

# IGEB

## MITTEILUNGSBLATT

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21st International Conference 2014  
Thursday, July 17 – Tuesday, July 22, 2014

Hammelburg, Germany

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

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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

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# INHALTSVERZEICHNIS

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**Letter from Austria**

**Bernhard Habla**

Pannonische Forschungsstelle wird International Center for Wind Music Research  
(Internationales Zentrum für Blasmusikforschung)

Seit 1990 widmet sich die Pannonische Forschungsstelle (PFS) des Instituts Oberschützen der Kunstuniversität Graz (KUG) unterschiedlichen Themenbereichen der Bläser- und Blasmusik und sammelt und archiviert u.a. Partituren, Direktionen, teilweise Stimmsätze und Bücher aller Sprachen zum Blasmusikwesen.

Zunächst wurde die PFS durch zwei aufeinander folgende Projekte des Fonds zur Förderung der wissenschaftlichen Forschung in Österreich (FWF) finanziert und ist heute dem Institut Oberschützen der Kunstuniversität Graz zugeteilt. 2012 erfolgte der Ausbau der PFS im Rahmen eines Sonderprojektes des Rektorats der KUG zu einem International Center for Wind Music Research (Internationales Zentrum für Blasmusikforschung).

Das bedeutet zunächst eine räumliche Vergrößerung auf 130 m<sup>2</sup>, ein Schieberegale (Bodenfläche: über 30 m<sup>2</sup>, Regal-Laufmeter über 548 m), Regale für Handapparat (Bücher etc.) sowie vier Arbeitsplätze für Wissenschaftler und Bibliothekare.

Derzeit wird an der bibliothekarischen Erfassung des Notenbestandes gearbeitet (3 Bibliothekare), d.h. der gesamte Bestand wird über die Bibliothek der KUG international im Internet eruiert sein (derzeit ca: 35000 Partituren / Direktionen, plus bisheriger Blasmusikbestand der KUG, plus Archiv des Burgenländischen Blasmusikverbandes, plus zahlreiche weitere Vereins-Nachlassenschaften).

Des Weiteren wird die sehr umfangreiche Zeitschriftensammlung von Wolfgang Suppan (u.a. Blasmusikzeitschriften: Europa von Finnland bis Italien, England bis Russland, sowie Amerikanische etc.) an der PFS in Zukunft einsehbar sein und für Forschungen etc. zur Verfügung stehen.  
(Weiterer Bericht folgt)

## Pannonische Forschungsstelle Becomes International Center for Wind Music Research

Since 1990 the Pannonische Forschungsstelle (PFS) of the Institut Oberschützen (institute Oberschützen) of the Kunstuniversität (University of Arts) Graz has devoted archival resources for wind music and band music, including scores, instrumental parts, and books on wind music in all languages.

The PFS began its work from two projects of the Fonds zur Förderung der Wissenschaftlichen Forschung in Österreich (FWF) (scientific research stock in Austria) and is today part of the Institut Oberschützen der Kunstuniversität Graz. In 2012 the PFS, through a special declaration by the university, became the International Center for Wind Music Research.

The institute Oberschützen has also committed significant resources for the Center, including an enlargement of the room up to 130 m<sup>2</sup>, storage shelves (space on the floor 30 m<sup>2</sup>, shelf meters over 548 m), plus shelves for books, and other related documents. Finally work space for researchers and librarians has also been increased.

Presently, the Center, and three of its librarians, is working on the registration of sheet music, which hopes to have a complete inventory listed in the catalogue of the library of KUG. The extent of this electronic catalog will include 35,000 scores, conductor parts, and the wind music of KUG. In addition, archival material of the Burgenland Wind Music Association and numerous historic collections of various music associations.

Finally, the PFS will include in the near future the voluminous collection of wind music journals by Wolfgang Suppan, which includes journals from Finland to Italy, England to Russia, and American journals.

**Letter from Belgium**

**Francis Pieters**

### Symphony No. 1, The Lord of the Rings - 25 Years

March 2013 will mark the 25th anniversary of *Symphony No. 1, The Lord of the Rings*, by Dutch composer Johan de Meij. For this occasion, The Royal Symphonic Band of The Belgian Guides organizes a Gala Concert on March 14, 2013, in collaboration with the Brussels Conservatory of Music. This same orchestra gave the spectacular world premiere in 1988 under the baton of their former conductor, Norbert Nozy. At this concert, the composer himself will conduct The Guides.

