

IGEB

MITTEILUNGSBLATT

Jahrgang 2011/2 (Juli)

20. Internationale Konferenz 2012

Donnerstag 12, Juli 2012 – Dienstag 17, Juli 2012
in Coimbra, Portugal

20th International Conference 2012
Thursday, July 12 – Tuesday, July 17
in Coimbra, Portugal

In Zusammenarbeit mit den Instituten
Oberschützen - Pannonische Forschungsstelle (12) und Musikethnologie (13)
der Universität für Musik und darstellende Kunst Graz (KUG)

internationale gesellschaft zur erforschung und förderung der blasmusik
international society for the promotion and research of wind music
association internationale de la recherche et de la promotion de la musique à vent

INHALTSVERZEICHNIS

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The 2011 WASBE Conference
Mark Fonder, Ithaca College, New York

The 15th World Association of Symphonic Bands and Ensembles (WASBE) Conference was held 3-9 July in Chiayi City, Taiwan. It was a great week of music, research presentations, discussion and fellowship. This conference celebrated WASBE's 30th anniversary of its founding in 1981 and held as its unifying principle, "Preparing for the Future by Building on the Past."

With that principle in mind, there were task forces assigned to meet throughout the week with six themes to discuss. They were:

- Creating a New Synergy between Composers, Conductors and Publishers
- The Wind Band: The Traditional Link between Classical and Popular Music
- The Wind Orchestra and its Flexible Instrumentation: The Next Step
- Meeting the Regional Needs of Wind Bands and Composers in Asia, Latin America, Eastern Europe, and Africa
- Encouraging the Composition of Excellent Wind Band Literature that Reflects National Heritages and Transcends international Boundaries
- Solutions to Problems with Permanently Out of Print Music

In addition to the task force meetings, the week was infused with members general meetings, professional presentations and concerts. More informal meetings like pre-concert chats and receptions rounded out a week that was fulfilling and edifying in numerous ways.

The concerts were, in a word, superb. WASBE has a long tradition of featuring distinctive and excellent ensembles and this year was no exception. The following groups performed close to 100 different selections:

Ministry of Defense Symphony Orchestra (Taiwan)
China Youth Corps Wind Orchestra (Taiwan)
Tom Lee Youth NeoWinds Orchestra (Hong Kong)
Norwegian Wind Orchestra (Norway)
The Philharmonic Winds (Singapore)
União Filharmónica do Troviscal (Portugal)
United States Coast Guard Band Chamber Ensembles (USA)
Osaka College of Music Wind Orchestra (Japan)
Taiwan Wind Ensemble (Taiwan)
National Youth Wind Ensembles of Great Britain (England)
Southern Illinois University Edwardsville Wind Symphony (USA)

Tokyo Kosei Wind Orchestra (Japan)
WASBE Youth Wind Orchestra
United States Coast Guard Band (USA)

This was a terrific mix of professional and military bands, student and university-aged bands, and community/adult bands. The music performed oftentimes mirrored the national or local heritage of the ensemble but there was also a mix of worthwhile international repertoire with each ensemble as well. Yellow-t-shirt-clad volunteers helped make the experience pleasant and memorable as they escorted members of WASBE to their seats for every concert. The general public was made well aware of these concerts and many attended providing a good audience for every group. Some concerts had an overflow crowd and outdoor attendees were offered a closed-circuit view of the concert with stereo sound on the grounds of the festival. There must have been over 1000 in the outdoor audience alone for the final concert that featured the United States Coast Guard Band.

