

# IGEB

## MITTEILUNGSBLATT

Jahrgang 2014 / 2 (Juni)

**21. Internationale Konferenz 2014**  
Donnerstag 17. Juli 2014 – Dienstag 22. Juli 2014

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

**Hammelburg, Germany**

In Zusammenarbeit mit den Instituten  
Oberschützen - International Center for Wind Music Research /  
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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### **Karl Vigl zum 75. Geburtstag**

Am 6. Mai 2014 feierte IGEB-Ehrenmitglied Chordirektor Karl H. Vigl seinen 75. Geburtstag. Er stand der IGEB als Vizepräsident viele Jahre zur Verfügung und wurde 2009 zum Ehrenmitglied ernannt. Für die IGEB organisierte er mehrere Internationale Konferenzen an Orten in Südtirol und lenkte damit die internationale Aufmerksamkeit auf dieses blasmusikalisch äußerst aktive Land.

An den Konferenzen der IGEB hielt er seine viel beachteten Vorträge, die sich unter anderem mit der Musikgeschichte Südtirols beschäftigen. Sein umfangreiches Schaffen als Autor fand auch in seiner Schrift „Musica Fiata. In Rezensionen und Reflexionen“, Bozen 2006, seinen Niederschlag und er ist in unserer Buchreihe „Alta Musica“ vielfach vertreten. Musikalisch ist sowohl dem Chorwesen als auch der Blasmusik verbunden und wir wünschen ihm alles Gute und vor allem viel Gesundheit.

### **Leon J. Bly zum 70. Geburtstag**

Unser Mitglied Leon J. Bly feierte am 13. Mai 2014 seinen 70. Geburtstag. Er stammt aus einer musikalischen Familie in Hampton / Virginia. Bly erlangte seinen Master of Arts 1966, begann nach dem Masterabschluss in Musikpädagogik 1972 mit der Arbeit an seiner Dissertation *The March in the American Society* und promovierte 1977. Nachdem er seinen amerikanischen Militärdienst in Stuttgart abgeleistet hatte, kehrte er nach Amerika zurück, wo er an verschiedenen Schulen unterrichtete, verschiedene Schülerorchester dirigierte und Dirigierunterricht bei Frederick Fennell hatte. 1981 kam er jedoch wieder nach Stuttgart und wurde Fachbereichsleiter für Bläser an der Stuttgarter Musikschule – eine Position die er bis 2009 innehatte. Daneben wirkte Bly u.a. als Dirigent, von 2009 bis 2011 als WASBE-Präsident und ist bekannt als Referent bei internationalen Konferenzen, unter anderem auch bei der IGEB.

[Verena Paul]

## SERGEI PROKOFIEV AND THE WIND BAND

By Francis Pieters

Sergej Prokofiev (Sontsovka, Ukraine, 1891 – Moscow, 1953), a pupil of Rimsky-Korsakov, was not only the author of the opera *The Love of the Three Oranges*, of seven symphonies and several beautiful film music scores such as *Lieutenant Kije* and *Alexander Nevsky*, but he was also a brilliant pianist who excelled in the performance of his own works. He also wrote some interesting pieces for wind band and wind ensemble. The first was composed in 1926; it is the *American Overture* opus 42a in B flat written for seventeen instruments (flute – oboe – 2 clarinets – bassoon – 2 trumpets – trombone – percussion – celesta – 2 harps – 2 pianos – cello – 2 double basses).<sup>1</sup> While he was on tour in the USA in 1925-26, Prokofiev got a commission from the Aeolian Duo Art company of New York for which he had recorded several piano rolls and who wanted a composition for the inauguration of a concert hall in New York, just before the end of the American contract of the composer who was ready to travel to France. This is why Prokofiev wrote this piece that was intended for a rather heterogeneous ensemble and which was finally premiered in Moscow on February 7, 1927. The composer specified that it was an overture for 17 musicians and not for 17 instruments! As the original version was not really very successful as the unusual instrumentation prevented the Russian military bands from performing it, Prokofiev rearranged the overture and made a version for symphony orchestra two years later. Yet the overture was ignored both by the musicians and the audiences; Prokofiev himself thought his music was too modern.

