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Recent Research: Harmoniemusik in three European Libraries – Eisenstadt, Brno, and Melk

Janet Heukeshoven, Winona / Minnesota, USA

Abstract: This paper presents research findings regarding collections of wind chamber music at three locations. These are the Esterhazy Palace library in Eisenstadt, the Altbrunn Monastery library holdings at Brno, and the Benedictine Monastery in Melk. Notable finds of interest to other wind music historians and conductors are discussed, special mention is made of the works of Wenzel Sedlak.

Introduction:

During the summer of 2008 I visited three libraries that were known to have *harmoniemusik* in their collections. Some of the holdings were well documented by Jiri Sehnal, David Whitwell, Bastiaan Bloomhert and other wind music researchers as early as the 1970's. During this brief research excursion I also spent a few hours at the Österreichische Nationalbibliothek (Austrian National Library, referred to as ÖNL) in Vienna. Fortunately that collection is well preserved and the catalogue is available on their web site. The three libraries discussed in this paper did not have computerized catalogue technology in place in 2008, and the information regarding manuscripts is not readily available. My research time at each location was limited to one day, but served as a prelude to future research visits. I was specifically focused on locating Wenzel Sedlak arrangements, especially any manuscripts, and also made note of other harmoniemusik of interest in each location. I thank all of the music librarians who assisted me during this trip: Dr. Gottfried Holzschuh at the Esterházy'schen Archive, Dr. Jana Spacilova at the Brno Museum Archive, and Dr. Bruno Brandstetter at the Melk Monastery Archive.

Esterházy Palace Library – Eisenstadt, Austria

The Esterházy'schen Archive at Schloss Esterházy is located on the second floor of the palace to the right side of the large courtyard. Advance contact with the music librarian, Dr. Gottfried Holzschuh, is necessary, and there is a modest fee for library access which allows for two visits. If possible, a complete tour Schloss Esterházy is recommended, and you may wish to visit their wine shop, which allows tasting. A short walk from the palace is the restored Haydn House. Franz Joseph Haydn acquired the house in 1776 when he was employed as court conductor at Esterházy's court, and lived there for twelve years. Today the rooms feature the original furniture, a pianoforte dating from 1780 and the organ table from the Bergkirche. Other

exhibits include prints of some of his most famous compositions including the oratorio “The Creation” and other Haydn memorabilia.

Dr. Holzschuh was very gracious and helpful, as were all of the librarians during my visits. (Perhaps a visit from a post-doctoral chamber music researcher from Minnesota is an unusual event.) A printed listing of holdings was made available for perusal, then manuscripts were brought to me as requested.

The research room was very comfortable – large windows, nicely lit, a spacious workspace. I found 104 assorted chamber music and harmoniemusik selections in this collection, most are early-published editions ranging in size and instrumentation. There are works by Haydn, Hummel, Mozart, Krommer, Cimarosa, and many lesser composers.

I was able to examine one Sedlak transcription, a work by Johann Nepomuk Hummel, his ballet *Helene e Paris*. This is the sole Sedlak manuscript located at the Esterházy'schen Archive. This work appears to be done by an anonymous copyist, like many of the pieces in the Eisenstadt collection that are either handwritten copies or printed published music. Hummel's *Helene e Paris* is listed as Op. 26 from 1807, according to Mr. Mikio Tao of Japan. (Mikio's sources were the *New Grove Dictionary of Music*, as well as Zimmerschied's *Thematisches Verzeichnis der Werke von Johann Nepomuk Hummel*.)

The scoring is for a standard classical harmonie octet (2 each of oboes, clarinets, horns, and bassoons) with contra-bass or contra-bassoon doubling the second bassoon part, often in octaves. (*Research Note:* A Triebensee arrangement of two movements of this ballet from 1810 can be found at the Austrian National Library Mus.Hs.3739 I,7 Mus, as well as Hummel's piano version as a potpourri selection of dances.) Unfortunately this copy of the Sedlak arrangement did not include any citations regarding date written. According to Dr. Holzschuh, the exact date Nikolaus II received this work for his collection is still unknown; it is possible it was received with a set of other works. There is no additional numbering, only 1 to 12 inside each part. There is no further information about this work at this location, and it is not listed in the ÖNL catalog. Further research would be needed to determine the current location of the manuscript.

The reference to the work is: Esterházy Privatstiftung, Musikarchiv (or EPM) N1164 Below is a brief outline of the movements, including titles, meters and other interesting aspects of the work. As expected with Sedlak transcriptions, the first clarinet part carries much of the melodic material.

Helene e Paris *Hummel/Sedlak*
Movements *Primary key area, meters, tempos, other notes of interest*

Overture C, lengthy: adagio in 3/4, all. molto in 2/2, andantino in 2/4
1. Marcia Bb, 2/2 meter, extreme dynamic contrasts, repetitive motive

2. Adagio C, 3/4 meter, adagio non troppo, allegro assai
3. Allegretto vivo C, 2/4 meter, very short, only 40 measures, with phrase repeats.
4. Adagio Eb, short adagio intro, then allegro ma sostenuto
5. All. moderato F, 2/4, virtuosic clarinet 1, exciting movement
- 6 Allegro vivace C, 6/8, switch to 2/4, back to 6/8
7. Andantino C-Eb-C, changes tempos and meters, many sections, ends fast
8. Marcia Eb, 2/2 meter, rather short
9. Andante F-C, 3/4 meter, changes to allegretto
10. And. sostenuto Eb, various meters and tempi, features clarinet 1. (“Pas de Deux de madam Neuville e Mr. Sajlioni”)
11. Duplier Marsh Eb, 2/2, allegro vivace; march, trio, march DC.
12. La Chasse C, 6/8 meter, no tempo indicated, but appears to be allegro/presto

This arrangement has many lovely melodic lines, a suite of movements from this ballet for modern harmonie performance would be a most welcome addition to the repertoire. The Overture, Marcia, Allegro Moderato, Andante Sostenuto and the final movement, La Chasse, would make a very enjoyable set of dances from this ballet.

Another piece that I found to be of interest was a harmonie arrangement by Cimarosa of his own opera from 1797 titled *Orazi e Curiazi* for standard 8-part harmonie. It consisted of the Overture followed by 9 movements. In scanning the parts I observed that the first bassoon part was often quite important melodically with many solo sections. Also the oboe 1 and clarinet 1 parts handled much of the melodic material throughout the arrangement as expected. This would have been written quite close to Cimarosa’s death in 1801, and it would be wonderful to bring this piece to modern ears who know little of Cimarosa’s delightful music

Other manuscripts I briefly examined included two Mozart Partitas, one of which is the *Bb Major Partita* for standard octet that includes thematic material used in Mozart’s *Grand Serenade for Winds*.

