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**THE ART AND SCIENCE OF WIND MUSIC:
A MULTIDISCIPLINARY EXPLORATION
FOREWORD TO VOLUME 38 OF ALTA MUSICA**

The 38th volume in the *Alta Musica* series brings together 22 articles of academic papers presented during the 27th Conference of the International Society for the Research and Promotion of Wind Music (IGEB), which took place in Valencia (and in Paiporta) in 2024 from 11–15 July. The conference took place in conjunction with the 50th anniversary of the International Society for the Research and Promotion of Wind Music (IGEB), which was founded in 1974. Approximately seventy papers were submitted by scholars from fourteen countries: Austria, Brazil, Canada, Chile, Germany, Hungary, Italy, Lithuania, Luxembourg, Portugal, Spain, Switzerland, Thailand, and the United States. 24 were accepted for publication. In Valencia, IGEB experienced a region known with a significant tradition of wind music, where wind bands play an important role in community and cultural life. This context offered an appropriate setting to reflect on the diversity and international character of research in wind music. Organised in collaboration with the *Federación de Sociedades Musicales de la Comunidad Valenciana* (FSMCV), the conference was mainly hosted at the *Conservatorio Superior de Música Joaquín Rodrigo* in Valencia. A notable part of the programme occurred at the *Banda Primitiva de Paiporta* as part of the anniversary activities. The closing event featured a performance by the Federation's Symphonic Youth Band. The conference programme also included concerts by the *Cuarteto de Clarinetes Vert* and the *Quintet vent CPMTorrent* from the *Conservatori Professional de Torrent*. The *Banda Sinfónica de la Banda Primitiva de Paiporta* also presented a concert dedicated to IGEB's 50th anniversary, including the premiere of *Euphonika, Obertura para un aniversario!* composed by Llorenç Mendoza Ruiz. The contributions cover various overarching topics related to wind music, its historical development, academic recognition, performance practices, compositional innovations, societal impact, musician well-being and modern technology integration.

Following the conference in July 2024, Valencia and Paiporta were hit by

devastating floods at the beginning of November 2024. IGEB expressed deep sadness and solidarity with those enduring immense suffering due to this natural disaster. The floods caused unimaginable suffering, including the destruction of homes, flooded streets, cars carried by waters and the loss of human lives. Rehearsal rooms, instruments, and sheet music belonging to musical societies were also destroyed. IGEB launched an appeal for donations on its website to support the 32 Musical Society Community Bands and Orchestras that were destroyed. The estimated costs to replace or repair instruments and music libraries were immense.

A central theme of wind music studies' evolution and academic legitimisation is the common effort to establish and promote wind music research as a recognised subfield within musicology. This initiative was driven by the *Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik* (IGEB), founded in 1974 in response to a post-World War II crisis in Central European wind bands and a desire to liberate the genre from its "subculture" perception. IGEB's dual mission of "research" (*Erforschung*) and "promotion" (*Förderung*), encompassing stimulation, support, advancement and furtherance, has been crucial. Its achievements include organising international conferences, publishing scholarly works like *Alta Musica* and the regular newsletter *Mitteilungsblatt* (the IGEB Quarterly) and establishing key research centres like the *Pannonische Forschungsstelle* (now International Centre for Wind Music Research), all contributing to the recognition and global development of wind music studies.

Concerning historical instruments and performance practices, several articles explore the history and evolution of specific wind instruments and their performance contexts. This includes in-depth research on Viennese keyed trumpet virtuosi like Anton Khayll and Joseph Werner, revising previous conclusions and highlighting their role in promoting fully chromatic trumpets. The complex origins of the tuba are also detailed, demonstrating its gradual development from earlier instruments like the serpent and ophicleide through various valve and design innovations by makers such as Sax and Besson, rather than a single invention date. The prominent role of the cornet as a solo instrument in Lisbon's public band concerts during the late 19th and early 20th centuries is analysed, showcasing its repertoire, technical features and use in

operatic transcriptions. Additionally, early sound recordings are an invaluable resource for studying historical performance practices of wind instruments, such as the bassoon, revealing its roles in orchestral, operatic and even popular music and challenging traditional instrument categorisations.

Several articles investigate various compositional approaches, repertoire, and interpretation practices that shape the performance and understanding of contemporary music, as well as deals with various compositional philosophies and the challenges inherent in interpreting musical notation. A qualitative study investigates explicitly the ambiguity of wind articulation notation, revealing considerable variance in composers' intentions for standard markings (–, •, >, and ^) and offering practical strategies for performers. The wind ensemble music of Louis Durey is analysed, highlighting his unique compositional style that combines experimental elements with extraordinary harmonies and the often-soloistic use of instrumental duos. Jodie Blackshaw is identified as a "colour-first" composer, whose "Symphony No. 1, Leunig's Prayer Book," fundamentally employs timbre through vocal contributions, amplitude/velocity variation and orchestral layering to expand expressive possibilities. Kevin Walczyk's programmatic compositions, exemplified by his "Talking Winds" concerto, represent a "musical storyteller" approach through intricate coding, musical encipherment and numerological significance, conveying themes related to World War II and the Navajo Code Talkers.