As early as in 1926, his *March* from ‘The Love of the Three Oranges’ is performed by the massed military bands of the Moscow garrison. Between 1935 and 1937 Prokofiev writes *Four Marches for Military Band* opus 69 but only the first two are published. The first *March for the Spartakiade*<sup>2</sup> in B flat major Opus 69 number 1, known under the English title Athletic Festival March was written for these Olympic Games of Communist countries and has a martial and heroic character. The second *Lyrical March* in F major Opus 69 number 2 has a rather ironical character. *The third March in B flat composed for the Muzgiz Competition* was not orchestrated by the composer and got no title right away. On the manuscript the composer wrote: “if the march is too long or if the second trio is too difficult, just leave the trio out”. So

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<sup>1</sup> Recorded by the USSR State Symphony Orchestra, conductor Gennadi Rozhdestvensky, CD Icone 9406, Columbus State University Wind Ensemble, conductor Robert W. Rumbelow, CD Summit DCD 442 and The Royal Band of the Belgian Navy, conductor Matty Cilissen, CD LMCD 12337. The third is an adaptation by Evan Feldman.

<sup>2</sup> The Soviet Union attempted to use international sports games called Spartakiads to both oppose and supplement the Olympics.

did the V. Shpirko, editor of the State music publishing firm Muzyka, when he orchestrated the march in 1968, leaving out the trio. The British composer Samuel Becker (1973) orchestrated the trio and so the complete version was premiered by the Royal Northern College Wind Orchestra at the Prokofiev Symposium in Manchester in February 2003. The fourth march Cavalry *March* (On the other side of the Bridge) Opus 69 number 4 was not published neither and Prokofiev incorporated the music in another work dating from the same period called *Songs of our Days* Opus 76. It was recuperated for the Manchester symposium and so Prokofiev's complete Opus 69 was finally recorded as originally conceived by the composer in 1937.<sup>3</sup>

Still in 1937, Prokofiev composed the *Cantata for the 20th Anniversary of the October Revolution*, opus 74 (*Кантата к XX-летию Октября*) for narrator, 8 part choir, symphony orchestra, wind band, accordion (bayan) orchestra and an ensemble of different sound effect instruments. The principal orchestra was strengthened by quadruple woodwinds, 8 horns, 4 trumpets, 4 trombones, 2 tubas, complete percussion and all strings reinforced. The wind (brass) band consisted of trumpets, French horns and numerous saxhorns (alto horns, baritone horns, tenor tubas and bass tubas). Prokofiev had been inspired by texts by Lenin and Stalin and he hoped that this mass composition, which was typical for the soviet cultural politics because of its demagogical power, would be performed on the occasion of the 20<sup>th</sup> anniversary of the 1917 Revolution. Unfortunately, the premiere at the Great Hall of the Moscow Conservatory of Music conducted by Kiril Kondrashine happened only on April 5, 1966, thirteen years after the composer's death. Moreover as Stalin was also deceased since thirteen years and had fallen in disgrace by that time, the two movements based on his speeches were left out. The complete work was first performed on June 6, 1992 at the London Royal Festival Hall, Neeme Järvi conducting.<sup>4</sup>

In 1943, Prokofiev wrote the *Hymn for Military Orchestra* Opus 98. In fact, this was his contribution to a contest organized by the authorities of the soviet regime for a first national soviet hymn. The winner was Alexander Alexandrov, director of the famous Red Army Ensemble. Prokofiev wrote a hymn in several versions; the wind band version was created at the above-mentioned Manchester Symposium in February 2003. Still in 1943 Prokofiev composed his famous *March opus 99* for wind orchestra in a quite innovating style. As he liked this march, Prokofiev inserted it later in his opera *Povest' o nastojasčem čeloveke* (The History of a Real Man) opus 117. In 1945 Prokofiev wrote *Ode to the End of the War* Opus 105, for: 2 flutes – piccolo – 2 oboes – English horn – 2 B flat clarinets – E flat clarinet – bass clarinet – 3 saxophones – 2 bassoons – contrabassoon – 6 French horns – 3 trumpets – 3 trombones – 3 tubas – percussion – 8 harps – 4 pianos – 8 double basses. The composer used themes of his cantata that had never been performed. It was premiered

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<sup>3</sup> Royal Northern College of Music, conductor Clark Rundell, CD Chandos CHAN 10166.