Esterházy’schen Archive contact information:

Dr. Gottfried Holzschuh
 Leiter der Esterházy’schen Archive
 Esterházy Privatstiftung
 Schloss Esterházy
 A-7000 Eisenstadt, Austria
 T +43(0)2682/630 04-83
 F +43(0)2682/630 04-89
g.holzschuh@esterhazy.at
 web site: www.esterhazy.at

Brno Museum Library

The second library I visited was the Augustinian Monastery Library in Brno. This library is located adjacent to the Janacek House, which makes for a delightful visit. In the sitting room of the recently renovated *Janáček's House* the visitors can see the exhibition of the masterpieces composed there containing the facsimiles of the autographs of the compositions, their first printed versions, and objects of the composer's everyday use.

In the study, the original furniture is conserved including his piano. In the modern audio-visual hall, the visitor can watch several movies on the composer and his work and listen to Janáček's compositions.

Librarian and curator Dr. Jana Spacilova wrote in 2008: "In our possession there are all the manuscripts from Moravian monasteries and castles (Stare Brno: Altbrünn, Namest, Oslavou, etc.) and there are many pieces of *harmoniemusik*."

This is true, although it is still difficult to find items as the catalogs from many different small monastery libraries have yet to be combined into one catalog. (Nothing was computerized in July 2008 at the time of my visit.) Jiri Sehnal's 1973 article describing the library's history and *harmoniemusik* holdings from the Altbrünn Monastery became widely known to English-speaking wind historians when it was published in the *Journal of Band Research* 12/2 (1977): 13-28.

Having only one day to spend at the Brno music library, I again started my research with Wenzel Sedlak. The first manuscript of significant interest was Sedlak's arrangement of Cherubini's *Faniska*, which came to Brno from the Hudebni Archiv; Zemskeho Musea Moravskeho, V Brne. This arrangement had not been documented in previous research publications regarding this collection. The title page states it's Sedlak's 40th work, and appears to be similar to other Sedlak manuscripts with no copyists notations, but unfortunately also no date of completion was evident upon first glance.

Interestingly, the listing of it being Sedlak's 40th work conflicts with the ÖNL (Sm3844) listing of Sedlak's arrangement of Rossini's *Zelmira* which is listed his 39th & 40th work. (ÖNL citation: *Opera Zelmira. 1. (u. 2.) Theil v. H. Rossini. Für 9 stimmige Harmonie mit Begleitung 2 Trompetten (!) eingerichtet v. Wenzl Sedlak, fürstl. Joh. Lichtensteinschen Kapellmeister. 39. (u. 40.) Werk*)

Research Note: Sedlak's own numbering system of his works does not seem date consistent with the year of completion. For example: *Zelmira* is the 39th (40?) work from 1822, and his arrangement of *Semiramide* from 1823 is listed as his 52nd work. Further research is needed to compile a completely accurate catalog of Sedlak's harmonie arrangements.

Sedlak's numbering of his works and the modern library citations have occasional inconsistencies, perhaps the *Faniska/Zelmira* numbering inconsistency is one of those instances. Another example of a similar inconsistency is Sedlak's *Barber of Seville*. I discovered that the part one title page was listed as Sedlak's 22nd work, but the part two title page is inscribed as his 30th work. A possible reason could be a different copyists.

The ÖNL citation and all other records of *Barbier* only list the part one notation as his 22nd work. (ÖNL citation: *Der Barbier v. Sevilla, 1. (u. 2.) Theil v. H. Rossini. Für 9 stimmige Harmonie m. Begl. 2 Tromp. eingerichtet v. Wenzl Sedlak, fürstl. Johann Lichtenstein'schen Kapellmeister. 22. Werk.*)

Sedlak's *Faniska* arrangement from the *Hudebmni Archive* is in a standard 9 part harmonie (octet + contra-bassoon or contra-bass) and consists of the following movements:

1. Overture (Andante-Allegro)
2. Introduzione
3. Presto
4. Andantino
5. Andante
6. Polonaise
7. Larghetto
8. Allegro
9. Allegro
10. Andante
11. Marche
12. Finale: Allegro moderato

Another Sedlak arrangement of interest in Brno was a ballet by Adalbert Girowetz: *Die Hochzeit der Thetis und des Peleus* for 9 part harmonie with two trumpets, with Sedlak's inscription: *Kapellmeister for Durchlaucht des regierenden Fürsten pont und zu Lichtenstein. Eter Jahrgang, No. 3*

Research notes and brief description of Sedlak/Girowetz work:

A very unusual arrangement: The oboe 1, and clarinet 1 in C are notated together, the rest of the parts use a standard late harmonie configuration of 9-parts plus two trumpets. There are twelve movements in variety of tempi. The copyist's name at the end of the oboe1/clarinet 1 part is Franz Sersavig or Sersaviz(?) The oboe 2 part is marked "descript Wilhelm Hirschberg 1819," also clarinet 2 is marked as Wilhelm Hirschberg 1819. There also is a clarinetto in F part with no copyist noted, many corrections, crossed out measures, changed pitches, etc. – very interesting! The clarinetto part is not the same as the Clarinet 1/Oboe1 part, but also not like clarinet 2, and the additional part is not noted in title page. The trumpet parts are written together, the copyist's name at end is Karl Kasperek. Bassoon 1 copyist's name is

Franz Sersavi(g) or Sersaviz(?) again. The bassoon 2 and contra-bassoon parts are written together, with a very florid inscription at the end of part, in the name of Johann Odersby, Lehrer 1819. My speculation is that the harmonie ensemble using this arrangement had a “clarinetto in f,” (quite possibly a Bassett horn) available and adjusted the instrumentation.

Modifications were most likely made to an original arrangement to utilize available instrumentation, which was a common practice. This source of this arrangement must be from a local performance copy of the work, and some of the performing musicians copied their own parts from the manuscript. The original manuscript is most likely the one held at the Österreichische Nationalbibliothek in Vienna. The ÖNL catalog listing of the work is: *Ballet. Die Hochzeit der Thetis und des Pelens v. H. Gyrowetz. Für 9 stimmige Harmonie eingerichtet v. H. Wenzl Sedlak. Kapellmeister bei S. Duschlaucht dem regierenden Fürsten v. u. zu Lichtenstein.* ÖNL catalog number: Mus.Hs.3864 Mus.

Another interesting find was a published/printed harmonie arrangement of Sedlak's *Der Blöde Ritter oder die Machi der Frauen* printed in 1942. I was not previously aware of printed/published harmonie prior to recent years as interest has grown in this genre. There are other published Sedlak works from Vienna published by Arteria and Cappi.

Research note: Duport: Der Blöde Ritter oder die Machi der Frauen

Title Page: “Ein Grosses pantomimisches Ballet vod Herrn Duport fur neunstimige Harmonie von W. Sedlak, Kapellmeister bey seiner Durchlaucht dem Be gierenden Fursten zu Lichtenstein, Wien Am Verlag der h (?) h privfchemischen Druckerey am Graben N 612 N1942” This appears to be a 1942 publication that was published in Wien.