The political influence on music is discussed through wind band sheet music in *Harmonía: Revista Musical* in Francoist Spain, demonstrating its dual role in public entertainment and political propaganda. Furthermore, Erwin Schulhoff's chamber wind works are explored in the context of *Entartete Musik* (Degenerate Music), illustrating his blend of classical, jazz and Dadaist influences and advocating for the performance of suppressed music.

Wind music forges societal connections and cultural identity. Beyond purely musical functions, wind bands are shown to have played significant societal and cultural roles. They contributed to the rising Finnish national identity in the 19th and early 20th centuries under Russian governance. American town bands are depicted as mini democracies, mirroring national democratic ideals through their internal governance and

promoting civic life and political discourse. In late 19th-century Portugal, music served as a rehabilitation for juvenile delinquents in Lisbon's Youth Reformatory Brass Band, providing moral and professional training for careers as military musicians. The historical influence of Bohemian musicianship on Salzburg's wind music tradition, particularly the polka genre, is also investigated by examining playing licenses issued to foreign musicians.

Some articles address critical aspects of musicians' well-being and their implications for music education. Musician's Focal Dystonia (MFD), a movement disorder affecting musicians, is discussed in terms of its precipitating factors, such as genetics, anxiety, perfectionism, injury and trauma. The focus is on how teachers can adapt pedagogical approaches to foster healthier learning environments. Integrating positive psychological coaching tools and mentoring in music teacher education is advocated to promote well-being, self-awareness, reflection, resilience and professional development, especially given the health risks and competitive nature of a musical career.

Technology integration into wind music is examined for administrative and artistic applications. The potential of artificial intelligence (AI) is explored to address practical problems faced by wind music associations, such as enhancing marketing, optimising fundraising and streamlining organisational management, offering concrete examples of AI applications to improve efficiency and decision-making. A new classification system is proposed for electroacoustic music for wind ensembles, categorising works into prepared audio, amplification, and electronic interfaces, demonstrating how technology can function as an active musical element within the ensemble.

Finally, efforts to preserve and make historical wind music accessible are highlighted. The WASBE-IGEB Heritage Project is detailed as a collaborative initiative aimed at identifying, digitising and republishing older, less accessible wind band and ensemble compositions, while navigating complexities such as copyright and balancing historical authenticity with modern performance needs. The historical efforts to establish the German Singers' Museum are also mentioned, as well as how wind music research influenced choral historical research.

Foreword

The editor extends sincere gratitude to the Organising Committee and local hosts, with particular acknowledgement of the *Federación de Sociedades Musicales de la Comunidad Valenciana* (FSMCV) and its President, Daniela González Almansa, and Vice President for Education, Remigi Morant Navasquillo, for their significant contributions; the *Instituto Superior de Enseñanzas Artísticas de la Comunidad Valenciana* (ISEACV), under the leadership of Francisca Blanch Piqueras, for its support; the *Conservatorio Superior de Música "Joaquín Rodrigo"* de Valencia and its director, María Dolores Tomás, for hosting the majority of the conference proceedings; the *Banda Primitiva de Paiporta* and its President, Luis Ródenas Antonio, for their hospitality; and Llorenç Mendoza Ruiz, for composing and premiering *Euphonika, Obertura para un aniversario!* Thanks are also due to the musicians of the participating chamber music ensembles, the Valencian composers involved, and all individuals who contributed to the legacy of IGEB and the organisation of the conference. Appreciation is further expressed to the people of Valencia and Paiporta for their hospitality and perseverance, particularly given recent challenges faced by the region.

The editor wishes to acknowledge the invaluable contributions of the IGEB staff, without whom the conference could not have taken place. Particular thanks are due to Richard Scott Cohen, whose long-standing and collegial ties were essential in securing Valencia as the conference venue. Appreciation is also extended to Ulrike Maser and Peter Heckl for their management of administrative and financial matters, as well as to Christiane Diedenhoven (*Beemchen*) for her continued assistance with IGEB conferences, which has now become a well-established tradition.

Thanks go to the reviewers of the articles and to Leon Bly, who carefully proofread the editor's texts. Finally, the editor expresses his gratitude to his student assistant, Lkhagvasuren Bold, for her support in the preparation of this volume, and to *LIT Verlag*, especially Mr Martin Richter, for their editorial collaboration.