The presentations for the conference were diverse in topic ranging from the historical to the musicological, sociological and pedagogical. These stimulating and thought-provoking sessions were well attended throughout the week as well. Here are the presenters and topics:

- Jon Mitchell – Gustav Holst’s Second Suite for Military Band: A Centennial Reconstruction
- Christopher Hughes, host - The Wind Band Movement and Repertoire in Asia (with contributions by Toshio Akiyama, Kenneth Fung, Young-Yul Kim, Zechariah Goh and Chen Chiu-Ting)
- Timothy Reynish – The Reynish Commissioning Project
- Brian Wilson – Orchestral Archetypes in Percy Grainger’s Wind Band Music
- Bernhard Habla and Leon Bly – International Band Societies
- Mark Fonder – North American Repertoire for Developing Bands
- Markus Mauderer – European Repertoire for Developing Bands
- Colleen Richardson – Messiaen: The Interaction of Birdsong Plainchant, Color, and Hindu Rhythms to Delineate Form.

Master classes featured virtuosos on many instruments of the wind band. The following sessions were offered through the week:

Kenneth Tse – saxophone
Ole Edvard Antosen – trumpet
Øystein Baadsvik – tuba
James Jackson - euphonium
James Hinson – clarinet
Hsieh Tsung Hsin – Traditional Chinese Percussion

If the performances, master classes and presentations were not enough, there was also a composer's roundtable hosted by Dana Wilson. His guests over the two sessions included an international array of writers including Luis Serrano Alarçon, Chiu-Yu Chou, Philip Grange, Chang Su Koh, Hau-man Lo, Toshio Mashima, Adam Gorb, Greg Danner, Simon Yau, and Brian Wilson.

There were an unprecedented six repertoire sessions hosted by Jim Cochran. Bands that played formal concerts throughout the week offered over 30 carefully selected pieces that represented composers and publishers from all over the world. Music from the novice difficulty level to the professional level was performed almost always in their entirety.

This conference was also a marketplace for music, instruments, recordings, and music-related paraphernalia. Exhibitors numbered over 25 and with good variety including my first-ever witnessing of a contrabass flute. Amazing.

Another highlight of the conference was the last evening's gala banquet. In addition to great food and camaraderie, the entertainment included traditional Chinese dance and popular song as well.

I have attended seven previous WASBE Conferences and have never been disappointed with the organization's commitment to promoting the artistry of the wind band at the international level. WASBE President Leon Bly and all those involved with this great event should feel justifiably proud. It was a world class event; valuable to all who attended. Incidentally, concerts and repertoire sessions were recorded by Mark Custom Records and are available through its website.

Chaiyi City proved to be a most gracious and accommodating host city. Banners on street signs, full-sized billboards and ads on television informed its populace of the event. The city's mayor welcomed the convention with an enthusiasm I have never before witnessed by a politician. She was in attendance at several of the concerts and receptions. The city had hosted wind band festivals in the past and they were welcoming to us in every way.

Bücher / Dissertationen - Books / Dissertations

Peter Heckl *Mozarts Instrumentalkompositionen in Bearbeitungen für Harmoniemusik vor 1840*

An der Universität für Musik und Darstellende Kunst Graz / Institut Oberschützen wurde die Dissertation *Mozarts Instrumentalkompositionen in Bearbeitungen für Harmoniemusik vor 1840* angenommen.

Zusammenfassung des Autors

Neben den zahlenmäßig überwiegenden Harmoniemusikbearbeitungen von Mozarts Opern existieren aus der Zeit vor 1840, also aus der Blütezeit der Harmoniemusik, auch Arrangements seiner Bläserdivertimenti und -serenaden, von Kammermusik für Streicher mit und ohne zusätzliches Blasinstrument, von Sinfonien und Märschen sowie von Werken für Klavier.