Additional Brno manuscripts of interest:

1. *Tancredi*, Rossini/Sedlak. 12 movements, from Choir Augustine library, Stare Brno. It is probably a copy of ÖNL Mus.Hs.3841.
2. *Wilhelm Tell*, Rossini arr. Sedlak? Unusual scoring: flute added in overture only, other parts are pairs of oboes, clarinets, horns, bassoons +contra, trumpets, plus 1 trombone. Copyist names vary similar to Gerowetz ballet above, dates (when notated) all agree on 1831 date. Very possibly a later Sedlak arrangement, no original transcriber/arranger is noted, only copyists. It's a bit of a mystery as the arranger is not mentioned anywhere on the parts or title piece...it's very large, many movements. Could easily be Sedlak, unfortunately no time available to examine closely.
3. *Eccosse for Harmonie*: 1 piccolo, clarinetto 1 & 2, corno 1 & 2, clarino 1 & 2, posthorn, bassoon 1 & 2, plus contra-bassoon. Short military style 2/4 meter march.

Anonymous harmonie with flute/piccolo, would be wonderful for school ensembles to perform. (Not difficult) I plan to visit library again to examine this work.

4. *Deutsche Dances*: Introduction, minuet & trio forms. Six dances scored for piccolo, clarinet 1, 2, 3 & 4, bassoon 1 & 2, contra-bassoon, corno 1 & 2 in C, corno 1 & 2 in F, clarino 1 & 2 (trumpet), tambora and grand tambor (snare & bass drums). Also an anonymous work, a modern edition for student performers would be very desirable. It is worth re-visiting for closer examination and possible manuscript preparation for performance.

Brno music archive contact information:

Mgr. Jana Spacilova, Ph.D.

Curator of Music from the 17th and 18th Centuries

jspacilova@mzm.cz

Phone number to the Museum is +420 541 212 811

Dr. Spacilova's mobil phone : +420 606 375 658 (2008)

Web site: http://www.mzm.cz/engmzm/oddeleni/oddeleni_dejin_hudby.html

Retired music librarian and harmonie researcher address in Brno:

Jiri Sehnal

Filipinskeho 3/143

CZ-61500 Brno

Melk Monastery. Melk, Austria

The Melk Monastery is a true gem, and it appears that tourists from around the world have discovered that fact. They see the “public” areas of this Benedictine Monastery; I discovered there are also hidden gems in their music library holdings. The monastery is located about an hour west of Vienna; one may even travel by boat on the Danube.

Dr. Bruno Brandstetter, music curator, was most gracious. My first communications were through Dr. Gottfried Glaßner, general librarian listed on the web site. Fr. Bruno (also an organist) prepared in advance for my visit, and had located and set aside a number of Sedlak works from his library for me to examine.

Music archive catalog format for reference and information:

The catalog is organized by number, not alphabetical by composer, and also by instrumentation chart. This is easy to grasp but time consuming to scan. The catalog is printed and bound in a flip-chart style. As you look down the columns of information on each page the listing includes: File Number; Composer; brief thematic notation of music; an instrumentation chart: voice, violin, viola, flute, ob, clar, bsn, hn, tbn, tpt, timp, organ or piano, cello, bass; publisher if known/modern; last column for specific notations (received 1826, etc.) or ms.

I first examined piano selections, German Dances, these may be the same as seen at Brno. These are unique in that they are not harmoniemusik arrangements. Title page: "Twelve Deutsche Tanze und 12 trio samt coda fur das Piano Forte welche in dem k. k. grossen Redouten Sall im jahr 1807 aufefuhrt werden. Componiert von Wenzl Sedlak. In Wein bey Johann Cappi (1252)"

Then Dr. Brandstetter brought me the most interesting Sedlak manuscript of the entire research trip: *Ballet: Blaubart, Fur nine-part harmonie mit 2 trumpets von W. Sedlak*, etc....the standard frontpiece signature of all authentic Sedlak manuscripts. Part One is Sedlak's 58th Work, Part Two is listed as his 59th work. The manuscript arrived in Melk library in 1826. The Melk library keeps detailed records of research visits. Two others have seen this manuscript: In 1979 Dr. R. Fuhrer (part 1, 1-3 mvts) and also Hans Pizka in 1985. There is partial copy of this at Brno as listed in Jeri Sehnal's catalog, but I did not view it while I was there. (Sehnal's citation includes 12 movements, composer Rossini, date: 1820.) I believe the Melk archive holding is the original manuscript or the same copyist as the ÖNL Sedlak holdings because: 1.) the title page wording on the manuscript exactly matches the others, 2.) my familiarity with Sedlak ms parts and clarity of manuscript: and 3.) the physical appearance of the manuscript is identical to his other large harmonie arrangements. This is a well-preserved manuscript, and probably should be moved to the ÖNL in Vienna to be put on microfilm and preserved with their Sedlak collection. I'm not going to be the one to suggest this to Dr. Brandstetter as he appeared to be quite pleased that they have this rare manuscript in their collection! Sedlak's *Blaubart* manuscript is a large collection of parts, 24 movements total, very similar in organization, size and scope to the *Barbier von Sevilla* in ÖNL.

*Research notes and brief description of Sedlak's **Blaubart**:*

Part 1:

1. Overture in 4/4, attacca
2. Allegro in 3/4
3. Marcia in 2/2 or 4/4 with variations 1-3
4. Maestoso in 4/4
5. Pas et duex, allegro moderato 4/4; largo, attacca
6. Allegretto 2/4
7. Largo in 3/4
8. Allegro moderato in 4/4; vivace in 2/4
9. Maestoso in 4/4, attacca
10. Larghetto in 3/4, attacca
11. Allegro in 2/2
12. Allegro in 4/4

Part 2:

1. Allegretto 2/4 (very short)
2. Marcia Maestoso marked 2/4, but very busy, (4/8 for performance?)
3. Pas de deux largo in 4/4, attacca

4. Allegro in 4/4 with coda all in 6/8, piu mosso to end
5. Finale Maestoso; adagio, attacca
6. Allegro con brio in 6/8
7. Allegro in 3/4 (in 1?) piu mosso to end
8. Allegro in 3/4 (in 1) meno and piu mosso changes, attacca
9. Allegro, only 24 measures long
10. Allegro in 3/4 with piu mosso (accents on beat three frequently marked)
11. Allegro in 3/4 piu stretto to end, attacca
12. Allegro in 4/4 (or 2/2?) with a piu mosso.
13. The final Sedlak piece I viewed was 12 movements from *Nina* by Persuis, (Luc Loiseau Persuis, 1769–1819), published with Wenzel Sedlak listed as arranger. It appears that nobody had examined this music, as the Melk archivist notates who has viewed the music, including the date. I am now the first researcher listed, although it's interesting to note there are occasional more modern pencil markings on the music from a past performance. (Perhaps a concert at the Monastery or in the city of Melk?) This music is not manuscript, but printed by a publisher. There is nothing in terms of publisher identification except the number at bottom of all pages is 2305. This appears to be very similar in style to the Brno archive holdings of Sedlak's Duport: *Der Blode Ritter*, but no date, publisher name, etc. I believe it's most likely published by Johann Cappi, Vienna.