<sup>4</sup> Recording: Philharmonia Orchestra & Chorus & Military Band & Accordion Band, conductor Neeme Järvi, narrator Gennady Rozhdestvensky, CD Chandos CHAN 9095

in Moscow, Samuel Samosud conducting, on November 12, 1945. Prokofiev's last wind band composition was first recorded in 1996.<sup>5</sup>

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## MITTLEILUNGEN / LETTERS FROM

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**Letter from Belgium**

**Francis Pieters**

### Yvon Ducène (1928 - 2014) - Obituary

On April 10, 2014, Yvon Ducène passed away. He had been the exceptionally gifted conductor of the Royal Band of the Belgian Guides from 1961 to 1985. Ducène (Souvret, 1928 – Gosselies 2014). Himself a pupil of the famous composer Jean Absil, he encouraged numerous Belgian composers to write for symphonic band. He also conducted many world premières of works by Belgian and foreign composers. He was a most appreciated adjudicator at international wind band contests such as the World Music Contest Kerkrade and the Valencia Certamen.

### Sax 200

From February 2014 to January 11, 2015, the MIM (Music Instruments Museum) In Brussels organizes an exceptional exhibition. *SAX200* is an exhibition in the Musical Instruments Museum in Brussels about the life and works of Adolphe Sax, the inventor of the saxophone, on the occasion of his bicentenary (Dinant, 1814 - Paris, 1894). The exhibition is set up around four distinct chapters, devoted to Sax the inventor, Sax the entrepreneur, Sax himself and Sax after Sax. Besides telling everything about the saxophone, the exhibition also covers his other inventions (saxhorns, saxotrombas and even medical instruments!) as well as his commercial vicissitudes and eventful private life. The exhibition curator is scientific assistant Géry Dumoulin. The own collection of Sax instruments, the largest in the world in public ownership, is on display in its entirety, but there are also loans from museums and private collections in Paris, New York, Basel, Edinburgh, Leipzig, London, Amsterdam, Vermillion, Ann Arbor and Bad Säckingen. Many of these instruments have never been on public show before. The SAX200 exhibition is accompanied by a packed programme of concerts, guided tours, promotional activities, events and special after-hours viewings. There is also a splendid catalogue also available in English.

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<sup>5</sup> USSR Radio and TV Large Symphony Orchestra, conductor Leonid Nikolayev, CD Consonance 81-5008.

## New Recording

RAINFALL ON PINK CITY  
Symphonic Band of the Belgian Guides  
Conductor: Yves Segers  
Golden River Music GRM1310  
info@goldenmusic.be

This is the second CD by the Symphonic Band of the Belgian Guides devoted to compositions of the Flemish composer Robert Groslot (1951) who started his career as a pianist and was one of the prize-winners of the famous International Queen Elisabeth Contest in 1978. Next to an international career as a pianist and piano teacher, he also became extremely successful as a conductor, namely with the orchestra *Il Fondamento* which he founded for the renowned concert series in Belgium, France and Germany *Night of the Proms*. Being an eclectic composer, he also turned to the wind band and here we have some more examples of his wind band production. The humorous tango *La Grande Moustache* (The Big Moustache), originally composed for clarinet and piano, immediately illustrates the composer's originality. *Rainfall on Pink City*, his very first orchestral composition, dating from 1979, adapted in 1993 and 1998, the finally arranged for wind band in 2010, evokes a city destroyed by an atomic bomb. The very rich orchestration runs through no less than thirteen different tonalities. The melodious *Gottschalk Suite* is an orchestration of six varied pieces for piano by the American composer Louis Moreau Gottschalk, commissioned by the Royal Ballet of Flanders. *Travel Music*, an original wind band suite, dedicated to Yves Segers, is based on themes composed for a television series. The faultless interpretation certainly does increase the pleasure of the listener. One is encouraged to discover this attractive repertoire.

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## NEUE BÜCHER UND SCHRIFTEN / NEW BOOKS AND ARTICLES

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Peter Heckl, *W.A. Mozart's Instrumentalkompositionen in Bearbeitungen für Harmoniemusik vor 1840*

2 Bände (Bd. 1: Textband, VI/171 S.; Bd. 2: Notenband, 756 S.), Georg Olms Verlag; Hildesheim, Zürich, New York 2014. (€128,-). Sonderpreis für IGEB-Mitglieder € 100,--

Das Repertoire der „klassischen“ Harmoniemusik des Zeitraums 1780 bis 1840 umfasst neben Originalkompositionen auch eine Vielzahl von Bearbeitungen, meist solche von Opern. In geringerer Anzahl, und im Bewusstsein der heutigen

Musikausübenden und der Musikwissenschaft weniger präsent, existieren jedoch auch Bläserarrangements von Instrumentalkompositionen.