In der vorliegenden Arbeit werden alle heute noch vorhandenen Bearbeitungen von Mozarts Instrumentalkompositionen, ihre Quellen und deren Aufbewahrungsorte so vollständig wie möglich erfasst. Die Liste der bekannten Arrangements und deren Schöpfer konnte durch eigene Archivrecherchen erweitert werden. Partituren von sämtlichen Bearbeitungen, die nicht in zuverlässigen modernen Editionen zugänglich sind, bilden den Notenband dieser Dissertation; ihre Untersuchung ermöglicht Aussagen über die Arbeitsweise der Arrangeure, über ihre Vertrautheit mit der Gattung Harmoniemusik sowie deren Instrumentarium und damit auch über die Qualität der Arrangements. Das Spektrum reicht von Kompositionen für Harmoniemusik, deren Instrumentierung für abweichend besetzte Ensembles eingerichtet wurde, bis zu Johann Simon Hermstedts virtuosen Bearbeitungen von Streichquartetten für das bis zu 15stimmige Sondershäuser Harmoniekorps und von den schülerhaften Bearbeitungsversuchen Erzherzog Rudolphs von Österreich bis zu Georg Druschetzky, der Klaviervariationen als Ausgangspunkt für ganz auf die Möglichkeiten und Qualitäten eines Bläserensembles ausgerichtete Variationswerke nimmt.

Darüber hinaus kann gezeigt werden, dass es sich bei Joseph Heidenreichs Arrangements des Hornquintetts Es-Dur KV 407 (386c) mit größter Wahrscheinlichkeit um die ältesten erhaltenen, bisher jedenfalls völlig unbeachteten Quellen dieses Werkes handelt, die eine Überprüfung der Quellenlage dieser Komposition erforderlich erscheinen lassen. Heidenreichs in der bestehenden Literatur nur unzureichend dokumentierte Biographie wird ebenso durch neu

erforschte Daten erweitert wie die des bisher unbekanntes Mozart-Arrangeurs Johann Georg Birnstein.

Abstract by Author

In addition to Harmoniemusik treatments of Mozart's operas, which predominate numerically, there are also arrangements existing from the period before 1840 – from the very golden age of Harmoniemusik – that are adapted from his wind divertimenti and serenades, from chamber music for strings including and excluding an additional wind instrument, from symphonies and marches, as well as from piano works.

This dissertation records as completely as possible all presently existing arrangements of Mozart's instrumental compositions, their sources and repositories of this source material. The list of adaptations and their arrangers was able to be extended through archival research on the part of the author. The music volume of this dissertation is made up of full scores of all arrangements that are not accessible in reliable modern editions; an examination of which elucidates the arrangers' working methods, their expertise in the genre Harmoniemusik and its instrumentation possibilities, and thereby, ultimately, the quality of the arrangement.

The spectrum ranges from Harmoniemusik compositions that vary the instrumentation to suit the needs of the ensemble at hand, to Johann Simon Hermstedt's virtuoso treatments of string quartets for the Sondershausen Harmonie Corps, which comprised up to 15 parts. The range encompasses the fledgling arranging efforts of Archduke Rudolph of Austria, all the way to Georg Druschetzky, who takes piano variations as his point of departure for works of variations completely tailored to the possibilities and unique characteristics of a wind ensemble.

In addition, the realization that Joseph Heidenreich's arrangements of the Horn Quintet K. 407 (386c) are almost certainly the oldest – and up until now, completely disregarded – sources for this work, would warrant a revised examination of the current state of knowledge concerning the sources of this composition. And the insufficiently documented biography that did exist on Heidenreich is now made up for through newly researched data, just as in the case of the previously unknown Mozart arranger Johann Georg Birnstein.

Manfred Heidler

Popularisierung und Artifizialisierung in der Militärmusik Symposium vom 05. – 07. September 2011 in Bonn

Über lange Zeiträume und vor Aufkommen geeigneter Tonträgersysteme und den späteren Massenmedien erfolgte *Popularisierung* von Musik(en) mit fast monopolistischer Wirksamkeit und in besonderer Weise zumeist durch Militärmusik. Das Opusschaffen ganzer Komponistengenerationen verdankt gerade ihr die Verbreitung und Verfestigung von Melodien und Werken in den unterschiedlichsten Gesellschaftsschichten und jenseits von kunstverständigen Eliten. Im Alltag verankert, ergab sich so ein nicht zu unterschätzender Begegnungsraum unterschiedlicher Musik-kulturen. Diese beanspruchten nicht unabhängig voneinander, doch jeweils für sich kulturelle Bedeutung und übten durchaus produktiv immer wieder gegenseitigen Einfluss aufeinander aus. So entstand auch Musik, die ursprünglich als Bestandteil von Alltagskultur ihren Weg zurück wieder in die Kunstmusik fand – sie wurde artifizialisiert und artifizialisierte selbst, was sie als kulturellen Bestandteil mit in die Kunstmusik hineintrug.