Other works on the program are the overture *Spring*, and *UFO Concerto* with the Belgian virtuoso Glenn van Looy as euphonium soloist. The concert also includes De Meij's latest work, *Extreme Beethoven*, metamorphoses on themes by Ludwig van Beethoven. For this special occasion, the instrumentation of The Guides will be extended with additional instruments such as cellos and a soprano soloist for *Spring*, performed by final year students of the Brussels Royal Conservatory of Music.

This concert will also feature the presentation of the book **Symphony No. 1, The Lord of the Rings - 25 Years**. This special anniversary edition features several articles, including an article on "Symphonies for Wind Band" by Francis Pieters, along with the original handwritten score and a CD with the live recording of the BRT Radio performance of the legendary concert on March 15, 1988.

### A New Compact Disc

UNE SOIRÉE MUSICALE CHEZ ADOLPHE SAX (A musical evening with Adolphe Sax) Brass Band Buizingen, conductor Luc Vertommen.

This CD presents recordings of compositions for fanfare band and brass ensemble at the time when Sax lived and some were even published by Sax himself<sup>1</sup>. This was the case with the fantasy *Le Désir* (1866) by Émile Jonas (1827-1905), professor at the gymnase militaire de Paris<sup>2</sup>, one of the very first compositions for fanfare band and which, according to the composer's introductory notes, can also be played without saxophones. Two other pieces published by Sax and often performed by Sax's Fanfare Band are composed by the flute virtuoso Jules Demersseman (1833-1866): *La Chasse dans les Bois* (The hunt in the woods) and *Variations sur le Carnaval de Venise*. Next to those pieces recorded by the Brass Band Buizingen, Luc Vertommen conducting, there are two compositions of the same period performed by the National Dutch Youth Fanfare Band, conducted by Danny Oosterman: *Ouverture Fantastique* (1856) by the Flemish composer Peter Benoit (1834-1901) and *Ouverture du Pirate* by the Brussels composer Paul Gilson (1865-1942). The young extremely talented Flemish euphonium player Glenn Van Looy plays *Premier Solo de Concert* opus 82 by Jean-Baptiste Singelée (1812-1875) another close friend of Sax. Luc Vertommen plays *Andante* (1898) by Peter Benoit and *Morceau de Concert* (1905) by Paul Gilson on the cornet. A brass quartet closes this most interesting CD with Gilson's *Quatuor sur des Mélodies Alsaciennes* (1885). Here is a recording of great historical value.

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<sup>1</sup> Cf. Francis Pieters, *Adolphe Sax als Verleger* in *Clarino*, November 1994, pp. 42-44.

<sup>2</sup> Cf. Francis Pieters, *The Gymnase Musical Militaire* in *WASBE WORLD*, June 2011, pp. 20-26.

## Rediscovering the Wind Band Music of Jonas Domarkas

It is a promising fact that in recent years more unknown works by composers from Eastern European countries have been frequently heard. Such suggestions from time to time appear even in the publications of prominent WASBE representatives. Regarding the circumstances, it seems relevant to take note on the somewhat forgotten legacy of a Lithuanian composer Jonas Domarkas, who's compositions could make a valuable contribution to the international wind band repertoire.

Jonas Domarkas (b. 1934), now a retired professor of the Faculty of Arts at Klaipėda University lives in a port town Klaipėda near the Baltic Sea. Though his creative output is not extensive, he still is held in high regard. Domarkas himself sincerely admits that he is not a prolific composer and never misses the opportunity to be lazy. Nevertheless, several interesting works by this composer are acknowledged in Lithuania and were performed in other countries. Domarkas is especially keen in orchestral music. Eduardas Balsys, his teacher at the Lithuanian Conservatoire (now Academy of Music and Theatre), was perhaps the best orchestrator in Lithuanian musical history. Attending his lectures and the studying of compositions was a good background to develop Domarkas's own excellence in creating orchestral texture and colours.