Die vorliegende Arbeit behandelt alle vor 1840 entstandenen und heute noch vorhandenen Harmoniemusikbearbeitungen von W. A. Mozarts Ensemblekompositionen für Streicher und/oder Bläser, von seinen Sinfonien und Märschen sowie seinen Werken für Klavier. Die Liste der bisher bekannten Arrangements konnte durch Archivrecherchen erweitert werden; neben prominenten Bearbeitern wie Georg Druschetzky, Carl Andreas Goepfert und Joseph Triebensee findet sich etwa auch der neu entdeckte Mozart-Arrangeur Johann Georg Birnstein. Die Untersuchung der Arrangements ermöglicht Aussagen über die Arbeitsweise der Bearbeiter, über ihre Vertrautheit mit der Gattung Harmoniemusik und über die Qualität der Arrangements.

Der Notenband vereinigt erstmals die Partituren sämtlicher Bearbeitungen, die nicht in zuverlässigen modernen Editionen zugänglich sind.

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IGEB-MITTEILUNGEN / NEWS OF IGEB

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### **Fritz Thelen - Anerkennungspreis 2014**

Für den „Fritz Thelen Anerkennungspreis 2014“ der Internationalen Gesellschaft zur Erforschung und Förderung der Blasmusik (IGEB), der an den Mitbegründer der IGEB, Fritz Thelen erinnern soll, und der an herausragende Dissertationen auf dem Gebiet der Blasmusikforschung verliehen wird, wurden vom Thelen-Komitee die Arbeiten

Patrick Péronnet, Dr. Paris-Sorbonne, 2012

*Les Enfants d'Apollon. Les ensembles d'instruments à vent en France de 1700 à 1914 Pratiques sociales, insertions politiques et création musicale* und

Tara Schwab, DMA, University of Oregon, 2012

*A Flutist's Handbook for the Development of a Rhetorical Approach to W. A. Mozart's Flute Concerto in G Major, K. 313* ausgewählt.

Die Präsentation wird bei der 21. Internationalen Konferenz in Hammelburg / Deutschland am 19. Juli 2014 stattfinden.

## **Fritz Thelen Recognition Award 2014**

For the “Fritz Thelen Recognition Award 2014“ of the International Society for the Promotion and Research of Wind Music (IGEB), which commemorates one of the co-founders of IGEB, Fritz-Thelen, and which will be presented to the outstanding dissertations in the field of wind music research, the Committee has chosen:

Patrick Péronnet, Dr. Paris-Sorbonne, 2012

*Les Enfants d’Apollon. Les ensembles d’instruments à vent en France de 1700 à 1914 Pratiques sociales, insertions politiques et création musicale* and

Tara Schwab, DMA, University of Oregon, USA, 2012

*A Flutist's Handbook for the Development of a Rhetorical Approach to W. A. Mozart's Flute Concerto in G Major, K. 313*

The presentation will take place at the 21<sup>st</sup> International conference in Hammelburg, Germany, on July 19, 2014.