So gelang z.B. der sog. *Janitscharenmusik* im Umfeld der Türkenkriege als einer besonderen zeitlich bedingten Form von Militärmusik gar die Begründung einer eigenen musikalischen Mode, der sog. *Türkischen Musik*, und sie fand gerade in der Kunstmusik großen kompositorischen Zuspruch. Diese Musik ist ein Beispiel, welches Popularisierung und Artifizialisierung von Musik in militärischen Kontexten begründet thematisieren lässt.

Märsche, einst musikalischer Kernbestand der Militärmusik, haben sich schon lange von ihrem gesellschaftlich-politischen Entstehungskontext gelöst, haben sich verselbständigt und genießen aber selbst heute ungebrochene *Popularität*. Sie sind so in das größere Ganze einer sich zeitlos verstehenden *populärerer* Kultur aufgegangen. Musik bekannt und beliebt, Musik, die ins kollektive Gedächtnis ganzer Generationen eingeschrieben und verankert wurde, bedarf aber, um musikkulturelle Bedeutung nicht zu verlieren, einen konkreten, keineswegs zeitlosen gesellschaftlichen Wirkungsort.

Diesen Phänomenen widmet sich das nächste Symposium des Militärmusikdienstes der Bundeswehr vom **05. – 07. September 2011** in Bonn.

Das Tagungsprogramm und weitere Informationen folgen nach Ausplanung der Veranstaltung zeitgerecht.

Popularization and Artificialization in Military Music Symposium from 05 – 07 September 2011 in Bonn

The popularization of (forms of) music was for a long time and especially before the advent of appropriate sound carrier systems and, later, the mass media usually the prerogative of military music, which obliged with almost monopolistic effectiveness and in a unique manner. Entire generations of composers owe the spread of their opuses and the firm establishment of melodies and works throughout the social classes and beyond the realms of adept elites to it. Entrenched in everyday life, it offered room for a whole range of music cultures to come together, on a scale that should not be underrated. These cultures did not claim cultural significance independently, yet each for itself and certainly exerted a productive influence on each other. This also gave rise to a form of music that was originally an element of everyday culture, but again became a form of art music – it was artificialized and artificialized itself, a factor that it took into art music as a cultural element.

So-called *Janissary music*, for example, which evolved in the days of the Turkish Wars as a special form of military music for a certain period of time, even succeeded in establishing a musical style of its own, so-called *Turkish music*, and aroused immense interest among composers in the art music world especially. This music is an example that shows that the popularization and artificialization of music can be discussed in military contexts.

Marches, once the musical heart of military music, long ago became removed from the socio-political context in which they evolved, becoming a form of music in their own right, and are still *popular* even today. They have been integrated into a *more popular* culture that considers itself ageless. Music that is well-known and liked, music that has become enshrined in the collective memories of entire generations, on no account, however, needs a specific ageless place in society in order to avoid losing cultural significance for music.

It is to these phenomena that the next symposium of the Bundeswehr Military Music Service from **05 – 07 September 2011** in Bonn is devoted.

One topic will be the discussion of how the military music community might confront the mechanisms governing the *popularization* of music, while another will be the examination and discussion of the processes that have been set in motion and that are resulting in a contrary development, the *artificialization* of forms of music.

This year's general topic is also intended to be discussed on an interdisciplinary basis and as broadly as possible, in accordance with its significance, so as to raise awareness for one of the key phenomena of military music in the past and present, but one that is given little in the way of attention.

