prior to his appointment to positions in higher education, he was the Director of Bands in both the Homer-Center School District (PA) and Grand Junction High School (CO). His conducting experiences include such ensembles as the North Texas Wind Symphony, North Texas Brass Band, Lone Star Wind Orchestra, Filarmonica Uniao Taveirense, and the Stuttgart Music Academy advanced Blasorchester. Wollam remains active as an adjudicator, clinician, and guest conductor. He has composed various scholarly articles published in editions of *Teaching Music through Performance in Band*, *Alta Musica*, *Texas Flute Society Newsletter*, and has written CD liner notes for numerous North Texas Wind Symphony recordings (GIA) including the Leonard Bernstein and George Gershwin Composer Collection. Wollam has presented at numerous biennial conferences of the IGEB, the Oregon Music Educators Association, Lock Haven University, and University of North Texas.

Tobias Wunderle, Germany & Edward Messerschmidt, USA

### **NETWORKING IGEB: „SYMPHONY FOR BAND“ IM GEWANDHAUS ZU LEIPZIG.**

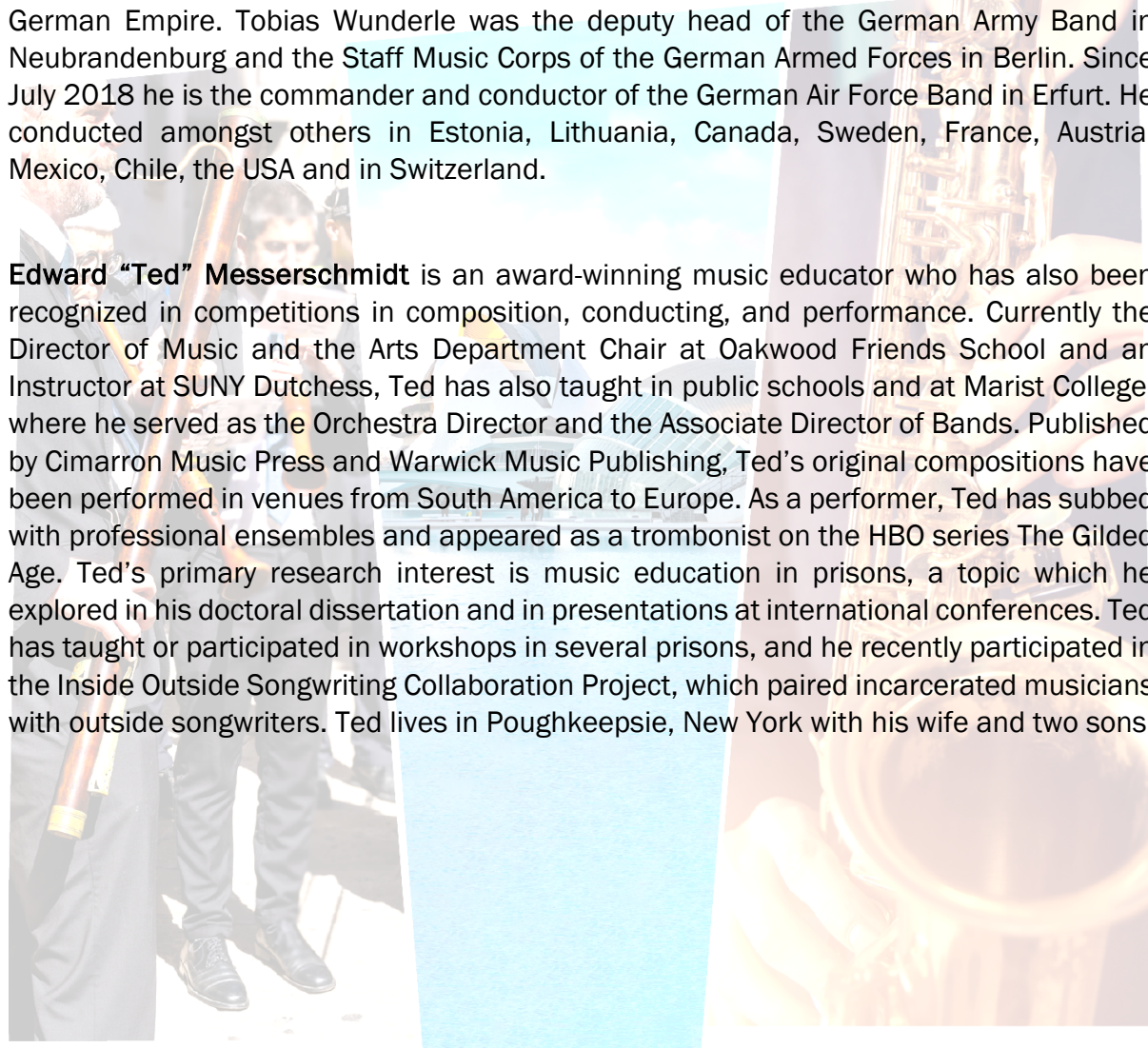
Die Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik bildet seit vielen Jahren eine wichtige Plattform für den Austausch zwischen den unterschiedlichen Fachrichtungen. Dabei werden Aspekte der Blasmusik aus verschiedenen Perspektiven betrachtet, wodurch ermöglicht wird, dass die Forschung auch auf die Praxis einen spürbaren Einfluss nehmen kann. Dies gilt nicht nur für die Betrachtung von blasmusikalischen Phänomenen aus historischer Sicht, sondern auch für die Musik der Gegenwart. Ein Beispiel für eine derartige Schnittstelle von Komponist und Dirigent, welche sich dank der IGEB ergeben hat, stellt die „Symphony for Band: Beyond the Elusive Dream“ (2018) von Edward D. Messerschmidt dar. Das Werk wurde bei einem Benefizkonzert im Gewandhaus zu Leipzig am 6. November 2023 durch das Luftwaffenmusikkorps Erfurt uraufgeführt. Die viersätzigige Symphonie enthält als verbindendes Element ein charakteristisches absteigendes