

# IGEB

## MITTEILUNGSBLATT

Jahrgang 2016 / 1 (März)

**22. Internationale Konferenz  
Donnerstag 21. Juli 2016 – Dienstag 26, Juli 2016**

**22st International Conference  
Thursday, July 21 – Tuesday, July 26, 2016**

**Oberwölz, Austria**

In Zusammenarbeit mit den Instituten  
Oberschützen - Pannonische Forschungsstelle (12) und Ethnomusikologie (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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Prof. Dr. Franz Krautwurst †

Unser langjähriges Mitglied, Herr Prof. Dr. Franz Krautwurst, Begründer des Lehrstuhls für Musikwissenschaft an der Universität Augsburg, ist am 30. 11. 2015 in Erlangen verstorben

#### IN MEMORIAM GUY LUYPARTS

The Paris born composer Guy Luypaerts passed away on September 19, 2015 a few days before his 98<sup>th</sup> birthday. He will be remembered as one of the great French composers of light symphonic music; however we should not forget that he has also composed an important and very interesting repertoire for wind bands, both symphonic band and the French batterie-fanfare, a type of advanced drum and bugle corps. Luypaerts was born at Montmartre in Paris on September 29, 1917 and his (Belgian) father incited him very early to learn music.

Guy Luypaerts learned to play the accordion before he started the study of the piano as an autodidact. While playing in cabarets and clubs of the French capital, he discovered jazz music and was to accompany several outstanding American musicians including Bill Coleman. At the age of twenty he joined the French Air Force Band. During the Second World War he became first arranger and then the accompanist of the famous French singer Charles Trenet with whom he conducted numerous recording sessions. He started composing his own songs and was soon noticed because of his quite original way of orchestrating. Numerous French stars including Lucienne Boyer, Yves Montand, Georges Guétary and Tino Rossi soon called on Luypaerts who also collaborated very closely with Edith Piaf. It was he who orchestrated and conducted *La Vie en Rose* for Piaf. Luypaerts song *Pigalle*, composed with singer George Ulmer in 1946 became a world hit. In the fifties Luypaerts went to the United States where he was invited to orchestrate and conduct for the Capitol label; he was personally congratulated by Cole Porter! Back in France Luypaerts got a multitude of commissions and he was awarded numerous French and foreign composition prizes. In 1969 composer Georges Auric presented Guy Luypaerts with the first “Light Symphonic Music Award” of the SACEM (French society of authors, composers and publishers).

In the sixties the drum-major of the French Air Force Band, Robert Goute, turned Luypaerts’s attention to the Batterie-Fanfare, a popular French wind band phenomenon that lacked up-to-date repertoire. The composer started writing a new modern repertoire for this type of wind band. His music was recorded by the Batterie-

Fanfare of the Musique de l'Air de Paris and soon became extremely popular. In the meantime he wrote some fifty innovating pieces.

As the large light music symphony orchestras gradually disappeared, Guy Luypaerts turned to the symphonic band which continued to defend and play that kind of light repertoire. He composed a series of wind band compositions, including the suites Evergreen, En Souvenir de... and Étoile de la Mer, Mare Nostrum, Concertino for Trombone and Band, Fantaisie Concertante for alto saxophone ad Band, several solo works and a lot of marches. His compositions were recorded by numerous French military and civilian bands, as well as by the Belgian Air Force Band. We can finally only mention that composer and conductor Guy Luypaerts was an extremely sympathetic man as I experienced when helping to promote his music.

Francis Pieters

#### IN MEMORIAM ANDRÉ WAIGNEIN.

The popular Belgian composer André Waignein passed away quite unexpectedly in Lille (France) on November 22, 2015. André was more than a world famous wind band music composer. He has been director of the Tournai Conservatory which he brought to a much higher level and where he created an excellent symphonic band consisting of some 150 students. He was a most appreciated professor at the Royal Conservatories of Music of Mons and Brussels.