The Melk archive reference number is V567, and the original manuscript should be at ÖNL Mus.Hs.3851 according to their catalog. Jiri Sehnal also reported a copy of *Nina* in the Altbrunn Augustinian library in Brno with a “nach 1813” notation on his listing.

Research notes and brief description of Sedlak/Nina ballet at Melk Archive:

1. Introduction in C, Andantio in 6/8, followed by allegretto in 2/4
2. Andantino in G, alternating with allegro sections
3. Allegro con spirito in 2/4 also in C
4. Nobile Menuetto in 3/4 in F, attacca
5. Allegretto Gavotte in 2/2 in F
6. Allegretto Grazioso in 2/3 in C, then minore section, lento, then return to CM tempo 1
7. Allegretto Grazioso Gavotte in 2/4, in GM
8. Vivace in 2/4, G
9. Romanza Villanella in C, then Andante Grazioso, GM, gm, GM form
10. Andante (short-oboes tacet) in 6/8 in Eb
11. Marsch in F, 2/2, also very brief
12. Andante in 3/8, then Allegro Moderato in 2/4, FM, oboe 1 has melody in Andante, clar 1 carries melodic material in the allegro.

Transpositions: clarinet 1 part is most often in C, mvt 4, 5, and 10 in Bb; horn parts alternate between F, C, D, G; fagotto 2 et contra is noted on the part, most of the part

is unison, with some harmonic (fifths) and octave doublings that occur in mvts. two, four, seven, and nine.

After examining the Sedlak works I scanned the catalog for other items of interest for future wind music research projects. The pieces below have yet to be examined, but they are worth a return research visit. The first number is the Melk library catalog number, followed by composer, instrumentation, and any additional notations regarding the music, sometimes including the date it was received into the collection or other commentary.

1877: Polster, A. C, 4 SATB voices, and 2 each clar, bsn, horn tpt, 3 tbn, Hs 1830
Bergrabuis von Philipp Eder, 11.8.1830

1818: Moliter, S. 2 vln, 1 fl, 1 picc, 2 each ob, clar, bsn, 4 horns, 2 tpt, timp, 1 cello 1 bass, 1 organ. Hs. Unvollst. Spuren des komponiereus.

1806: Moliter, S. 12 deutch tanze, 3 flutes, 1 ob, 2 clar, 2 bsn, 2 hns, 2 timp, organ, Hs., noch mehr lustr.!

1723: Herrfurth, M. 1 ob, 2 each clar, bsn, hn, 1 tpt. Teile fehlen

1724: Eder, Philipp. 2 cl, 1 bsn, 2 hn, 1 tpt. Hs, Begrabnis von P. Basilius Wagner
30.6.1813, scr. Georg Eggenberger.

1695: Mozart, W.A. Priester marsch from Zauberfl. 2 each oboes, clar, horns organ part, Hs. Amand Polster! Zur Messe!

1025 Rossini, G. Tancredi Overture for 2 flutes, Hs F.Uth 1852

2874: Jokl, Jos. Marsch #2 Blechblaser, Hs

2781: Resch, Paul. Overture, standard octet, autograph, geendizt 25.4.1812.

Others in the collection:

Hummel works, various chamber pieces, strings and winds combined, B & H, Peters & Artaria publications.

Contact information for the Melk Monastery Archive:

Prof. Dr. Gottfried Glaßner
Stiftsbibliothek
3390 Melk
e-mail: gottfried.glassner@kirchen.net
(It was my experience to write to Dr. Glassner first.)

Dr. Bruno Brandstetter, head of the Musikarchiv
Stiftsbibliothek Melk
Abt-Berthold-Dietmayr-Straße 1
A-3390 Melk
Tel: +43-(0)2752-555-342
Fax: +43-(0)2752-555-52 mobil: +43-(0)676-401 92 17

Contact information for Dr. Janet Heukeshoven:

Dr. Janet Heukeshoven, Professor of Music & Music Education
Saint Mary's University of Minnesota
700 Terrace Heights, #58
Winona, MN 55987
phone: 507.454.3301
Fax: 507.457.1611
e-mail: jheukesh@smumn.edu

NEUE TONTRAGER CDs/NEW CDs

Tubby's Revenge, New York Tuba Quartet und New York Brass Quintet, Crystal Records CD 221, p.2010, www.crystalrecords.com.

Crystal Records setzt die Neuauflage von historischen Schallplatten-Einspielungen mit dieser interessanten CD fort. Zu hören sind Toby Hanks, Stephen Johns, Tony Price und Sam Palafian (Tubas) mit Gunther Schuller „Five Moods for Tuba Quartet“, George Heussenstamm „Tubafour“, Henry Purcell „Allegro and Air“, Walter Ross „Fancy Dances for Three Bass Tubas“, John Stevens „Music for 4 Tubas“, Charlie Parker „Au Privave“. Das New York Brass Quintet aus den 1954er Jahren spielt: Vincent Persichetti „Parable for Brass Quintet und Jan Bach das vierteilige „Laudes“.

Rainermusik Salzburg. Gold und Silber, Leitung: Horst Egger, MCP Sound & Media, CD 170.774

Die Rainermusik, wie das Traditionsorchester von Salzburg genannt wird, präsentiert ihren vierten Tonträger mit folgendem Programm: Nowotny „92-er Regimentsmarsch“, Weber „Peter Aschmoll“, Johann Strauß „Annenpolka“, Fucik „Kinizsi Indulá“, Lehár „Gold und Silber“, Suppé „Hab' ich nur deine Liebe“, Zeller „Ich bin die Christel von der Post“, Johann Strauß „Stadt und Land“, Hans Schmid „Der Pfiffikus“, Lehár Zwanzinette und Strauß „Radetzky Marsch“. Eine Zusammenstellung von bekannten Titeln, die sicher gut gelungen ist.