The first compositions by Domarkas, although fresh and colourful, were of a serious academic character. An interesting shift in his compositional career happened in the early 1980s, when Domarkas began writing music mostly intended for students' choirs and instrumental media due to the lack of original repertoire for these ensembles. However, it seems that the composer himself was eager to begin creating a kind of *Gebrauchsmusik*. A significant part of Domarkas's music became less sophisticated and more acceptable to the broader audience of that time, yet was able to maintain a high degree of artistry. Domarkas's music of this period were compositions for the wind band that were innovative and ingenious; even marches presented surprises for the listeners because of unusually discordant harmonies, non-quadruple syntax and sometimes even changing meters. Paradoxically, these fresh means of expression obstructed the possibility to perform Domarkas's music widely. Bandmasters (especially amateur bands leaders) were not used to the unconventional music and simply could not estimate it properly. Once the composer presented one of his marches to the Lithuanian Folk Cultural Centre and got an answer that "this music is not so much a cup of tea for amateur musicians". The march, of course, was rejected. Therefore, Domarkas's music was performed mostly by Klaipėda higher education institution's student band and very few Lithuanian professional bands. Unfortunately, these creative pieces were ignored for a long time, and, of course, the international dissemination of his music was impossible in the time of the Iron Curtain.

Domarkas wrote music for the wind band during the last two decades of the 20<sup>th</sup> century. The first work appeared in 1980 and the last one was written in 1998. But the new post-soviet era opened new possibilities for the countries of the former Eastern Block to integrate their art into the world's cultural heritage. Soon after Lithuania regained its independence in 1990, one of the Domarkas's works for the wind band was presented abroad<sup>3</sup>. In 1986, Domarkas wrote the composition "Fantasy on Songs by S. Šimkus" which was intended for the 100<sup>th</sup> anniversary of the prominent Lithuanian composer Stasys Šimkus (1887–1943). In 1991, Domarkas met the representative of one of the USA military bands and received the commission to compose a piece of music. Thus, the second version of the "Fantasy" appeared in 1992. It was scored for the USA wind band instrumentation, which was new and unfamiliar to the composer in that time. Unfortunately, the circumstances were not favourable to perform the piece in the USA and this second edition was not performed for 17 years. In 2006, the author of this article gave the score to Prof. Dr James Saker who made a computer-aided score and performed the composition at the University of Nebraska at Omaha in April 2009. In September 2011, this version of the piece (actually the third one: Dr Saker made a careful editing work on the score) was performed in Lithuania, the composer participated in the concert himself. In February 2012 it was also performed in the USA by the Central Michigan University Wind Symphony. Finally, the author of this article published an article about the "Fantasy", its history, structure and peculiarities in *The Journal of World Association for Symphonic Bands and Ensembles* (Vol. 18, 2011, p. 21–35). These facts can hold forth a hope that the compositions by Lithuanian composers (at least by one particular composer) can be accepted in the world's leading wind band country at least as "normal", conventional pieces for the wind band.

To enhance the dissemination of Domarkas's works, the Art Research Centre at the Faculty of Arts, Šiauliai University, Lithuania, made an attempt to publish some of his compositions in a supplement of the research journal *The Spaces of Creation*. The first piece, a march *Valiant Soldiers*, prepared and edited by the author of this article will be issued in spring 2013. The successful premier of his work in America and possibilities of publications has Domarkas enthusiastic on the revival of his wind band music and he has begun to edit his compositions and even re-compose some of them. We hope that Domarkas's music will contribute to the body of a newly discovered wind band music heritage.

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<sup>3</sup> This fact was already mentioned by this author in *Mitteilungsblatt* 2011/4, December, p. 192.

## **Boris Tikhonovich Kozhevnikov: A Biographical Portrait**

Dr. Patrick Murphy, University of Portland (USA)

Very little public information exists regarding one of the most respected and performed wind band composers of the Soviet epoch, Boris Kozhevnikov. Even in the authoritative biographical reference text compiled by Allen Ho and Dmitry Feofanov, there is little information about Kozhevnikov's life, career, or compositions. Instead, a limited number of works are listed as primary examples of his work, when in fact these particular compositions do not represent the most accomplished of his music.<sup>4</sup> Fortunately, Kozhevnikov's memoirs, the remembrances of his wife and students, and a scant few published articles from the period give us a compelling look at one of the Soviet Union's preeminent composers for wind band.