Viertonmotiv, welches je nach kompositorischer Behandlung in unterschiedlicher Form in Erscheinung tritt. Dieses Motiv erinnert innerhalb der Komposition an den Choral „O Haupt voll Blut und Wunden“ aus der Matthäuspassion, wodurch in diesem Kontext eine besondere Verbindung zu Leipzig als prägende Wirkungsstätte von Johann Sebastian Bach entsteht. Die „Symphony for Band“ soll nun bezüglich ihrer Entstehungsgeschichte sowie ihrer praktischen Umsetzung aus unterschiedlichen Blickwinkeln vorgestellt und betrachtet werden. Dabei ist es auch interessant, welche Wirkung dieses Werk u.a. auf das Publikum hatte. Die Realisierung einer solchen (Welt-)Uraufführung ist dem Netzwerk der IGEB zu verdanken und kann nicht hoch genug geschätzt werden. Hinsichtlich ihres 50-jährigen Bestehens ist diese Zusammenarbeit zwischen Komponist und Dirigent ein Beispiel für die jüngste Geschichte der IGEB in multinationaler Dimension.

### **Short CV**

**Tobias Wunderle** geboren am 20. Oktober 1985 in Lauingen (Donau), nahm nach bestandener Eignungsprüfung das Kapellmeisterstudium bei Prof. Rüdiger Bohn an der Robert-Schumann-Hochschule für Musik in Düsseldorf auf. Er studierte Klavier bei Udo Falkner und schloss sein künstlerisches Hauptfach Dirigieren „mit Auszeichnung“ ab. Ein Masterstudium der Musikpädagogik an der Julius-Maximilians-Universität in Würzburg absolvierte er ebenfalls „mit Auszeichnung“ und promovierte bei Prof. Dr. Friedhelm Brusniak über das Thema: Die „Turnhallenkonzerte“ in der Fürstlich Waldeckischen Residenzstadt Arolsen unter der Leitung des Militärkapellmeisters Hugo Rothe (1864–1934). Ein Beitrag zur Erforschung der Verbindung von Militärmusik und musikalischer Volksbildung im Deutschen Kaiserreich. Nach Verwendungen als 2. Musikoffizier beim Heeresmusikkorps Neubrandenburg und beim Stabsmusikkorps der Bundeswehr in Berlin ist Tobias Wunderle nun seit Juli 2018 Leiter des Luftwaffenmusikkorps Erfurt. Er dirigierte unter anderem in Estland, Litauen, Kanada, Schweden, Frankreich, Österreich, Mexiko, Chile, den USA und in der Schweiz.