We would be delighted to find that you are interested in this subject and ask you to send us your subject, with a biography and an abstract, by 30 April 2011. The address is as follows:

Zentrum Militärmusik der Bundeswehr
Postfach
53109 Bonn
oder
manfredheidler@bundeswehr.org

If you would like further information or have any queries, please call Major Dr. Manfred Heidler on 0228/433 20 – 309. Thank you for your interest.

IGEB-MITTEILUNGEN / NEWS OF IGEB

**Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik
International Society for the Research and Promotion of Wind Music**

**Thelenpreis-Ausschreibung für 2012
Thelen-Prize Announcement for 2012**

Die Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik (IGEB) wurde 1974 im Rahmen des ersten wissenschaftlichen Kongresses zur Erforschung der Blasmusik an der damaligen Hochschule für Musik und darstellende Kunst (heute Kunstuniversität) Graz / Österreich gegründet. Bereits 1966 traf sich in Sindelfingen bei Stuttgart ein kleiner Kreis von Blasmusikforschern, Praktikern und Liebhabern, um die Kommission zur Erforschung des Blasmusikwesens" zu gründen, der dann die IGEB folgte.

Ziel der Gesellschaft ist die Erforschung aller Aspekte des Blasmusikwesens. Mittel dazu sind die Kongresse zum Gedanken- und Wissensaustausch von Wissenschaftlern, Dirigenten, interessierten Musikern und Amateuren. Weiters dient die Publikationsreihe „Alta Musica" zur Verbreitung der Forschungsergebnisse aus unterschiedlichsten Themenkreisen des Blasmusikwesens. Derzeit gehören der IGEB über 420 Mitglieder aus über 30 Ländern an.

Thelen-Preis 2012

Die IGEB kündigt für 2012 den 6. Thelen-Preis für Dissertationen im Bereich der Blasmusikforschung an. Alle Interessenten mit abgeschlossenen Dissertationen seit 2009 können ihre Arbeiten bis 24. Oktober 2011 einreichen.

Der Preis – Teilnahme - Gewinner

Die Teilnahme ist offen für Dissertationen zu allen Themen betreffend Blasmusik, in jeder Sprache, aus jedem Land, weltweit.

Der Preis umfasst eine Urkunde.

Der Gewinner wird zur nächst folgenden Konferenz 2012 in Coimbra; Portugal eingeladen und hält einen Vortrag (Anreise ist privat zu bezahlen, Aufenthalt und Übernachtung ist frei).

Die Dissertation wird in einer der Reihen der IGEB entweder *IGEB-Reprints* und *Manuskripte* (auf jeden Fall, in jeder Sprache etc.) oder in *Alta Musica* veröffentlicht.

Interessenten senden folgende Materialien bis 24. Oktober 2011:

1) *Papierversion 1 Exemplar*, 2) *digitale Version, pdf.file*, and 3) *Lebenslauf*

an:

Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik (IGEB)

z. H. Doris Schweinzer

Leonhardstraße 82, A-8010 Graz, Austria / Europe

Weitere Informationen siehe: www.igeb.net/Thelenpreis

The International Society for the Research and Promotion of Wind Music (Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik) (IGEB) was founded in 1974 at the first scientific congress for the exploration of wind music at the Conservatory for Music and the Performing Arts (presently the University for Music and the Performing Arts) in Graz, Austria. As early as 1966 a small circle of wind-music researchers, performers and amateurs had met in Sindelfingen near Stuttgart to establish a "Committee for the Investigation of Wind Music," the result being IGEB.

The aim of the society is the exploration of all aspects of wind music by means of international congresses at which musicologists, conductors, interested musicians and amateurs can exchange ideas and knowledge. A series of publications, "Alta Musica", provides for the dissemination of research on a wide variety of topics dealing with wind music. At present, over 420 members from over 30 countries belong to IGEB.