Chair of the Committees / Vorsitz der Komitees

Dr. Richard Scott Cohen, Michigan, USA

2014 Screening Committee / Beratendes Komitee 2014

Prof. Dr. Raoul Camus, New York, USA

Prof. Dr. Keith Kinder, Ontario, Canada

Prof. Dr. Damien Sagrillo, Luxemburg

2014 Selection Committee / Auswahl Komitee 2014

Prof. Dr. Klaus Aringer, Graz, Österreich

Prof. Dr. Robert Grechesky, Indianapolis, IN, USA

Francis Pieters, Kortrijk, Belgien

## **10. Symposium Zentrum Militärmusik der Bundeswehr**

*Militärmusik und Erster Weltkrieg*

**9. und 10. September 2014 in Bonn**

*Militärmusik* erfreute sich nicht nur im deutschsprachigen Kulturraum des 19. Jahrhunderts, nicht nur in den europäischen Metropolen oder Provinzen, nicht nur in den Stammländern, sondern auch in deren Kolonien oder Mandatsgebieten stets hoher Anerkennung und Wertschätzung. Begünstigt durch eine lange währende Friedensperiode erwarb sich Militärmusik das Verdienst – sei es durch die Standkonzerte auf öffentlichen Plätzen, sei es durch die “Volkskonzerte” in den groß Sälen – die Werke der Tonkunst schichtenübergreifend breiten Volksgruppen vermittelt zu haben. Die offensichtliche Wertschätzung und Akzeptanz resultierte dabei zu einem Teil aus der funktionalen militärischen Präsenz bei Wachaufzügen und Paraden, zum anderen aus einem umfangreichen Repertoireangebot aus Oper,

Konzertsaal und zeitaktueller Unterhaltungsmusik in den Konzerten. Unter diesen gesellschaftskulturell günstigen Bedingungen marschierte dann die deutsche Militärmusik mit den Truppen unter “klingendem Spiel” in den großen Krieg. Eingesetzt zwischen Front, Etappe und Heimat erlebten erstmalig auch deutsche Militärmusiker Tod, Vernichtung und Grauen. Die Bedeutung von Gefechtsfeldmusik früherer Epochen hatte sich ihm engeren Sinn überlebt.

Die Erfahrungen des Ersten Weltkrieges bedingten einen einschneidenden Wandel auch im kulturellen Bewusstsein. Dies bedeutete für die Militärmusik, dass sie sich nach Kriegsende in einem kulturell gänzlich veränderten Umfeld widerfand. Ihre musikalischen Angebote reichten dabei immer noch von leichter Unterhaltung bis hin zur Behauptung auf einem durch die erstarkenden Massenmedien (Schallplatte und Rundfunk) umkämpften Markt in der Weimarer Republik.

Auftreten, Verwendung wie Bedeutung von Militärmusik im unmittelbaren Umfeld des Ersten Weltkrieges soll bei der diesjährigen Veranstaltung im Zentrum der Betrachtungen und Diskussionen stehen. Nähere Informationen zum Programm usw. folgen zeitgerecht.

**10th Bundeswehr Military Music Center Symposium**  
*Military Music during World War I*  
**September 9 – 10, 2014 in Bonn, Germany**

*Military music* was always greatly appreciated and held in high esteem in the 19th century German-speaking cultural area not only in the European metropolises, back country and ancestral homelands, but also in the colonies and mandated territories. Thanks to a long period of peace, military music took the credit – due to the open-air concerts given at public squares or the “concerts for the crowds” held in the major concert halls - for conveying the art of music to broad sections of the population across the social strata. This obvious appreciation and esteem resulted, on the one hand, from the functional presence of military music at guard and other parades and, on the other hand, from the large repertoire of opera music, concert music and contemporary entertainment music performed at concerts. Benefiting from these favorable socio-cultural conditions, the German troops marched into the Great War to the resounding beats of their military bands. Deployed between the front, rear areas and the homeland, even German military musicians for the first time experienced death, destruction and dread. The battlefield music that had played an important role in earlier eras was outdated in the strictest sense of the word.

What was experienced during World War I also resulted in a radical change in cultural consciousness. Due to this change, *military music* found itself in a drastically changed cultural environment after the war. Its repertoire still included light entertainment music that was able to compete with the burgeoning mass media (records and radio broadcasting) in the Weimar Republic’s highly competitive music business.

The presence, use and importance of *military music* in the immediate context of World War I will be the central topic of consideration and discussion at this year's symposium. More details on the program, etc. will be given in due time.

### **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.

### **IGEB-members and Alta Musica:**

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.

### **Historic Brass Society**

The Historic Brass Society recently became a supporting organization for an interesting conference, „Sounds of Wars and Victories: Images of Military Musicians on Battlefields and Promenades“. This conference will be presented at the CUNY Graduate Center in New York under the direction of the Research Center for Music Iconography and held in New York on November 11 – 13, 2014. The conference will focus on the iconography of military musicians of all times and performing in any occasion. More information will be posted at <http://rcmi.gc.cuny.edu>. We also encourage scholars and performers to visit the HBS website at [www.historicbrass.org](http://www.historicbrass.org).