Short overview of articles

Robert Warren Apple outlines research on the Viennese valve trumpet virtuosos Anton Khayll and Joseph Werner and revises earlier information and identifies Khayll as the probable performer of Hieronymus Payer's *Adagio and Rondo* from 1821. **Leon J. Bly** describes the IGEB's 50-year history, from its founding to overcome the problems in wind music in Central Europe after the Second World War to its global successes in researching and promoting wind music. **Friedhelm Brusnik** examines the history and objectives of the German Singers' Museum in Nuremberg (*Deutsches Sängermuseum, 1925–1945*), describes its collections on male choir singing and discusses the influence of wind music research on choir historiography since the 1980s. **Zsuzsa Buzás Csontosné et al.** address the health challenges faced by professional musicians and advocate for integrating positive psychology, coaching and mentoring into music teacher training to improve well-being and professional development. In a personal retrospective, **Raoul F. Camus** pays tribute to Bernhard Habla's contributions to IGEB, including founding the Pannonian Research Centre, the Pannonian Wind Orchestra and the Austrian Wind Music Museum. **Sérgio Charrinho** explores the cornet's role as a solo instrument in public band concerts in Lisbon between 1868 and 1904, analysing its repertoire, technical characteristics and prominence in opera transcriptions. **Áurea Domínguez** investigates the impact of early recording technology, especially acoustic methods that favoured wind instruments and posed challenges for low-register and string instruments, significantly shaped the bassoon's portrayal by making it a prominent substitute in ensembles, influencing the rarity of its solo recordings in favour of orchestral and operatic contexts and, combined with market forces, leading to its appearance in both serious works and comedic or popular music genres. **Nicholas Enz** examines how 44 composers use standard articulation markings for wind instruments, reveals significant ambiguities despite certain similarities and suggests practical interpretation strategies for performers. **David Gasche** outlines the history of IGEB (1974–2024). He emphasises its decisive role in establishing wind band music research as an independent

field of musicology and its ongoing efforts to preserve heritage, promote research and encourage interdisciplinary approaches. **Thomas Hochradner** explores how Salzburg's wind music tradition evolved from a string-dominated landscape to one featuring wind ensembles, significantly influenced by the appearance of musically skilled Bohemian migrants who helped establish new genres like the polka and altered instrumentation and repertoire. **Björn Jakobs** examines how artificial intelligence can be effectively used to overcome challenges in wind music associations and provides concrete examples of AI applications in marketing, fundraising and organisational management to increase efficiency. **Keith Kinder** analyses seven wind works by Louis Durey, focusing on three significant but currently unpublished compositions and discusses Durey's unique compositional style with noteworthy harmonies and instrumental duets. **Dana Mandell** introduces Jodie Blackshaw as a 'colour-first' composer and analyses how sound (timbre) functions as a fundamental compositional element in her *Symphony No. 1* through techniques such as vocal contributions, volume/velocity variation and orchestral layering. **Dennis Meacham** questions the tuba's invention date (1835) and instead traces its complex origins through earlier instruments such as the serpent and ophicleide, as well as subsequent valve and design developments by figures such as Sax and Besson. **Jon Cander Mitchell** describes Juan Morel Campos's life and extensive compositional work, particularly his danzas and other works for instrumental ensembles. He also discusses his key role in founding and directing the *Banda del Benemérito Cuerpo de Bomberos de Ponce*. **Paul Niemisto** examines the ways in which Finnish brass bands contributed to the formation of Finnish national identity in the 19th and early 20th centuries under Russian rule, highlighting the key musical figures who shaped this development. **Rui Magno Pinto** examines the wind ensemble activities at Lisbon's juvenile detention centre (*Casa de Detenção e Correcção*) between 1872 and 1885 and emphasises the role of music in the moral rehabilitation and vocational training of young offenders as military musicians. **Bryan Proksch** explores bands' significant, yet often overlooked, role in promoting American democracy, civic life, patriotism and political discourse, particularly through amateur town bands from the Civil War

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until at least World War II. **Damien Sagrillo** presents the WASBE-IGEB Heritage Project, an initiative to identify, digitize and republish older, hard-to-find works for wind orchestras and ensembles and discusses the challenges of editing historical wind music for modern performances. **Eric J. Scott** examines Erwin Schulhoff's works for wind chamber music (*Le Bourgeois Gentilhomme*, Hot Sonata, Concerto for String Quartet and Wind Ensemble), highlighting their synthesis of classical training with jazz and Dadaism and advocates for the research and performance of works that were ostracized as 'degenerate music.' **Douglas Shabe** discusses the triggering factors of musicians' focal dystonia (MFD), such as genetics, anxiety, perfectionism, injuries and trauma and their implications for teachers in promoting healthier learning environments and adapting teaching methods. **Emily Warren** proposes a new classification system for electroacoustic music for wind orchestras – prepared audio recording, amplification and electronic interface – to better categorize modern technological developments beyond Stockhausen's 1991 classification. **Seth F. Wollam** provides insights into Kevin Walczyk's novel compositional language as a 'musical storyteller,' focusing on his programmatic concert Talking Winds, which makes extensive use of coding, musical encryption and numerological meanings to convey themes from the Second World War.