Symphony in Green. Thomas Doss, 3 CD Set, Kompositionen und Arrangements von Thomas Doss, diverse Orchester und Dirigenten, p. 2003-2011, c.-2012 Mitropa Music M-Disc 212-044-3, www.dehaske.com

Dieses dreiteilige Set fasst die Aufnahmen von Werken und Arrangements von Thomas zusammen, deren Krönung die „Symphony in Green“ ist. Folgende Werke sind auf den drei CDs enthalten: „Fanfare in Jubilo“, „Traffic“, „Outback“, „Messengers of Light“, „A Little Suite of Horror“, „Good Night“, „Stadion Fever“, „Pirates Overture“, „Il Presidente“, „The Spirit of Youth“, „Panoptikum“, „Storia Montana“, „Austrian Overture“, „The Monk and the Mills“, „Mysterious Waltz“, „Musica Eroica“, „Green Hills Fantasy“, „Sunset Serenade“, „The Colors of Tali“, „Momentum“, „Colossus“, „Ante Lucem“, „Symphony in Green“, sowie Bearbeitungen von folgenden Werken: Werner Doss „Berlin Memories“, Anton Bruckner „Ecce Sacerdos“, „Os Justi“, L.v. Beethoven „Die Himmel rühmen“, Franz Schubert „Ave Maria“ und die Volkslieder „Christmas in the Alps“. Eine gute und gelungene, höchst überfällige Zusammenstellung des Schaffens von Thomas Doss.

Moses and Ramses. The Artistry of Satoshi Yagisawa (= Japanese Wind Band Repertoire Vol. 4), c & p 2012 De Haske Winds (LC 1530) Heerenveen, Niederlande DHR 10-046-3.

Eine weitere CD, die auf ein weltweit verbreitetes Repertoire hinweist, die CD enthält Werke von Satoshi Yagisawa: Hayabusa, Alphamonic Overture, Largo, The Memory of Our Native Place, Voyage, The Benefaction from Sky and Mother Earth, Flight to the Unknown World, Saxophone Concertino, Vocalise, Swaying in the West Wind, Moses and Ramses, sowie die Kammermusikstücke: „Love Song“ für Tuba und Piano sowie „Vocalise“ für Posaune und Klavier.

Terra Vulcanica. The Music of Otto M. Schwarz, diverse Orchester und Dirigenten, c.-2012 Mitropa Music M-Disc 212-044-3, www.dehaske.com.

Mit folgenden Werken von Otto M. Schwarz: The White Tower, Concertino for Trumpet No. 1 „Trumpet Town“, Glory Fanfare, Terra Vulcanica, Solo Bossa for Flugelhorn and Band, The Bridge on the Border, Unity Fanfare, The Verdict, All the Best, und als Zugabe für Brass Band: die „Glory Fanfare“.

Pax et Bonum, Banda Sinfónica „La Artística“ Buñol Orfeón Universitario de Valencia, Leitung: Henrie Adams, Beriato Music Kontich (Belgien), WSR 046 c.-2011.

Diese CD enthält zwei sehr umfangreiche und mehrsätzigere Werke, das fünfsätzigere Divertimento for Band „Cue Sheets“ von Teo Aparicio Barerán sowie das ebenfalls fünfsätzigere Werk „Pax et Bonum“ von Constantino Martínez-Orts. Zwei sicherlich sehr hörenswerte Kompositionen.

In the picture: Bert Appermont. In the picture (= Composer's Portrait Vol. III), diverse Interpreten und Dirigenten, Beriato Music Kontich (Belgien), WSR 057 c.-2011.

Dieses Komponistenportrait enthält Komposition von Bert Appermont: Sabic Symphonic March, Song for Sakiko, Robinson Crusoe, Colors (in vier Sätzen), Rubicon (in drei Sätzen) und die erste Symphony des Komponisten mit Titel „Gilgamesh“. Allein der letzte Titel lohnt es, diese CD anzuhören.

In the picture: Teo Aparicio Barberán (Composer's Portrait Vol. I), diverse Interpreten und Dirigenten, Beriato Music Kontich (Belgien), WSR 056 c.-2011.

Enthält: Entrance of the Queen, RadiObertura, Destello en la Penumbra, A Bandolero Story, Festa das Fogaceiras, The Rise of the Phoenix (drei Sätze), und ebenfalls abschließend die Symphony No.1: Asgard (drei Sätze).

Cloud Factory, Sinfónica "La Artística" Buñol Orfeón Universatorio de Valencia, Dirigent: Johan de Meij, Amstel Classics CD 2011-01.

Mit folgenden Werken von Johan de Meij: Spring, Cloud Factory, Wind Power, At Kitty O'Shea's und der Bearbeitung der Highlights aus "The Seville Suite" von Bill Whelan.

Daphnis and Chloe, WISH Wind Orchestra, Mixed Choir "Hamoru Kobe", Leitung: Toru Takahashi, c & p 2011 De Haske Winds (LC 1530) Heerenveen, Niederlande DHR 04-031-3.

Nun liegt auch die "Symphonie Phantastique op.14" von Berlioz in der Bearbeitung für Blasorchester von Tohru Takahashi vor. Eine Bearbeitung deren Existenz auf die Qualität und den Spielwillen der großen Blasorchester hinweist. Als zweites finden sich Teile von „Daphnis and Chloe“ von Maurice Ravel auf der CD, die ebenfalls von Takahashi bearbeitet worden sind.

The Big Bang, The Royal Symphonic Band of the Belgian Guides, Leitung: Yves Segers, Beriato Music Kontich (Belgien), WSR 059 c.-2011.

Diese CD des belgischen Blasorchester Aushängeschild enthält verschiedene Werke: Oliver Waespi „Divertimento“, Daniel Weinberger „Subterra“, Bert Appermont „Ragnarök“, Hermann Pallhuber „Element of Nature“, Benjamin Yeo „Flight“, Bert Appermont "The Big Bang".

By the River, Nagoya University of Arts Wind Orchestra, Leitung: Jan Van der Roost und Masaichi Takeuchi, c & p 2011 De Haske Winds (LC 1530) Heerenveen, Niederlande DHR 04-032-3.

Enthält: Otto M. Schwarz „The Bridge Over the Boarder“, Gilbert Tinner “Dreams and Miracles”, Jan Van der Roost “ Diptyque”, Philip Sparke “White Light”, Marco Pütz “A Little Irish Suite”, Jacob de Haan “Dances & Sonnets”, Kevin Houben “Broken Sword”, Hayato Hirose “Captain Marco”, Und Jan Van der Roost “ By the River”.

IGEB-MITTEILUNGEN / NEWS OF IGEB

**Internationales Zentrum für Blasmusikforschung Pannonische Forschungsstelle
International Center for Wind Music Research**

Die Pannonische Forschungsstelle an der Kunstuniversität Graz / Institut Oberschützen wird in diesen Monaten zu einem internationalen Zentrum für Blasmusikforschung ausgebaut. Nach den Umbauarbeiten werden neben Noten auch umfangreiche Zeitschriftenbestände zur Verfügung stehen.