### **Member News**

Jon Mitchell and Raoul Camus each presented at the East Coast Band Conference at Ryder College in Lawrenceville, NJ in March, 2014. Jon presented „The Hammersmith Sketches“ and Raoul presented „Band Music at the 1915 Panama-Pacific Exposition in San Francisco, CA“.

### **21. Internationale Konferenz 2014 21st International Conference 2014**

Weitere aktuelle Informationen zum Programm der Internationalen IGEB Konferenz finden Sie auf der Website der [igeb.net](http://igeb.net).

More general information and a program description of the 2014 IGEB International Conference is available on the [website at igeb.net](http://igeb.net).

**Referate bei der 21. Internationalen Konferenz der IGEB in Hammelburg 2014**  
**Papers at the 21st International Conference of IGEB in Hammelburg 2014**

(alphabetische Liste / alphabetical Listing)

Ahrens, Christian; Deutschland

*Zur Ausbildung junger Orchestermusiker im 18. Und 19. Jahrhundert, am Beispiel des Herzogtums Sachsen-Weimar*

Arlt, Alexander; Deutschland

*Kompositionen für Männerchor und Blasmusik im Repertoire von Männergesangsvereinen des 19. und 20. Jahrhunderts*

Brusniak, Friedhelm; Deutschland

*Knaben-und Mädchenchöre im 19. und 20. Jahrhundert im deutschsprachigen Raum*

Camus, Raoul; New York / USA

*Theodore Moses Tobani: Life and Works*

Feldman, Evan; North Carolina / USA

*Musical MOOCs: Adapting the Next Big Thing in Education to Conducting Wind Music*

Fraschillo, Thomas; Georgia / USA

*The Evolution of Luigi Zanninelli's Concertino for Piano and Symphonic Wind Ensemble from an Elite Large Ensemble Work to One with Accessibility for All: The Concerto Breve for Piano and Woodwind Quintet*

Gabrov, Anatoliy; Bulgarien

*Average Sergeant Military School of Music „Maestro Georgi Atanasov“ 1971 – 2002*

Glatthorn, Austin; United Kingdom

*“ . . . unter der Begleitung der verborgens angebrachten Musik . . . “, Dramatic Music for Harmonie*

Gleason, Bruce; Minnesota / USA

*The Nineteenth Century and the Birth of the Mounted Band*

Habla, Bernhard; Österreich

*Blasmusik und Brass Band-Schulen im 19. Jahrhundert*

Heckle, Josef; Deutschland

*Die Bläserklassen der Jugendmusikschule südlicher Breisgau E.V. von 2001 bis heute*

Heidler, Manfred; Deutschland

*Musikalische Ausbildung in Deutschen Streitkräften Ein Umriss*

Himmelberger, Arthur; New York / USA

*The James "Opie" Brockensire Legacy (1865-1938)*

Hughes, Christopher; New Mexico / USA

*Wind Band Performance Throughout Southeast Asia: A Study of Past and Present Trends with Implications for Growth and Collaboration in the Future*

Jakobs, Björn; Deutschland

*Einblicke in die Vermittlungskompetenzen preußischer Stabshoboisten und Musikmeister des 19. und frühen 20. Jahrhunderts unter besonderer Berücksichtigung auf deren Einfluss bei der Entstehung der zivilen Blasmusik*

Joppig, Gunter; Deutschland

*Die Verbreitung des Saxophons im 19. und 20. Jahrhundert in den deutschsprachigen Ländern*

Judmaier, Irmgard; Österreich

*Die Etablierung des Saxophons im Kontext institutioneller Entwicklungen an den Musikhochschulen Wien und Graz*

Kinder, Keith; Ontario / Canada

*The John Adaskin Project: Canadian Music in Schools*

Laitinen, Kari; Finland

*"Perspectives on Military Music Education in Finland 1918 – 1995"*

Lehmann, Andreas; Deutschland

*Aktuelle Forschung zum Thema "Chor und Singen" in Deutschland*

Milheiro, Maria Helena; Portugal

*One For All, All For Música Nova – A Case Study*

Mitchell, Jon; Massachusetts / USA

*Abdon Laus and the Boston Saxophone Orchestra*

Murschinski, Jörg; Deutschland

*Composition Techniques in Norman Dello Joio's „Metaphrase on Lines from Shakespeare" – Or: How to Construct a Piece from Six Notes*