**Tobias Wunderle** born on October 20, 1985 in Lauingen (Danube), at the Robert-Schumann-University of Music in Düsseldorf he studied conducting with Prof. Rüdiger Bohn, piano with Udo Falkner and passed his final exam “with distinction”. Furthermore, he received his Master’s Degree in Science of Music Education at the Julius-Maximilians-University in Würzburg also “with distinction” and did his PhD with Prof. Dr. Friedhelm Brusniak on The “Gymnasium Concerts” in the Princely Waldeck residence town of Arolsen under the direction of the military band master Hugo Rothe (1864–1934). A contribution to the research of the combination of military music and musical national education in the German Empire. 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 commander and conductor of the German Air Force Band in Erfurt. He conducted amongst others in Estonia, Lithuania, Canada, Sweden, France, Austria, Mexico, Chile, the USA and in Switzerland.

**Edward “Ted” Messerschmidt** is an award-winning music educator who has also been recognized in competitions in composition, conducting, and performance. Currently the Director of Music and the Arts Department Chair at Oakwood Friends School and an Instructor at SUNY Dutchess, Ted has also taught in public schools and at Marist College, where he served as the Orchestra Director and the Associate Director of Bands. Published by Cimarron Music Press and Warwick Music Publishing, Ted’s original compositions have been performed in venues from South America to Europe. As a performer, Ted has subbed with professional ensembles and appeared as a trombonist on the HBO series The Gilded Age. Ted’s primary research interest is music education in prisons, a topic which he explored in his doctoral dissertation and in presentations at international conferences. Ted has taught or participated in workshops in several prisons, and he recently participated in the Inside Outside Songwriting Collaboration Project, which paired incarcerated musicians with outside songwriters. Ted lives in Poughkeepsie, New York with his wife and two sons.



## Guidelines for ALTA MUSICA 39, *Konferenzbericht Valencia 2024*

### Citation Guidelines

All authors of papers for the *Kongressbericht* (conference book) of the IGEB conference in Valencia are kindly invited to submit an article based on their presentation. Please follow the citation system as described below. As *Alta Musica* publishes original works, we ask to accept that already published contributions cannot be considered. Every submission will undergo a plagiarism check (Ithenticate). Every article will be peer reviewed. Accepted languages will be German and English.

Please send to [igeb@uni.lu](mailto:igeb@uni.lu)

- using the Word file <TemplateAM38Valencia> provided here <https://hdl.handle.net/10993/61476>
  - Font: 'Franklin Gothic Book'
  - If you use numeration, please use the following:
1. Abc
    - 1.1. Abc
    - 1.2. Abc

Please limit yourself to three sub-categories

2. Abc
  - Pictures (black and white) with a limit of five (5!) at 600 dpi, separately. Please provide permissions! Tables do not count as pictures!
  - Short CV of 3 to 5 sentences
  - Abstract of 3 to 5 sentences for RILM

**Quotations** are indented 0.50cm on the left and right. No quotation marks are needed! Please use the preset format template 'Quote'

The same applies to **lists**.

Please do not hesitate to contact us if you have any questions!



**Deadline: November 30, 2024**

Please accept that later arriving papers cannot be considered for publication.



Please also accept that papers not observing the guidelines as described will be returned, and the author will be asked to revise his contribution.