André Waignein was born on January 28, 1942 at Mouscron (Belgium) and learned music with his father in the wind band Harmonie Royale Sainte Cécile of Mont-à-Leux. He studied the trumpet, the piano, chamber music, harmony, transposition and music history at the Brussels Royal Conservatory. In order to help his parents to finance his studies André played the trumpet in the Jazz Orchestra of the French radio ORTF at Lille. After his military service he studied counterpoint and composition at the Mons Royal Conservatory. He started his educational career at the Music Academy of Mouscron and conducted several wind bands, including the *Harmonie La Mouscronnoise* the *Harmonie Royale Sainte Cécile de Mont-à-Leux*, the *Harmonie Royale* of Comines and *La Concorde* of Péronnes. His first compositions for wind band date of that period. When he becomes the musical leader of the "West Music Club" he soon turns it into one of the best big bands in Belgium. In 1977 Waignein was appointed director of the Conservatory of Music of Tournai. Gradually, and first in Flanders, André Waignein gets a reputation as a fine composer and arranger of wind band music. His collaboration with the Dutch wind band music publisher de Haske, from 1990 onwards, made him extremely popular all over Europe and even beyond the European borders. Waignein won numerous national and international composition prizes (including the band music composition contest at Torre Vieja in 2010) and he received commissions from all over the world. The *Cantate aux Etoiles* (Stars Cantata), one of his major compositions, was premiered by

the Royal Symphonic Band of the Guides, soloists, children's and mixed choirs, totaling 750 performers, at the Tournai cathedral on September 15, 1990. The Guides Band also premiered several of his compositions and recorded a compact disc with several of his compositions. In the frame of Lille 2004 (cultural city of Europe), the European Choral Society commissioned his Magnificat for choir, soprano and orchestra. Waignein's catalogue boasts over 150 compositions for wind band (symphonic band, fanfare band and brass band), including several pieces with soloists, two masses *Missa Tornacum* and *Missa Solemnis* and two cantatas. One of his very last (up to now unpublished) compositions *Itinérances Temporelles* for symphonic band was dedicated to Yves Segers, conductor of the Royal Symphonic Band of the Belgian Guides. Quite some of his compositions have been signed with the pen-names Rob Ares, Frede Gines, Rita Defoort and Roland Kernen. Waignein has also been a member of numerous juries of international wind band composition contests. Actually Waignein had become a real icon and figurehead of Belgian wind band music. We should however not forget that André was a most obliging, affable and very sympathetic man; it has been a real privilege to have bonds of friendship with this great composer who will survive for a long time by means of his music that has enriched so much the repertoire of our wind bands.

Francis Pieters

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IGEB-MITTEILUNGEN / NEWS OF IGEB

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**Zentrum Militärmusik der Bundeswehr, Bonn**  
**Symposium Militärmusik im Diskurs 2016**

**„Die Militärmusik der Bundeswehr und ihr Repertoire“**

Immer wiederkehrend stand und steht das Repertoire von Militärorchestern in der Diskussion. Den einen war es vom ästhetischen Anspruch her zu „seicht“, anderen fragwürdiges Imitat „hoher Kunstmusik“ und Dritten als zu eindimensional auf Traditionspflege hin festgelegt. Außerdem erscheint es heute wiederum unter dem Begriff *symphonische Blasmusik* als etwas vermeintlich Beliebigen, was den militärmusikalischen Ansprüchen eher abträglich und dem Publikumsinteresse entgegen zu laufen scheint.

Doch waren es u.a. Militärorchester, die scheinbar zeitüberdauernd *Musiken* popularisierten und im kollektiven öffentlichen Bewusstsein (mit) verankerten. Zum einen als Gebrauchsmusiken zu zeremoniellen Funktionalitäten benutzt und zum anderen aus eigenem militärmusikalischem Kunstverständnis als artifizieller

eigenständiger Beitrag von Bläsermusik angeboten, stimulierte Militärmusik gerade durch und mittels ihres besonderen Repertoires Vorbehalt und Wertschätzung gleichermaßen.