Thelen-Prize 2012

IGEB announces for 2012 the 6th Thelen-Prize for dissertations in the field of wind music research. All interested people with dissertations accepted since 2009 are allowed to participate. Deadline for application is October 24, 2011.

The Prize – Participation - Winner

Participation is open to all dissertations in the field of wind music research, in every language, from every country, worldwide.

The Prize includes a certificate, with the winner presenting a paper at the IGEB conference 2012 in Coimbra, Portugal / Europe. The dissertation will be published in one of the series of IGEB, either in *IGEB-Reprints* und *Manuskripte* or in *Alta Musica*.

Interested people should send the following materials by October 24, 2011:

1) *one paper copy*, 2) *digital file –use pdf.file*, and 3) *curriculum vita*

Please send all materials to:

Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik (IGEB)
C/O H. Doris Schweinzer
Leonhardstraße 15, A-8010 Graz, Austria / Europe

Further Informationen see: www.igeb.net/Thelenpreis

20. Internationale Konferenz der IGEB 2012 in Coimbra, Portugal Donnerstag 12, Juli 2012 – Dienstag 17, Juli 2012

20th International Conference of IGEB 2012 in Coimbra, Portugal Thursday, July 12th – Tuesday, July 17th, 2012

Dear friends and colleagues,

As host of the next IGEB conference, it is my pleasure to invite you to Coimbra, Portugal to attend the 20th International Conference to be held July 12 – 17, 2012.

Following the Obertschützen conference, I proposed to collaborate with the board members of the institutions where I work as a researcher to organize the historically significant 20th Conference of our international society. Although these institutions, the University of Coimbra and the Ethnomusicology Institute of the *Universidade Nova* of Lisbon, are two separate entities both scientifically and academically, they are connected by the life and work of the musicologist Prof. Dr. Maria Augusta Barbosa. She was the force and the spirit that strived for the creation of the Musicology degree at the NOVA University in Lisbon and of the Post-Graduate courses in Musicology at the University of Coimbra. She will turn 100 years old in 2012! It is therefore with a spirit of union that these two institutions, bound by her work, decided to promote and organize this conference, presenting her with this tribute in recognition of a lifetime dedicated to promoting Musicology as a significant and vital science in our Academies.

Why Portugal? Why the topic “**On the Border: Bridging the Path Between Tradition And Art**”? Why Coimbra?

Portugal, despite being a small country at the western “border” of Europe, has always maintained a strong and fervent interest in wind music, especially over the last 200 years. Since the creation of the first amateur music societies in the early 19th century, our country has been populated with wind bands, also known here as *Philharmonics*. Despite facing serious challenges for survival, a vital network of institutions has been created that provide opportunities for music education and music appreciation in an extensive national forum.

Today we estimate the existence of approximately 800 community wind bands in our country that accept both the challenges for survival as well as the opportunity to develop their artistic and aesthetic potential. At this point in history, Portuguese bands are literally “On the Border” of a traditional *praxis* and an evolving society that is moving towards reducing the “natural” performing space of the bands in Portugal. This is why it is exciting to have this conference in Portugal. The academic and scientific interaction with colleagues is a valuable resource that can be helpful to our researchers and wind band musicians. In addition, Portugal now has researchers in our academies not only studying the wind band for its historical and sociological significance, but also for its contributions to aesthetics and ethnomusicology. Finally, we have implemented graduate studies in wind band conducting to further the advancement of wind bands in our country. Portuguese musicians and researchers are at the point where they need to debate and listen to others debate about the role of the of the wind band in this ever changing society.

The answer to “Why the topic?” has already been partially answered, but I should also mention that I truly believe the community-based wind orchestra can promote music as an aesthetically valuable experience to the amateur audience. This is why we need to bring to our discussion not only musicologists and ethnomusicologists, but also performers, composers, and directors of artistic institutions.