Niemisto, Paul; Minnesota / USA

*The Frank Holton Band Instrument Company and the American Band Movement*

Oehlerking, Darrin; Saskatchewan / Canada

*The History of Wind Bands of the North West Mounted Police (Canada)*

Péronnet, Patrick; France

*The Mutual Educational System in French Music*

Pieters, Francis; Belgium

*Francois-Joseph Fétis and the Wind Band*

Pinto, Rui Magno; Portugal

*Composing for Virtuosi: The Production for Solo Wind Instruments by Francisco António Norberto dos Santos Pinto (1815-1860)*

Popiel, Paul; Kansas / USA

*The Harsh and Haunting Winds of 9/11 – A Conductor's Insight into In the Shadow of No Towers: Symphony #4 (2012) by Mohammed Fairouz*

Rodriguez, Gloria; Spain

*The Banda Municipal de Música de Madrid (1909-1931): Primary or Secondary Employment to Professional Wind Musicians*

Sagrillo, Damien; Luxemburg

*Music Education and Musical Diversity in the Wind Band*

Schramm, Michael; Deutschland

*Der Militärmusikdienst der Bundeswehr als Träger und Förderer musikalischer Ausbildung*

Smith, Matthew; Kansas / USA

*The Paul E. Bierley Band Record Collection at the University of Kansas: A Closer Look*

Sullivan, Jill; Arizona / USA

*John Philip Sousa and the Great Lakes Navy Music Program during World War I*

Tremmel, Erich; Deutschland

*Öffentliche Festkultur und Musikalische Infrastruktur im 19. Jahrhundert*

Urnzieus, Rytis; Lithuania

*Valiant Soldiers and Respectable Men – Rediscovering Marches of Jonas Domarkas*

Wollam, Seth; Texas / USA

*Repertoire and Legacy: Education's Impact on Wind Band Literature*

## Generalversammlung der IGEB / General Assembly of IGEB

Die Generalversammlung der IGEB  
findet am  
Donnerstag, 17. Juli 2014, 16.00 Uhr statt  
Bayerische Landesakademie,  
Hammelburg / D

The General Assembly of IGEB  
will take place  
on Thursday, July 17<sup>th</sup>, 2013, 4:00 p.m.  
Bayerische Landesakademie,  
Hammelburg / Germany

### 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. Publikationen: Mitteilungsblatt, IGEB-  
Reprint, Alta Musica
6. Thelenpreis
8. Künftige Vorhaben
9. Allfälliges

### Agenda:

- President's greetings and establishing the  
quorum
- Remembrance of the dead
- Reports of the president, the treasurer and  
the secretary general
- Acceptance of the treasurers report
- Publications: Mitteilungsblatt, IGEB-Reprint,  
Alta Musica
- Thelen Prize
- Future plans
- Any other business

Anträge zur Tagesordnung müssen bis spätestens 27. Juni 2014 schriftlich in Oberschützen, Institut 12, Pannonische Forschungsstelle / International Center for Wind Music Research, eingegangen sein.

Please submit requests for changes to the agenda in writing to the Institute 12, Oberschützen, Pannonische Forschungsstelle / International Center for Wind Music Research, before June 27<sup>th</sup>, 2014.

## INTERNATIONALE VERANSTALTUNGSTERMINE FÜR 2014-15-16 INTERNATIONAL CONFERENCES FOR 2014-15-16

July 3 – 5, 2014	Historica Brass Society, Sax 200 Conference Brussels, Belgium
July 8 - 13, 2014	17 <sup>th</sup> Mid Europe, Schladming, Austria
July 17 – 22, 2014	IGEB 21 <sup>st</sup> International Conference and 40 <sup>th</sup> Jubilee Hammelburg, Germany
July 6 – 14, 2014	WASBE National Conference Debrecen, Hungary
September 9 – 10, 2014	10 <sup>th</sup> Bundeswehre Military Music Center Symposium, Bonn, Germany
December 16 – 20, 2014	68 <sup>th</sup> Annual Midwest Band and Orchestra Clinic Chicago, Illinois, USA
July 10 – 12, 2015	The Early Brass Festival, Oberlin College Oberlin, Ohio, USA
July 12 - 18, 2015	16 <sup>th</sup> WASBE Conference, San Jose, California, USA
July 14 – 19, 2015	18. Mid Europe, Schladming, Austria
July 12 – 17, 2016	19. Mid Europe, Schladming, Austria

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