Ein breites und zumeist bläuserspezifisches Repertoire (u.a. militärische Funktionsmusik wie z. B. Märsche) bildet jenseits politischer Systembrüche den sog. Traditionsbestand deutscher Militärmusik, und hieran entzündeten sich relativ wenige Diskussionen. Der Militärmusikdienst leistet zudem die fachliche Verankerung gegenüber der Bundeswehr, indem er einen maßgeblichen Gestaltungsrahmen dazu setzt. Doch sind mittlerweile auch Tendenzen spürbar, bei dem die „klingende Symbolik der Traditionsmärsche“ auf ein schwindendes Geschichts- und Traditionsverständnis trifft und so zu kontroversen Bewertungen der jüngeren und jüngsten Soldatengenerationen jenseits von militärischen Hierarchien führt.

Die Konzertliteratur der Musikkorps der Bundeswehr pendelt also zwischen traditionell verfestigten sog. „klassischen Werken“ und zeitaktuellen Musikstilen, so wie dies für Militärmusik immer zutreffend war. Die Frage der Orchesterleiter: „Was spiele ich für wen und wann?“ bildet(e) dabei bis heute den künstlerischen Orientierungsrahmen zur erfolgreichen Musikvermittlung in militärischen Kontexten.

Das 90jährige Jubiläum des Donaueschinger-Blasmusik-Experiments von 1926, bei dem erstmals Originalkompositionen für Militärorchester zur Uraufführung bei den damals zeitgenössischen Kammermusik-Aufführungen kamen, eröffnet für die hier kurz angezeigte Thematik einen sinnvollen historischen Bezugsrahmen.

Das diesjährige Symposium am **6. und 7. September 2016**, wiederum im **Gustav-Stresemann-Institut Bonn**, soll sich daher mit der dienstlich notwendigen und künstlerisch frei gewählten Literatur und ihren Schnittstellen zwischen Traditionspflege und Konzerten für den Militärmusikdienst und seine Musikeinheiten befassen.

Manfred Heidler

**Zentrum Militärmusik der Bundeswehr, Bonn  
Symposium Militärmusik im Diskurs 2016**

**The Bundeswehr Bands and Their Repertoire**

The repertoires of military bands have always been a subject of debate. Some people have considered it "trivial" in terms of aesthetic aspirations, some have considered it a questionable imitation of "high-level art music", and some again have considered it to be focused too much on the cultivation of tradition. And today, defined as it is by the term *symphonic brass music*, it appears to be something allegedly arbitrary, a view that rather prejudices military music aspirations and opposes the interests of the audience.

Yet even military bands have seemingly made pieces of music popular forever and (helped) to embed them in the collective public mind. On the one hand used as pieces of music for ceremonial functions, on the other performed as artificial independent pieces of brass music by reason of their own concept of military music as an art, military bands have stimulated reservation and appreciation in equal measure precisely on account of and by means of unique repertoires.

A wide repertoire, most of it brass music (including pieces of music with military functions, such as marches), forms the so-called traditional stock of German military music; it has withstood ruptures in political systems and kindles relatively little debate. Moreover, the German Military Music Service embeds it as a specialty in the Bundeswehr by establishing a key framework for it. Meanwhile, however, there are palpable trends within which "the chiming symbolism of traditional marches" is clashing with a decline in the understanding of history and tradition, and this is leading to contentious assessments of them by the younger and youngest generations of soldiers beyond military hierarchies.

As a result, the concert literature of the Bundeswehr bands also oscillates between so-called "classical works" that are steeped in tradition and contemporary styles of music, in accordance with what has always been the rule for military music. The question that has established the artistic framework for successfully conveying music in military contexts to this day is this: "What do I play for whom and when?"

The 90th anniversary of the Donaueschingen brass music experiment of 1926, during which original compositions for military bands were performed for the first time at contemporary chamber music performances, provides a sound historical setting for the subject I have briefly broached here.

The topic of this year's symposium on **6 and 7 September 2016**, which will again be held at the **Gustav-Stresemann-Institut in Bonn**, is the literature that must be used for service reasons and can be freely chosen for artistic reasons and its interfaces with the cultivation of tradition and concerts for military music services and their bands.