Why Coimbra? First, it is the home of the oldest University in Portugal, and one of the oldest in the world. In addition, it is geographically located halfway between the two largest international airports of the country – Lisbon and Oporto - and directly connected to both by train, which makes it easily accessible for both European and non-European travelers. Finally, it is named the “City of Knowledge” and takes great pride in hosting and supporting scientific meetings. Coimbra stands in a region of strong wind band traditions where “regular” musicians might actually seize the opportunity to actively participate in our discussions.

You will also want to come to the conference to experience Coimbra. It is a vibrant university city that is known for its historical significance and romantic beauty. From the vast variety of architecture to its botanical gardens, one of the largest in Europe, Coimbra will offer our members a memorable setting.

More information on our conference will be updated through the IGEB website or in the MittBlatt publication. Looking forward to seeing you all in Coimbra.

Andre Granjo

Das Generalthema lautet:

An der Grenze: Brückenschlag zwischen Tradition und Kunst

Wobei Referate zu aktuellen Forschungen ebenso willkommen sind. Wir bitten alle Interessenten, sich diesen Termin vorzumerken. Sie können sich ab Anfang September 2011 über die IGEB-homepage (www.igeb.net) anmelden auf dem aktuellen Informationsstand halten. Als Vortragssprache wird Englisch empfohlen, jedoch sind auch Vorträge in Portugiesisch, Deutsch, Italienisch, Französisch willkommen.

Anmeldeschluss ist der 23. Januar 2012: Anschließend wird ein Komitee die Referate auswählen und die eingegangenen Anmeldungen benachrichtigen.

The conference theme is:

“On the Border: Bridging the Path Between Tradition And Art”

Papers dealing with current research are welcome. We ask all interested people to reserve these dates. You will find an application form on the IGEB homepage by September 2011. You can also find additional information on our homepage (www.igeb.net). The conference language is English, but papers in any other language are also welcome.

Deadline for application to present: January 23, 2012. Presenters will be notified upon the committee's selection.

IGEB Mitteilungsblätter Oktober und Dezember 2011

Beiträge zu den Ausgaben des IGEB-Mitteilungsblatts Oktober und Dezember 2011 sind jederzeit gerne willkommen. Berichtswerte Mitteilungen sind zum Beispiel Ankündigungen von Musikfestivals, "Letters from ..." mit relevanten Mitteilungen eines Landes oder auch kürzere Forschungsbeiträge, aber auch wichtige persönliche Mitteilungen (Geburtstage, Todesfälle). Die Oktober-Ausgabe wird zunächst online veröffentlicht. Einsendeschluss für relevante Mitteilungen ist der 15. September 2011. Die Dezember-Ausgabe 2011 wird online und nochmals in Papierform

erscheinen. Einsendeschluss ist der 15. November. Senden Sie bitte alle Informationen per mail als word-Dokument an Joe Manfredo jmanfre@ilstu.edu.

Contributions to the October and December volumes of the MittBlatt are needed. Typical entries would include announcements of music festivals, letters of music-related news from a country, personal news (birthdays, deaths, etc.) or a short research-based article. The October 2011 volume is an online-only version. The deadline for receiving materials is September 15. The December 2011 volume will be published online and in hard copy. The deadline for receiving materials is November 15. Please send all information electronically as a word document to Joe Manfredo at jmanfre@ilstu.edu.

Kurt Brogli 60. Geburtstag

Am 9. Mai 2011 konnte Kurt Brogli, Schweiz, seinen 60. Geburtstag feiern. Er setzte und setzt sich vor allem im Bereich Radio und Blasmusik ein und hat zu IGEB-Konferenzen in der Schweiz beigetragen.

Generalversammlung der IGEB / General Assembly of IGEB

Bei der Generalversammlung der IGEB am 4. Juni 2011 in Oberschützen konnte Folgendes besprochen werden (Zusammenfassung)

At the IGEB General meeting June 4, 2011 in Oberschützen the following was addressed (resume):

Mitteilungsblatt

Auf Anraten von Chefredakteur Joseph Manfredo erscheint das Mitteilungsblatt nun vier Mal als online-Version und kann auf besonderen Wunsch von Interessenten und Bibliotheken auch zwei Mal im Jahr als Papierversion angefordert werden. Die online Version soll Seitenidentisch sein mit der jeweiligen Papierversion und als pdf-online-Datei auch persönlich ausgedruckt werden.