The Pannonische Forschungsstelle at the Kunstuniversität Graz / Institute Oberschützen will be enlarged to an International Centre for Wind Music Research. After the completion of the renovation, musical publications, professional journals, and other important artifacts will be available to interested individuals.

**PBO Vollendet sechsteilige CD-Serie
PBO Completes 6-Part CD Series**

Mit der Aufnahme der Sinfonie „De la guerre et de la paix“ (Über Krieg und Frieden) des russischen Komponisten Georgy Salnikov (geb. 1923) konnte das Pannonische Blasorchester (PBO) das letzte Werk für die sechsteilige CD-Serie „Europa Sinfonie“ im ORF Landestudio Burgenland in Eisenstadt aufnehmen.

Damit wird erstmals ein weltweit einzigartiges Tondokument der original für Blasorchester komponierten Sinfonien von der Französischen Revolution bis zur jüngsten Gegenwart vorgestellt. Dabei wurde das PBO, alles AbsolventInnen und StudentInnen des Instituts Oberschützen der Kunstuniversität Graz sowie anderer österreichischer Kunstuniversitäten, mit sicherem Gefühl für die Interpretation der unterschiedlichen Werke vom ständigen Dirigenten des PBO, Peter Forcher, geleitet.

With the recording of the symphony „De la guerre et de la paix“ (About war and peace) by the Russian composer Georgy Salnikov (b. 1923) the Panonischers

Blasorchester (PBO) finished the six part CD series “Europa Sinfonie” in the broadcast studio Burgenland (ORF).

With that series of six CDs, a worldwide unique sound document of original composed symphonies from the French Revolution to contemporary times is presented. The conductor Peter Forcher conducted alumnus and students of the institute Oberschützen of the Art-University Graz and other universities.

Aufgenommene Sinfonien in chronologischer Reihe / Recorded Symphonies in chronological order:

1793 Frankreich / France: François Joseph Gossec *Symphonie militaire* [CD I]

vor 1825 Deutschland / Germany: Joseph Küffner *Musique militaire ou Sinfonie*, op.163 [CD I]

1840 Frankreich France: Hector Berlioz (1803-1869) *Grande Symphonie Funèbre et Triomphale* [CD I]

1926 Frankreich / France: Paul Fauchet *Symphonie pour Musique d’Harmonie* [CD II]

1962 Frankreich / France: Serge Lancen *Manhattan Symphony* [CD V]

1978 England England: Gordon Jacob *Symphonie AD 78* [CD IV]

1986 Russland / Russia: Georgy Salnikov *De la guerre et de la paix (Symphonie op.39)* [VI]

1988 Frankreich / France: Ida Gotkovsky *Symphonie de printemps. Les Saisons - pour orchestre d’harmonie* [CD II]

1988 Niederlande The Netherlands: Johan de Meij *Symphony No.1 “The Lord of the Rings”* [V]

1996 Österreich / Austria: Werner Brüggemann *Sinfonia Carinthia* [CD III]

1997 Ungarn / Hungary: Frigyes Hidas *Save the Sea. A Symphony for Symphonic Band* [CD VI]

2000 / 2001 Belgien / Belgium: Jan Van der Roost *Sinfonia Hungarica* [CD IV]

2002 Spanien / Spain: Ferrer Ferran *La Passió de Crist (Sinfonia no.2)* [CD III]

Bitte beachten Sie auch unsere homepage / Please see also /Bestellung / Order):

www.pbo.at

**20. Internationale Konferenz 2012/20th International Conference 2012
Konferenz-Programm/Conference Program**

Änderungen vorbehalten / *Subject to change*

Donnerstag, 12. Juli 2012 / Thursday, July 12, 2012

16.00 / 4 p.m.	IGEB Hauptversammlung IGEB General Meeting
17.30/ 5.30 p.m.	<i>Opening Ceremony at the University General Library with vice-president of the University for Cultural affairs and small exhibition of musical manuscripts of historic importance from the University Library supervised by Paulo Estudante and António Maia do Amaral</i>
18.30 / 6.30 p.m.	<i>Concert: Organ and Trumpet at the University's Chapel Trumpet: Luís Granjo, Organ: Paulo Bernardino</i>
19.30 / 7.30 p.m.	<i>Abendessen / Common Dinner</i>

Freitag, 13. Juli 2012 / Friday, July 13, 2012

9.00 / 9.00 a.m.	<p>Portugal / Portugal I</p> <p>André Granjo, Coimbra, Portugal <i>Community Wind Bands as Artistic Institutions: the commissioning project of the Secretariat of State of Culture</i></p> <p>Luis Miguel dos Santos Clemente, Atalaia, Portugal <i>How Musical is Tradition? Tradition & Art Conflict in Portuguese Wind Bands</i></p> <p>Paulo Estudante, Coimbra, Portugal <i>Wind instruments usage in Portuguese Musical Manuscripts for the XVIth and XVIIth Centuries</i></p>
10.30 / 10.30 a.m.	Pause (Erfrischungen) / <i>Break (refreshments)</i>

<p>11.00 / 11 a.m.</p>	<p>Portugal / Portugal II</p> <p>Rui Nery, Lisbon, Portugal <i>Bands as Political Players in Portugal From the XIXth Century Liberalism to the 1910 Republic</i></p> <p>Rui Magno Pinto, Lisbon, Portugal <i>Operatic Content and Form in Portuguese 19th-Century Instrumental Music</i></p> <p>Patrick Hennessey, Honolulu, Hawaii / USA <i>Beyond the 'Ukulele: Portuguese Influence on the Musical Traditions of Hawai'i</i></p>
<p>12.30 / 12.30 p.m.</p>	<p>Mittagspause und Mittagessen / <i>Lunch</i></p>
<p>14.00 / 2 p.m.</p>	<p>Portugal / Portugal III</p> <p>Keith Kinder, Oakville, Ontario / Canada <i>The Portuguese Community Band of Hamilton Ontario</i></p> <p>Besetzung / Instrumentation</p> <p>Leon Bly, Stuttgart, Germany <i>The Wind Orchestra's Instrumentation - Crossing the Bridge from Tradition to Art</i></p> <p>Ethnomusicology / Ethnomusicology</p> <p>Helmut Brenner, Graz, Austria <i>Music Between Heaven and Earth. The "Danza de voladores" in Mexico and Guatemala</i></p>
<p>15.30 / 3.30 p.m.</p>	<p>Pause (Erfrischungen) / <i>Break (refreshments)</i></p>
<p>16.00 / 4 p.m.</p>	<p>Musikerziehung / Musical Education</p> <p>Maria Clara Vargas Cullel, San José, Costa Rica <i>The Role of the Bands in Musical Education and Cultural Development in Costa Rica</i></p>