Manfred Heidler

### **IGEB Konferenz 2016**

Donnerstag, 21. Juli 2016 (Anreise) bis Dienstag 26. Juli 2016 (Abreise)

Mit großer Freude kann die 22. Internationale Konferenz der IGEB vom 21. bis 26. Juli 2016 in Oberwölz/Österreich angekündigt werden. Die Konferenz wird damit zum zweiten Mal im Österreichischen Blasmusikmuseums stattfinden können.

Die historische kleinste Stadt der Steiermark in Österreich, Oberwölz, wird 2016 zum zweiten Mal eine Konferenz der IGEB beherbergen: die 22. Internationale Konferenz zur Erforschung der Blasmusik wird vom Donnerstag, 21. Juli (Anreisetag) bis Dienstag, 26. Juli 2016 (Abreisetag) stattfinden. Bereits im Jahr 2004 waren wir Gäste im Österreichischen Blasmusikmuseum.

Als Generalthema wurde „Blasmusik als Spiegel der Gesellschaft“ ausgewählt, wobei, wie bei IGEB Konferenzen üblich, Referate zu allen aktuellen Forschungsthemen willkommen sind.

### **IGEB Conference 2016**

Thursday, July 21, 2016 to Tuesday, July 26, 2016

With great pleasure we announce the 22nd International Conference for Research of Wind Music from July 21 to 26, 2016 in Oberwölz, Austria. For the second time, the conference will take place in the Austrian Band Music Museum.

The conference focus will be „Wind Music in Society“. However, as in past conferences, research papers on all topics in the field of wind music are cordially welcome.

#### **Liste der Vorträge und Posterpräsentationen (Stand 1. März 2016)/ List of papers and poster-presentations (March 1<sup>st</sup>, 2016)**

- |   |   |
|---|---|
| ALBER Brian, NE/USA                         | The 1892-93 World Columbian Exposition and the Development of an American Style   |
| ANZENBERGER-RAMMINGER Elisabeth, Österreich | Der Militärkapellmeister Franz Rezek  |
| ANZENBERGER Friedrich, Österreich           | Das Repertoire einer Militärkapelle in Österreich-Ungarn um die Mitte des 19. Jahrhunderts, dargestellt am Nachlass des Militärkapellmeisters Franz Josef Zinke |
| BENNEFIELD Troy, WA/USA                     | The lost work of Dick Kattenburg  |
| BLY Leon, Stuttgart, Deutschland            | The Funeral March in Western Society (Arbeitstitel)   |
| BRUSNIAK Friedhelm, Deutschland             | Chor- und Amateurmusik im Zeichen der Globalisierung  |
| CAMBON Jérôme, Frankreich                   | L'usage des instruments à vent par Giacomo Meyerbeer dans l'orchestre lyrique: effet de mode ou intention dramatique?   |



CAMUS Raoul, NY/USA	A Band is a Band is a Band
COHEN Richard Scott, MI/USA	The Community Band Movement in Valencia Spain: A 20-Year Update on it's Impact on Society
De CINQUE Paul, SC/USA	The Case for Louis Andriessen's Wind Ensemble Music: An informance on the Orkest de Volharding compositions
DELISLE Julie, QC/Canada	Extended techniques for flute: between tradition and innovation
DIMITRAKOULAKOS, Desmosthenes, Luxembourg	An overview of the wind band works by Richard Lane (Arbeitstitel)
EILAND Dianna, Alexandria, VA/USA	A Band in Every Town: How Band Music Shaped American Society
GASCHE David, Österreich	Blasmusik als Spiegel der Gesellschaft
HEIDLER Manfred	Blas- und Militärmusik als Teil bürgerlicher Alltagskultur
HIMMELBERGER Arthur, NY/USA	The James "Opie" Brockenshire Legacy (1865-1938) Major Facilitator of the School Band Movement throughout the Northeastern United States
JAKOBS Björn, Deutschland	Syrische Flüchtlinge im Musikverein. Ansätze zur Integration und zukunftsorientierten Vereinsausrichtung
JOPPIG Gunther, Deutschland	Wie türkisch ist der Schellenbaum?
KERBEY Therese, AZ/USA	A History of the 14 <sup>th</sup> Army Band (WAC): 1949-1976
KINDER Keith, ON/Canada	Unpublished Impressionism: Wind Band Works of the Impressionist Period in Manuscript
KING Michael, OH/USA	Olivier Messiaen's Couleurs de la Cite Celeste: A Conductor's Guide
KINSEY Jordan, DE/USA	The Influence of Italian Wind Music on American Bands through the United States Marine Band 'The President's Own'
MANFREDO Joseph, IL/USA	"CrossRoads" Concerto for Euphonium and Wind Ensemble by Brian Balmages: Blending Contemporary Styles and Genre
MESSERSCHMIDT Edward, NY/USA	Making Music "Up the River": A Brief History of Wind Music at Sing Sing Prison -
MILHEIRO Maria, Portugal	Philharmonique Portugaise de Paris – a case study
MITCHELL Jon, MA/USA	The Condensed Score Fragment to Gustav Holst's Second Suite in F for Military Band
MITCHELL Tonya, KS/USA	Joan Tower's Fanfares for the Uncommon Woman

