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MITTEILUNGSBLATT

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Bernhard Habla †
February 24, 1957 – August 31, 2016

In Zusammenarbeit mit den Instituten
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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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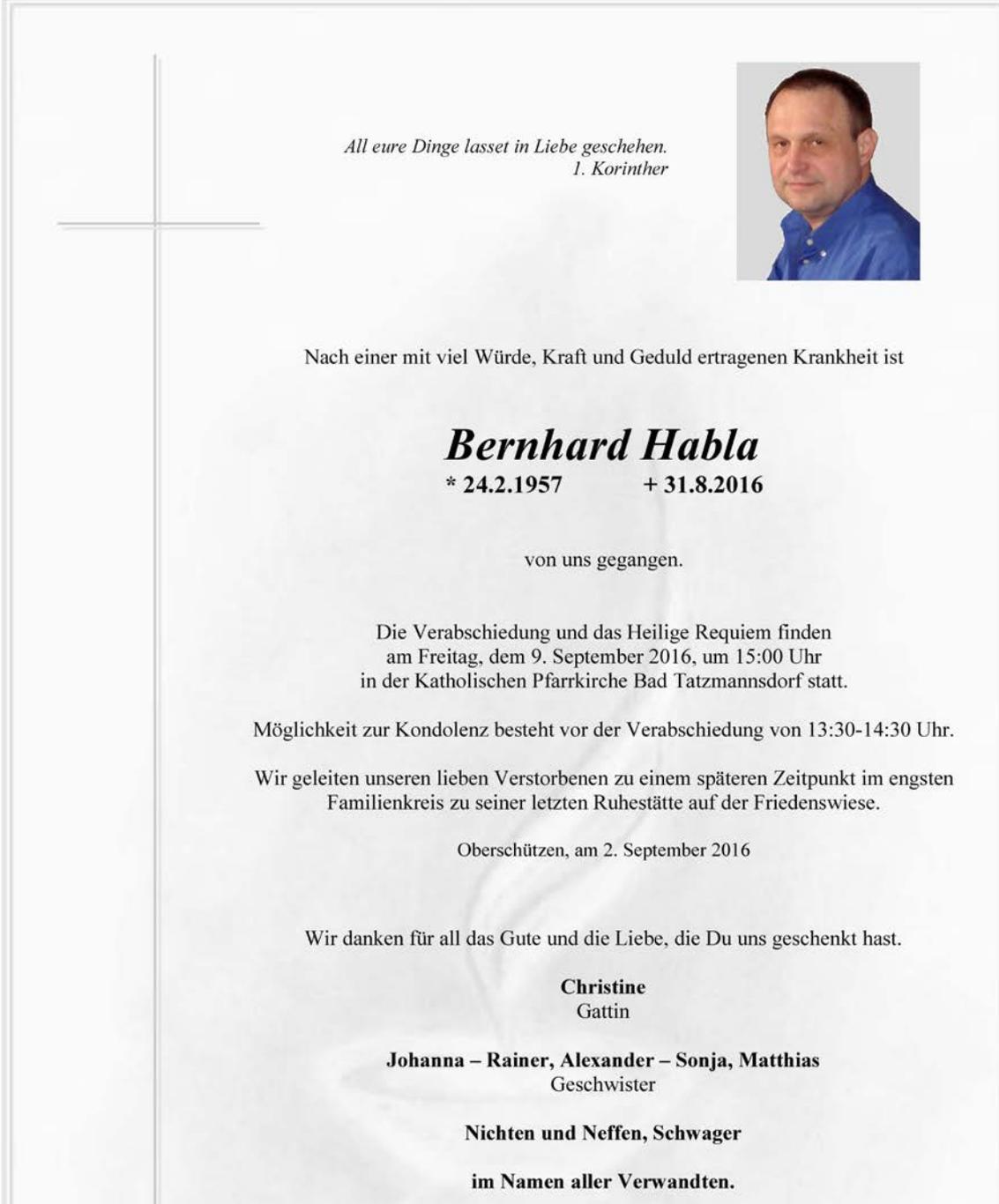
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NACHRUF

Bernhard Habla

Bernhard Habla, geschätzter Präsident der IGEB, verstarb am 31. August 2016. Ein ausführlicher Nachruf erscheint in der nächsten Ausgabe des Mitteilungsblattes.

Bernhard Habla, President of IGEB, passed away on August 31, 2016. An official obituary will be included in the December Mitteilungsblatt.



*All eure Dinge lasset in Liebe geschehen.
1. Korinther*



Nach einer mit viel Würde, Kraft und Geduld ertragenen Krankheit ist

Bernhard Habla
* 24.2.1957 + 31.8.2016

von uns gegangen.