	<p>Evan Feldmann, Chapel Hill, North Carolina / USA <i>Drones and Pedales: Tradition Applied as Flexible Pedagogical Tools</i></p> <p>Damien Sagrillo, Hellingen, Luxemburg <i>Wind Music and Music Education</i></p>
17.30 / 5.30 p.m.	Ende der Vorträge / <i>End of presentations</i>
19.00 / 7. p.m.	Abendessen / <i>Common Dinner</i>
20.30 / 8.30 p.m.	<i>Concert of a Community Band in a Square near the University</i>

Samstag, 14. Juli 2012 / Saturday, July 14, 2012

9.00 / 9 a.m.	<p>Biographien / Biographies I</p> <p>Anatoliy Gabrov, Sofia, Bulgaria <i>Stefan Marinov. Leben und Werk / Stefan Marinov. History of his Life</i></p> <p>Patrick Murphy, Portland, Oregon / USA <i>Boris Kozhevnikov: Defining the Soviet Symphony for Wind Orchestra</i></p> <p>Robert Grechesky, Indianapolis, Indiana / USA <i>The Relationship of Selected Band Works of Ralph Vaughan Williams on His Orchestral Compositions</i></p>
10.30 / 10.30 a.m.	Pause (Erfrischungen) / <i>Break (refreshments)</i>
11.00 / 11 a.m.	<p>Harmoniemusik / Harmoniemusik</p> <p>David Gasche, Wien, Austria <i>The First Golden Age of the Viennese Harmoniemusik: Current Research on its Birth With Remarks on the Partita in F, a Wind Quintet Composed by Franz Aspelmayr (1769) (Thelen-Prize)</i></p> <p>Peter Heckl, Graz, Austria <i>A Harmoniemusik Setting of Mozart's Zauberflöte is Rediscovered: The Arrangement by Carl Andreas Goepfert (Thelen-Anerkennungspreis)</i></p>

	Mikolaj Rykowski, Bydgoszcz, Poland <i>Harmoniemusik in Polish Musical Tradition - Sociological and Aesthetical Insights</i>
12.30 / 12.30 p.m.	Mittagessen / <i>Lunch</i>
14.00 / 2 p.m.	Biographien / Biographies II Marcelo Jardim, Rio de Janeiro, Brasil <i>The Music for Wind Band by Heitor Villa-Lobos: A Peripheral Approach or an Historical Rescue</i> Joseph Manfredo, Mahomet, Illinois / USA <i>David Maslanka: Evolution and Influences of his Compositional Style and Application to the Symphony # 9</i> Aufführung / Performance Erik Janners, Oak Creek, Wisconsin / USA <i>Performance Psychology Concepts in Music</i>
15.30 / 3.30 p.m.	Pause (Erfrischungen) / <i>Break (refreshments)</i>
16.00 / 4 p.m.	Transkription / Transcription Jörg Murschinski, Welzheim, Germany <i>Authenticity vs. Practicability – Getting Elsa to the Church On Time (And In Style)</i> Rytis Urniežius, Šiauliai, Lithuania <i>The Approach to the Transcriptions for the Wind Band: The Path from "Tradition" to Art</i>
17.30 / 5.30 p.m.	Ende der Vorträge / <i>End of presentations</i>
19.00 / 7 p.m.	Abendessen / <i>Common Dinner</i>
21.30 / 9.30 p.m.	<i>Concert of the Filarmónica União Taveirense - Community Band with principal conductor João Paulo Fernandes and guest conductors Robert Grechesky, Marcelo Jardim and Seth Wollam</i>

Sonntag, 15. Juli 2012 / Sunday, July 25, 2012

<p>9.00 / 9 a.m.</p>	<p>Biographien / Biographies III</p> <p>Jon Mitchell, Franklin, Massachusetts / USA <i>Haydn Wood: From the Isle of Man to London and Beyond</i></p> <p>John Reid, Calgary, Alberta / Canada <i>The Life and Music of Canadian Composer, Arranger, Conductor Howard Cable</i></p> <p>Paul W. Popiel, Lawrence, Kansas / USA <i>Recent Wind Band Works of Composer Michael Colgrass: Translating the Traditional into the Artistic</i></p>
<p>10.30 / 10.30 a.m.</p>	<p align="center">Pause (Erfrischungen) / <i>Break (refreshments)</i></p>
<p>11.00 / 11 a.m.</p>	<p>Orchester / Orchestras</p> <p>Joseph Hartmann, Gan Ner, Israel <i>The Israeli Defense Force (IDF) Band in the Reflection of the Times</i></p> <p>David C. McCormick, Fort Myers, Florida / USA <i>Vice President Charles G. Dawes and United States Army Military Music</i></p> <p>Malik Sharif, Graz, Austria <i>Alternative Wind Band Music Beyond Tradition and Art: A Case Study From Austria</i></p>
<p>12.30 / 12.30 p.m.</p>	<p align="center">Mittagessen / <i>Lunch</i></p>
<p>15.00/ 3.00 p.m.</p>	<p><i>Visit to an Ethnomusicology Museum in Troviscal with a small presentation about wind instruments manufactures in Portugal and historical manuscripts and printed scores of band music.</i></p>
<p>16.30 / 4.30 p.m.</p>	<p><i>Visit to a Wine Cellar with Wine and Cheese tasting (about 45min. away from Coimbra) and tentative concert of a brass ensemble performing dance music.</i></p>
<p>19.00 / 7 a.m.</p>	<p><i>Dinner near the Wine Cellar with the presence of a typical Coimbra "Fado" Ensemble (Whole Program about 45eur)</i></p>

<p>9.00 / 9 a.m.</p>	<p>Repertoire / Repertoire I</p> <p>Kari Laitinen, Helsinki, Finland <i>Popularizing Tradition and Art: 19th-Century Finnish Wind Band Potpourri</i></p> <p>Francis Pieters, Kortrijk, Belgium <i>Wind Band Music Paying Tribute to Napoleon</i></p> <p>Seth Wollem, Denton, Texas, USA <i>A Comparative Analysis of the Influences of Popular Music on Contemporary Band Repertoire</i></p>
<p>10.30 / 10.30 a.m.</p>	<p>Pause (Erfrischungen) / Break (refreshments)</p>
<p>11.00 / 11 a.m.</p>	<p>Aufführungspraxis / Performance</p> <p>Peter Ninaus, Wien, Austria <i>The Fingering Logic and Performing of Woodwind Instruments Using the Example of the Clarinet. A Psychological Study and Model</i></p> <p>Biographien / Biographies IV</p> <p>Shawn Smith, Corpus Christi, Texas / USA <i>The Brazilian Gershwin: The Fusion of Folk, Popular and Classical in the Wind Music of Heitor Villa-Lobos</i></p> <p>Militär / Military</p> <p>Thierry Bouzard, Saint Maur, France <i>The French Ordinance of 1754 and the Drums Calls in Use in the French Army in the 18th Century</i></p>
<p>12.30 / 12.30 p.m.</p>	<p>Mittagessen / Lunch</p>
<p>14.00 / 2 p.m.</p>	<p>Marketing / Marketing</p> <p>Manfred Heidler, Bonn, Deutschland <i>"An jeder Ecke Philharmonien": Anmerkungen zu Blasmusik und Marketing</i></p>