References will be provided in footnotes.

- **Books:** Forename Name, *Title of the book*, Place: Edition year, page.
- **Dissertation:** Forename Name, *Title of the dissertation*, Name of the university: phil. Diss. Year (ev. <URL>).
- **Books in a series of books:** Forename Name, *Title of the book*, ed. by Forename Name (= series), Place: Edition year.
- **Article in a book [and if (= series of books)]:** Forename Name, "Title", in: *Title of the book*, ed. by Forename Name, (= series), Place: Edition year, p. or pp.
- **Article in a journal:** Forename Name, "Title", in: *Title of the journal*, Nr/Year, p.–p., (if needed, please add exact page), here p. or pp.
- **Article in an encyclopedia:** Art. "Title", in: *Name of the encyclopedia*, Place: Edition year, p.–p., (if needed, please add exact page), p. or pp. or <URL>.
- **Short title** – If you repeat a reference, please use the short title, as follows: Name, Title, p. or pp.

Examples:

- **Books:** Francis Pieters, *Blaasmuziek tussen gisteren en morgen*. Wormerveer: Molenaar 1992, pp. 337–348.
- **Dissertation:** Martin Vogt, *Gesang in der Lehrerbildung im Bayern des 19. Jahrhunderts*, Universität Augsburg: phil. Diss. 2010.
- **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' (179–94). A Choral Wind Symphony?", in: *Journal of Band Research (JBR)* VI/1 (Fall 1969) pp. 5–10, (if needed, please add exact page) here p. 7.

**Short title:** Swanzy, Gossec, p. 5.

- Achim Hofer, Art. "Harmoniemusik", in: *Musik in Geschichte und Gegenwart (MGG2)*, 2<sup>nd</sup>ed. Vol. 4, Bärenreiter – Metzler: Kassel 2000, pp. 153–167, (if needed, please add exact page) here p. 160.

- **If you add an Internet page:**

Vincent D'Indy, "L'erreur orphéonique", in: *Comoedia* (1923), H. 3710, ed. by Gaston de Pawlowski, <<https://gallica.bnf.fr/ark:/12148/bpt6k7648041c>> [7.6.2021].

## Signs etc.

- Please do not use colours.
- Please use neutral quotation marks => "to" and 'to' by tapping ctrl/z
- Page indications: p. for one page, pp. for more pages xx-xx; please use the dash/Gedankenstrich: alt/0150.
- If there are more authors, please separate by / => Forename Name1 / Forename Name2 / Forename Name3
- Please put Internet pages between <Internetpage.xxx> and deactivate the hyperlink. The text must be black.
- Please don't use underlined and bold text. Use italic only when you use term in foreign languages (example *latinum semper vivit*) and as requested in the references. To mark text, please use simple quotation marks => (')

## Some examples

Book<sup>1</sup>

Book in a series of books<sup>2</sup>

Article in a book<sup>3</sup>

Article in a journal<sup>4</sup>

More authors<sup>5</sup>

Internet pages<sup>6</sup>

Please do not hesitate to contact us if you have any questions!

<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, Art. '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].

## Evaluation grid

All contributions will be reviewed before acceptance. Evaluation criteria are:

*1 = unsatisfactory; 2 = fair; 3 = good; 4 = very good; 5 = excellent*

<b>1. Title and summary</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
Relevance and clarity	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Reviewer's comments:					
<b>2. Introduction and issues</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
Scientific relevance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Reviewer's comments:					
<b>3. Theoretical background</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
Consistency with the purpose of research	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Reviewer's comments:					
<b>4. Research method</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
Accuracy of description	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Reviewer's comments:					
<b>5. General presentation</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
Language quality	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Reviewer's comments:					

### OVERALL ASSESSMENT

- Acceptance without correction
- Request for minor corrections
- Request for major corrections
- Refusal

<input type="checkbox"/>
<input type="checkbox"/>
<input type="checkbox"/>
<input type="checkbox"/>