Boris Tikhonovich Kozhevnikov was born December 13, 1906, in Novgorod, Russia.<sup>5</sup> His father, Tikhon Emmanuilovich Kozhevnikov, was trained in law, but out of financial necessity worked as a bank employee. He was also an active performer in a local brass band. Kozhevnikov's mother, Nina Pavlovna, was a gifted pianist who took care of Boris and his sister, Zheni. The family moved to Vilnius in 1908, then to Petrograd (St. Petersburg) in 1915. While in Petrograd, Boris was first introduced to the alto horn, but was more interested in astronomy than music. During the ensuing Russian civil war, however, the family found itself destitute, like so many other families. In 1919, they returned to Tikhon's birthplace of Kharkov, Ukraine, where Boris joined the Raynaroobraza factory band in 1921, playing alto horn and cornet. At this time he also began composing small pieces for the band.

The young Kozhevnikov began to gain recognition as a musician, composer, and conductor, and earned the post of bandleader of the Donets paper mill band in 1923, resulting in the family's relocation to Zmiyev, a smaller town within the Kharkov province. He worked in the factory as well, his father played in the band with him, and his mother played piano for the local cinema. Kozhevnikov continued to gain recognition for his compositions and conducting, resulting in an invitation to become the leader of the more prominent Budyansky china factory's band in

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<sup>4</sup> Allan Ho and Dmitry Feofanov, *Biographical Dictionary of Russian/Soviet Composers* (New York: Greenwood Press, 1989), 282.

<sup>5</sup> His birthdate is November 30 according to the Julian calendar, and December 13 according to the modern calendar.

Kharkov.<sup>6</sup> In addition, he led the local choral association and became active as a conductor, composer, and orchestrator for local theatrical productions.

In 1928, he gained admission to the Kharkov Musical-Dramatic Institute, where he studied with Semyon Bogatyryov (1890-1960), a noted authority on counterpoint and later the head of the Theory and Composition Department at the Moscow Conservatory.<sup>7</sup> While attending the Kharkov Institute, Kozhevnikov continued his work at the Budyansky factory and with his local affiliations. In 1930 he added the Kharkov Dramatic Red Banner Theater and the Theater of Revolution to his credits.

Following graduation from the Kharkov Institute, Kozhevnikov was conscripted into the Red Army in 1933. He served as the conductor of the Model Orchestra of the Kharkov House of the Red Army until the ensemble was disbanded in 1934, at which time Kozhevnikov was named conductor of the wind orchestra of the 23rd Rifle Division, which he led until 1939. He was stationed again in Kharkov and became an active member of the Ukrainian Union of Composers, and his compositions became prominent in concerts and on the radio.

Kozhevnikov left active service in the Red Army in 1939 and entered the Moscow Conservatory, although he remained affiliated with the Red Army until 1965. He specialized in instrumentation and conducting, and wrote his thesis on the weaknesses and artistic possibilities of the wind orchestra. He also focused on the compositional processes necessary to write quality wind orchestra music. In 1941 he completed all requirements for the degree of Doctor of Art Literature, and after a successful defense of his thesis in 1942, was awarded the highly-desired degree.

Kozhevnikov was granted a professorship at the Moscow Conservatory in 1942. He taught for over forty years in the Military Music Department, specializing in composition, instrumentation, and score reading. He joined the Communist Party in 1943, and beginning in 1944, he was granted the honor of serving as the Head of the Instrumentation and Theory section of the Military Music Department.

The Military Music Department was organized in the early 1930s and was primarily concerned with the training of conductors for the army and navy wind orchestras. The Department was granted its own quarters in conjunction with the Red Army, and was renamed the School of Higher Education of the Military Bandmasters of the Red Army (Military Conductors VUZ). The school was separated from the Moscow Conservatory because of the large number of conductors and military musicians needed in the Soviet Union during World War II and the years immediately following.

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<sup>6</sup> Sergei Griaznov, *Stranicy Zhizni i Tvorchestva Kompozitora* [Страницы жизни и творчества композитора] (Moscow: Moscow Military Conservatory, 2002), 86.

<sup>7</sup> Ho and Feofanov, 63.