- MURSCHINSKI Jörg, Deutschland  
The Life and Work of Paul Kühmstedt
- NILSSON Ann Marie, Schweden  
"In Dienst stehen". Remarks on the social position of wind musicians
- PAUL Verena, Österreich  
„... reifte in mir der Entschluss, mich ernstlich mit der Instrumentierungskunst für Militärmusik zu befassen.“ – Wilhelm Wieprecht und die Pariser Weltausstellung 1867
- PIETERS Francis, Belgien  
The History of the Masses for wind band / Geschichte der Messen für Blasorchester
- PINTO Rui MAGNO, Portugal  
The upgrowth of a symphonic culture within Lisbon's wind-band praxis in the late nineteenth and early twentieth century
- POPIEL Paul, KS/USA  
Historical Elements and the *Symphonic Requiem: Symphony #7, Op. 135* (2011) by James Barnes
- RODRIGUEZ Gloria, Spain  
Wind Music and Wind Bands in the second Half of the 19<sup>th</sup> Century in Madrid
- SAGRILLO Damien, Luxembourg  
"Blasmusik von der Stange". Wind Music in the Age of Globalisation
- SALDARINI Armando, Italy  
The "New True" on Respighi's *Huntingtower-Ballad for Band*
- SMITH Matthew, KS/USA  
Sir Thomas Beecham and His "March for Band"
- TAYLOR W. James, SC/USA  
The Wind Ensemble Trilogy of Joseph Schwantner: An Examination of the Close Musical Relationship Between and the mountains rising nowhere, From a Dark Millennium, and In evening's stillness... with an Approach to Programming the Works as a Trilogy
- URNIEZIUS Rytis, Lithuania  
Lithuanian Composers and the Wind Band: Is the Turn to the Art Music Possible
- WEISS Scott, SC/USA  
Angels, Devils, Ghosts, and Gargoyles: Henry Brant's Concerti for Flute and Flute Orchestra
- WOLLAM Seth, TX/USA  
Epitaph's Unwritten: Memorializing The Battle of the Bulge in Kevin Walczyk's Symphony No. 2 for Wind Band
- ZEVENBERGEN Kathryn, Niederlande  
Cornu Concertato: The istory and Music of the Lund Horn Manuscript

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

Kürzlich erschienen sind / recently published – Margraf Publishers

Alta Musica Bd. 32, David Gasche, Die Unterhaltungsmusik für *Harmoniemusik* in Wien (1760-1820)

Alta Musica Bd. 33, Kongressbericht Hammelburg/Deutschland 2014

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 2016 INTERNATIONAL CONFERENCES FOR 2016**

May 9 – 14: 44<sup>th</sup> Annual MusicFest Canada, Ottawa, Ontario

July 8 – 11: WASBE Conference in Prague, Czech Republic

**July 21 – 26: 22<sup>nd</sup> International Conference of IGEB in Oberwölz / Austria**

July 12 – 17: 19<sup>th</sup> Mid Europe in Schladming, Austria

September 6 – 7: Symposium Militärmusik im Diskurs Bonn, Deutschland

December 14 – 17: 70<sup>th</sup> Mid West Clinic, Chicago/IL, USA

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