Die Mitteilungsblätter seit 2009 sollen auch als pdf online gestellt werden. Der jetzige Fünfjahresrhythmus in der Seitenzählung soll noch abgeschlossen werden, dann kann auf jährliche Seitenzählung umgestellt werden.

Bei den online-Mitteilungsblättern sollen per e-mail angekündigt werden und es können vermehrt Informationen über Publikationen der IGEB mit ausgesendet werden.

Chief editor Joseph Manfred suggested that the Mitteilungsblatt should be published four times per year as an online version and, on special request of interested people and libraries, also available two times per year as a paper version. The online versions shall be identical in content and length of the paper versions. The online version shall be in pdf-format and can be printed from the website.

The Mitteilungsblatt volumes since 2009 shall be available online as a pdf. The actual five-year-rhythm in page-numbering shall be finished, and then a yearly numbering shall be used afterwards.

The online Mitteilungsblatt shall be announced per e-mail and should provide more information of IGEB.

Alta Musica

Alta Musica-Bände in Vorbereitung:

- Patrick Hennessey, Thelenpreis 2010 - Dissertation
- Kongressbericht Oberschützen 2010
- Bernhard Habla, Gedruckte Blasmusiknoten von Verlagen im deutschsprachigen Raum vom 19. Jahrhundert bis zum Zweiten Weltkrieg (Arbeitstitel)

Alta-Musica-Volumes in preparation:

- Patrick Hennessey, Thelenprize 2010 - Dissertation
- Conference Review, Oberschützen 2010
- Bernhard Habla, *Printed Windmusic Sheet Music by Publishers in German-Speaking Countries from the 19th Century to the Second World War*

IGEB-Reprint

- Andreas Nemetz Trompetenschule, hg. Fritz Anzenberger, erschienen
- Kalkbrenner - Wieprecht in Vorbereitung, Manfred Heidler Einleitung, mit englischer Übersetzung und Transliteration, Übersetzung von L. Keating Johnson
- *Andreas Nemetz Trompetenschule, ed. by Fritz Anzenberger, published*
- *Kalkbrenner - Wieprecht, in preparation, Manfred Heidler Introduction, with English translation by L.. Keating Johnson*

André Granjo in IGEB-Vorstand kooptiert / coopted into IGEB-Board

André Granjo, Organisator der IGEB Konferenz 2012 in Coimbra, wurde in den IGEB-Vorstand kooptiert.

André Granjo, organization of IGEB conference 2012 in Coimbra is coopted into IGEB board.

Thelenpreis 2012

Vorsitzender: Dr. Scott Cohen
siehe spezielle Informationsseite.

Chairman: Dr. Scott Cohen
see detailed information above.

**IGEB-Mitglieder können folgende Schriften gratis anfordern:
All IGEB-members can order free the following publications:**

Statuten der Internationalen Gesellschaft zur Erforschung und Förderung der Blasmusik (IGEB)

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

Mitteilungsblätter der IGEB

INTERNATIONALE VERANSTALTUNGSTERMINE

2011

12. bis 15. August: Leonard Falcone International Tuba and Euphonium
Festival, Joe Manfredi, conductor
14. bis 17. Dezember: 65th Annual **Midwest Band and Orchestra Clinic** in
Chicago/IL, USA

2012

10. bis 15. Juli: 15. Mid Europe in Schladming, Austria
12. bis 15. Juli: International Historic Brass Symposium in New York
12. bis 17. Juli: 20. Konferenz der IGEB in Coimbra, Portugal
19. bis 22. Dezember: 66th Annual **Midwest Band and Orchestra Clinic** in
Chicago/IL, USA

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