In 1950, the Military Conductors VUZ was restructured into the Institute of Military Conductors. From 1950 to 1954, Kozhevnikov served as the first head of the Institute and taught courses in score reading and instrumentation.<sup>8</sup> Among the noted Soviet musicians who praised his efforts at the Institute were Shostakovich and Khachaturian. Shostakovich also wrote a recommendation for Kozhevnikov's promotion to the title of "professor," the highest academic rank possible. He continued teaching at the Institute until it was transformed back into its previous function within the Moscow Conservatory in 1960. Kozhevnikov taught courses in the Military Music Department until 1984, when poor health finally forced him to retire.<sup>9</sup>

In his final years, Kozhevnikov suffered the ravages of a debilitating disease.<sup>10</sup> His health had never been particularly strong, and the fatal illness dictated several operations that left him unable to communicate effectively. In January 1985, he convinced his wife to accompany him to Ruza, the Composers' Union dachas approximately sixty miles west of Moscow. He particularly enjoyed working there in the winter, as he could admire the snow and frost. This time, however, a fever spiked while he was there, forcing a return to Moscow. He spent some time at home, where he dictated to his wife his final composition, the *Lyric Suite*, which is an instrumental realization of some of the couple's favorite poetry. After a final operation at the Burdenko Hospital in Moscow, he passed away on April 8, 1985.<sup>11</sup> His remains lie in the columbarium of Vagankovo Cemetery in Moscow.

Kozhevnikov was an active member of the Composers' Union and served the organization for several years as the Commission Chairman on wind music and on other administrative committees. In addition, he served on the editorial boards of *Muzyka* and *Sovetskii Kompositor* and worked directly with the Ministry of Defense of the USSR to build the repertoires of the military music ensembles.<sup>12</sup> He further served the State by judging entries in many of the composition competitions sponsored by the military establishment for musical-patriotic works.

Although he achieved the rank of Colonel in 1951, former students describe him as shy and soft-spoken, exhibiting modesty while demanding excellence. He is further lauded for his intellectual approach to teaching, and the fact that he was well

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<sup>8</sup> "Obituary: Boris Kozhevnikov," *Sovetskaya Muzyka* 49, no. 7 (1985): 144.

<sup>9</sup> In 2001, the department became the Moscow Military Conservatory and moved away from the Moscow Conservatory. Today, the Military Conservatory is considered by the Russian government to be the "world's only military school providing professional conservatory-level training for bandmasters and leaders of military song and dance companies." In 2005, thirty-five students graduated from the Conservatory, bringing the school's total to over 3,000 graduates since 1935.

<sup>10</sup> The affliction is not specifically named in the memoirs of either Kozhevnikov or his wife, nor in the obituary printed in *Sovetskaya Muzyka*.

<sup>11</sup> The Burdenko Hospital is also known as the Central Military Hospital. Kozhevnikov died at 7:20 a.m.

<sup>12</sup> Boris Schwarz, *Music and Musical Life in Soviet Russia, 1917-1981*. Enlarged ed. (Bloomington, IN: Indiana University Press, 1983), 412.

versed not only in music, but also in art literature, stamp collecting, photography, flora, and radio engineering.<sup>13</sup>

Kozhevnikov's home life was one of comfort, but certainly not extravagance. He and his wife, Tatiana Dmitrievna Kozhevnikova, lived in a relatively small Moscow apartment with their daughter Yevgenia until she married. An avid and accomplished pianist, Kozhevnikov would play his compositions at home and lead family music nights which included his daughter and son-in-law, who was the first performer of a number of Kozhevnikov's vocal works. He and Tatiana particularly enjoyed vacations in the resort areas of Arkhangelsk, Zvenigorod, and Sochi.

A great deal of his compositional work took place at Ruza. The nature-loving Kozhevnikov wrote and edited many pieces in the peaceful surroundings, socializing with fellow composers during lulls. He was inspired by the surroundings, and after walking would settle himself at a work table and either compose new pieces or edit previously written work. In 1975 he composed his Fifth Symphony at Ruza.