	Organisation / Organisation Bernhard Habla, Oberschützen, Austria <i>International Wind Music Associations. Targets, Objectives, and Activities</i>
15.00 / 3 p.m.	Ende der Vorträge / <i>End of presentations</i>
16.00 / 4 p.m.	Schlussbesprechung / <i>Final discussion</i>
18.30 / 6.30 p.m.	<i>Concert with the QuadQuartet Saxophone Quartet</i>
19.00 / 7 p.m.	Common Dinner
21.30 / 9.30 p.m.	<i>Concert with a Symphonic Band at the University's Theatre</i>

Dienstag, 17. Juli 2012 / Tuesday, July 17, 2012

Abreise / *Departure*

Generalversammlung der IGEB / General Assembly of IGEB

Die Generalversammlung der IGEB
findet am

Donnerstag, 12. Juli 2012

Faculdade de Letras da Universidade de
Coimbra statt

Beginn: 16.00 Uhr

The General Assembly of IGEB
will take place

on Thursday, July 12th, 2012

Faculdade de Letras da Universidade de
Coimbra

Begin: 4.00 p.m.

Tagesordnung:

1. Begrüßung durch den Präsidenten und Feststellung der Beschlussfähigkeit
2. Gedenken an Verstorbene
3. Berichte des Präsidenten, des Kassiers und des Generalsekretärs
4. Kassaprüfung und Entlastung des Vorstandes
5. Wahl des Vorstandes 2012-2015

Agenda:

- President's greetings and establishing the quorum
- Rememberance the dead
- Reports of the president, the treasurer and the secretary general
- Acceptance of the treasurers report
- Elections of the Board 2012-2015

6. Publikationen: Mitteilungsblatt, IGEB-
Reprint, Alta Musica
7. Thelenpreis (Organisation)
8. Künftige Vorhaben
9. Allfälliges

- Publications: Mitteilungsblatt, IGEB-
Reprint, Alta Musica
Thelen Prize (Organisation)
Future plans
Different cases

Anträge zur Tagesordnung müssen bis spätestens 27. Juni 2012 schriftlich in Oberschützen, Institut 12, Pannonische Forschungsstelle, eingegangen sein.

Please submit requests for changes to the agenda in writing to the Institute 12, Oberschützen, Pannonische Forschungsstelle, before June 27th, 2012.

IGEB-Reprints

Liebe Mitglieder der IGEB,

Wir möchten Ihnen mitteilen, dass nun der Band 6 der Reihe "IGEB-Reprints" erschienen ist. Die Reihe fand bisher guten Anklang, und wir hoffen, dass auch dieser Reprint in Ihrem Interesse ist.

Dear Members of IGEB,

We are pleased to announce that volume 6 of the series "IGEB reprints" is published. The series has received positive feedback and we hope that this volume will also find your interest.

**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 FÜR 2012

10. bis 15. Juli:

15. Mid Europe in Schladming, Austria

12. bis 17. Juli:

20. IGEB Konferenz, Coimbra

- 12 bis 15. Juli: International Historic Brass Symposium, New York
- 10 bis 13 August: Leonard Falcone International Tuba and Euphonium Festival, Twin Lakes/Michigan, USA
19. bis 22. Dezember: 66th Annual **Midwest Band and Orchestra Clinic** in Chicago/IL, USA

Neue Mitglieder / New Members

SORLIN, Jean Michel, 31 bis rue Jean Jaures, F-78190 TRAPPES, FRANKREICH / FRANCE

Vorstand der IGEB/Board of IGEB

- Präsident: Dr. Bernhard Habla
Sonnseith 31, A-7432 Oberschützen
bernhard.habla@kug.ac.at
- Vizepräsidenten: Francis Pieters
Blekerstraat 4
B-8500 Kortrijk
francis.r.j.pieters@gmail.com
- Kassier: Doris Schweinzer
Leonhardstraße 82, A-8010 Graz
doris.schweinzer@kug.ac.at
- Generalsekretär: Dr. Friedrich Anzenberger
Weinheberplatz 1, A-3062 Kirchstetten
anzenberger@gmx.net

Beiräte/Advisory Council:

PD Dr. Helmut Brenner
Wiener Straße 134, A-8680 Mürzzuschlag
helmut.brenner@kug.ac.at

Dr. Richard, Scott Cohen
Ferris State University, Music Center 107
1030 Campus Drive
Big Rapids, MI 49307-2279, USA
rscohen@ferris.edu

Andre Granjo (appointed)
Urbanizacao Quinta das Lagrimas
Fase 2, Lote 7, 1A
P-3040-387 Coimbra

Prof. Dr. Robert Grechesky
Butler Univ., Jordan Coll. of Fine Arts
Indianapolis, IN 46208, USA
Grechesky@butler.edu

Joseph Hartmann
Municipal Conservatory
Gan Ner (north) 176, 19351 - ISRAEL
hartmann3@isdn.net.il

Dr. Patrick M. Jones
Boston Univ. School of Music
Music Education Department
855 Commonwealth Ave
Boston, MA 02215, USA

Dr. Gunther Joppig
Müllerstraße 50, D-80469 München
drjoppig@web.de

Dr. Jana Lengová
Ústav hudobnej vedy SAV
Dúbravská cesta . 9, SLK-841 05 Bratislava
jana.lengova@savba.sk

Dr. Paul Niemisto
608 Zanmiller Dr. W.
Northfield, MN 55057-1207, USA
niemisto@stolaf.edu

Dr. Erwin Nigg
Landammannstraße 7, CH-6442 Gersau
nigg@kks.ch

Prof. Dr. Damien Sagrillo
Wiesenstraße 67, L-3336 Hellange
damien.sagrillo@uni.lu

Dipl. Ing. Johanna Uerlings
Aichinger Weg 40, D-71277 Rutesheim
rainer.uerlings@t-online.de

Impressum/Editorial Information

Redakteur / Editor:

Joseph Manfredo, USA email: jmanfre@ilstu.edu

Für den Inhalt (mit Ausnahme der namentlich gekennzeichneten Beiträge) verantwortlich: Dr. Joseph Manfredo, 303 East Fawn Drive, Mahomet, IL 61853, Dr. Bernhard Habla, A-7432 Oberschützen, Pannonische Forschungsstelle am Institut 12 der Kunstuniversität Graz.

Büro:

c/o Institut für Ethnomusikologie, Kunstuniversität Graz

Leonhardstraße 82, A-8010 Graz

email: doris.schweitzer@kug.ac.at - website: www.igeb.net