Kozhevnikov was well-known as the author of several books and textbooks. One of the great benefits of teaching in the Soviet conservatories was the prevalent printing opportunities for historical research. Kozhevnikov wrote a two-volume instrumentation compilation titled *Instruments of the Brass Band*, published in 1984, and used extensively in music schools across Russia. His *Soviet Military Music*, published in 1977, expands upon his thesis on the history and compositional techniques of the Russian wind band, as do his 1957 book, *History of Russian Military Music in the Eighteenth Century*, and his 1961 contribution, *History of Russian Military Music in the First Half of the Nineteenth Century*. He co-wrote other historical texts and presented papers related to Russian military band history and the "technical and artistic advantages" of composing for such ensembles at numerous conferences in the Soviet Union.

Virtually all of Kozhevnikov's wind orchestra works are examples of what the Soviet government considered highly appropriate music and afforded him numerous awards from the government. Included among these are the Distinguished Artist of the Russian Soviet Federative Socialist Republic (RSFSR) in 1970, the Red Star, the Red Banner, the Alexandrov Award, and the Order of the Badge of Honor in 1966. He was well-respected within the Soviet music community, and the State Music Publishing House hosted a jubilee concert in honor of his seventieth birthday.<sup>14</sup>

A posthumous celebration of his eightieth birthday was held on December 13, 1986, conducted by members of the Military Music Department. The concert, which featured many of Kozhevnikov's works, was broadcast by radio throughout the Soviet Union. Included in the concert was the premiere of his *Lyric Suite*. A large, colorful display of historical programs, posters, and photographs was exhibited at the

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<sup>13</sup> Griaznov, 83.

<sup>14</sup> "Obituary: Boris Kozhevnikov," 144.

performance, a tribute to the teacher and composer revered by so many friends and students.<sup>15</sup> Sergei Griaznov, past director of the Moscow Military Conservatory, published a book of Kozhevnikov's memoirs and remembrances written by friends, former students, and Tatiana.

Kozhevnikov composed five symphonies for band, marches, numerous suites and fantasies, and transcriptions of classic Russian pieces. Over fifty pieces for wind orchestra have been independently verified at this point. A unifying hallmark of many of his works is the use of revolutionary, worker, and folk songs. The use of these types of songs directly adheres to the principles of Socialist Realism. Many of his works bear titles that clearly reflect the sources utilized, such as *Fantasy on Two Revolutionary Songs of 1905*, *Rhapsody on Themes of Songs of World War II*, and *Two Pieces on Themes of Russian-Soviet Folk Songs*.

Boris Tikhonovich Kozhevnikov was a leading figure within the Soviet military wind orchestra community. He was one of the first symphonists for band, resulting in praise from such noted composers as Miaskovsky and Shostakovich. A revered educator, he trained hundreds of military conductors for service in the Soviet military ensembles. As his former student Vladimir Emelyanov notes, when Kozhevnikov stopped teaching due to his health in 1984, "all without exception perceived this as a great loss."<sup>16</sup>

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<sup>15</sup> Griaznov, 86.

<sup>16</sup> Griaznov, 82.

**IGEB – EHRENMITGLIED ALOIS BRANDENBERG SCHWEIZ/KANADA  
80 JAHRE ALT**

IGEB –Ehrenmitglied Alois Brandenburg Schweiz / Kanada 80 Jahre alt

von Erwin Nigg

Am 3. März durfte unser Ehrenmitglied Alois Brandenburg seinen 80. Geburtstag feiern. Er ist vielen IGEB-Mitgliedern als treues, engagiertes und nach wie vor äusserst interessiertes Mitglied und lieber Freund bekannt. Die zahlreichen Stationen seines musikalischen Wirkens auch nur annähernd angemessen erwähnen zu wollen, würde den Rahmen unserer Gratulationsadresse bei Weitem sprengen. Die Aufzählung muss knapp und selektiv bleiben: 1976 Beitritt zur IGEB und 1977 bis 1996 Mitglied des Vorstandes. Besuch zahlreicher IGEB-Konferenzen, dabei oft Übernahme von Chairs, so in Feldkirch, Mainz, Northfield, Echternach und Oberschützen.

Alois schloss sein Musikstudium an der Musikakademie Zürich unter Ernst Lüthold und Heini Menet als diplomierter Blasorchesterdirigent ab. Daran anschliessend wirkte er als Musiklehrer, Kursleiter im Aargauer Musikverband und Dirigent zahlreicher Blasorchester, bei deren Gründung er teilweise massgeblich beteiligt war.

In den Jahren 1975 bis 1978 arbeitete er als Arrangeur und Bearbeiter für den Blasmusikverlag Emil Ruh, dies insbesondere im Einrichten von amerikanischen Blasorchesterwerken für europäische Besetzungen. Daneben wirkte Alois Brandenburg regelmässig als Experte bei Wertungsspielen mit. Er freute sich, durch diese Tätigkeiten seinen Freundeskreis auch mit Kollegen aus dem Ausland erweitern zu können.

Unter Alois Brandenbergs Freunden aus seiner früheren Tätigkeit in der Schweizer Blasmusikszene sind so wichtige und bekannte Persönlichkeiten wie der Komponist und Dozent Albert Benz, der Historiker und Publizist Dr. Walter Biber, sowie der Komponist, Dirigent, Radioredaktor, Gründer und langjährige künstlerische Leiter der Festlichen Musiktage Uster, Albert Häberling zu finden.

Alois Brandenbergs Motivationsgabe gehört zu seinen Stärken. Davon profitierte auch immer wieder IGEB, wenn es ihm beispielsweise gelang, an Schweizerischen Dirigentenkongressen der 1980er und 1990er Jahre viele seiner Kollegen vom Nutzen einer IGEB-Mitgliedschaft zu überzeugen. Sein Interesse für und seine Verbundenheit mit IGEB ist bis heute ungebrochen. Mit dem gleichen,

durch Freude an der Sache befeuerten Engagement diente er auch dem Eidgenössischen Dirigentenverband seit 1960 als Mitglied, später als Vorstandsmitglied und seit 1988 auch als Ehrenmitglied.

Während zwölf Jahren, von 1984 bis 1996 bot Alois als Special Guest Conductor des International Music Camps an der Grenze zwischen Manitoba und North Dakota über 500 Jugendlichen die Chance, zusammen mit anderen Musikbegeisterten, das Musizieren in einmaliger Atmosphäre zu erleben. Für seine Verdienste wurde er zum IMC Honorary Member ernannt und mit dem „Order of the Crosse Flags“ ausgezeichnet.

In seiner Wahlheimat Kanada wirkte der musikalische Pendler zwischen zwei Kontinenten u. a. als Dirigent der Vancouver Dorfmusic, Band Conductor and Civilian Instructor of the Royal Air Cadets (RCAC) Hurricane Squadron und Radiomoderator.

Lieber Alois, Vorstand und Mitglieder der IGEB gratulieren dir von Herzen zu deinem Geburtstagsfest, danken dir für deine Tätigkeiten und wünschen dir weiterhin alles Gute. Wir freuen uns auf viele weitere stets anregende und freundschaftlich geprägte Begegnungen.

### **IGEB-Mitglieder und Alta Musica:**

Alle IGEB Mitglieder können die bisher erschienenen und lieferbaren Bände von Alta Musica zum Preis von je einem aktuellen Jahres-Mitgliedspreis im Büro der IGEB bestellen.

### **All IGEB-members can order free the following publications:**

All IGEB members can buy the published and available volumes of Alta Musica at the price of one annual membership fee from the IGEB office.

**INTERNATIONALE VERANSTALTUNGSTERMINE FÜR 2013-14**  
**INTERNATIONAL CONFERENCES FOR 2013-14**

March 6 – 8, 2013:	American Bandmasters Association Tampa, Florida, USA
March 20 – 23, 2013:	College Band Directors National Association Greensboro, North Carolina, USA
May 8 – 13, 2013:	International Wind Orchestra Festival Berlin, Germany
July 9 – 14, 2013:	Schladming, Austria, Mid Europe
July 12 – 14, 2013:	Schladming, Austria, CISM Internationaler Wettbewerb für Jugendblasorchester
December 18 – 21, 2013:	67th Annual Midwest Band and Orchestra Clinic in Chicago/IL, USA
July 4 – 6, 2014	Historica Brass Society, Brussels, Belgium
July 17 – 22, 2014	IGEB 21 <sup>st</sup> International Conference and 40 <sup>th</sup> Jubilee Hammelburg, Germany
July 6 – 14, 2014	WASBE International Conference Debrecen, Hungary

**Vorstand der IGEB / Board of IGEB**

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