Die Verabschiedung und das Heilige Requiem finden
am Freitag, dem 9. September 2016, um 15:00 Uhr
in der Katholischen Pfarrkirche Bad Tatzmannsdorf statt.

Möglichkeit zur Kondolenz besteht vor der Verabschiedung von 13:30-14:30 Uhr.

Wir geleiten unseren lieben Verstorbenen zu einem späteren Zeitpunkt im engsten
Familienkreis zu seiner letzten Ruhestätte auf der Friedenswiese.

Oberschützen, am 2. September 2016

Wir danken für all das Gute und die Liebe, die Du uns geschenkt hast.

Christine
Gattin

Johanna – Rainer, Alexander – Sonja, Matthias
Geschwister

Nichten und Neffen, Schwager

im Namen aller Verwandten.

CHARLES AND NICOLAS BOCHSA AND THE WIND BAND

By Francis Pieters

CHARLES BOCHSA FATHER (1760-1821)

Karl Bochsa was born at Zamberk in Bohemia in 1760. About 1780 this Czech oboist moved to France where he tried to earn his living as a musician. He was first active as oboist in a military band at Montmédy, near Verdun in Lorraine. On June 13, 1786 he married Marie-Charlotte Vautrin at Guenrange, near Thionville; also in Lorraine. Later on, he was a military musician at Bar-le-Duc, still in the same region in the North-East of France. Bochsa then went to Lyon where he joined the orchestra of the 'Grand Théâtre'. Some years later he was engaged in the orchestra of the Theatre of Bordeaux and in 1806 he settled in Paris and set up a career as musician, music teacher, music publisher and musical instrument trader. In 1809 (other sources mention 1811) Bochsa started his music business as *Éditeur et marchand de musique*. At first he was partner of the publishers Pacini and Lélou who ran the music publishing company called "Journal des Troubadours"¹ at the Boulevard des Italiens. In April 1811 *Bochsa Père* started his own business at the rue de Vivienne and published mainly arrangements of opera arias and contemporary popular songs, arranged for clarinet, flute, harp or piano either by himself or by his son Nicholas Charles. Charles Bochsa the elder died in Paris on February 27, 1821. His widow first handed the stock to her son, but one month later she sold the complete Bochsa stock to the publishers Jean-Victor Dufaut and Brutus Dubois². Bochsa Sr. was also a composer, and although quite a lot of his compositions for winds have been lost, several have survived: *Trois Duos Concertants* opus 6 for 2 oboes (Lemoine)³, *Douze Petits Airs en Quatuors* opus 12 for flute, oboe/clarinet, horn and bassoon (Lemoine), *Trois Duos* opus 20 for 2 clarinets (Lemoine), *Douze Petits Airs en Quatuors* opus 31 for flute, oboe/clarinet, horn and bassoon (Lemoine), *Trois Duos* opus 35 for 2 flutes (Breitkopf) and without opus number *Trois Duos Concertants* for 2 oboes (Lemoine), Twelve *Études* for oboe (Debert), *Trois Petits Duos* for 2 clarinets (Lemoine), *Six Duos Concertants* for 2 oboes (Sieber, Momigny) and *Huits Quatuors* for oboes. Bochsa Father also wrote tutors for clarinet and for flute, published by Omont, Paris. Most noteworthy is undoubtedly his *Ouverture Militaire* (Military Overture) Opus 29, for 2 clarinets, 2 oboes/clarinets in C, 2 flutes, 2 horns in F, 2 bassoons, trumpet, serpent, trombone and bass drum. It was published in 1811 by his own publishing company.⁴ The overture was republished by Robert Ostermayer Musikedition (ROM 322) in Germany and it was also published by Molenaar Edition (The Netherlands) in an adaptation to the contemporary wind band

¹ The Journal des Troubadours published mainly guitar, harp and piano music.

² A Paris music publishing firm founded in 1819 by Jean-Victor Dufaut and Brutus Dubois. The stock was left in 1830 to Schonenberger, but the firm continued until 1842.

³ His opus 10 for 1 or 2 clarinets was edited by our Board member Gunther Joppig (Universal Edition).

⁴ Two copies are preserved at the Paris National Library: Vm 27 341 and Vm 7 10538

by Désiré Dondeyne.⁵ The title refers to the instrumentation. He also wrote *Trois Pot-pourris* Opus 25 and 29 for 2 clarinets, 2 horns and 2 bassoons⁶ which were dedicated to “M.M. les Amateurs de la Société Harmonique de la Rue Mêlée à Paris.”⁷ Bochsa Sr. died in Paris in 1821.

NICHOLAS CHARLES BOCHSA (1789-1856)

Nicholas Robert Charles Bochsa, son of Charles Bochsa, was born on August 9, 1789 in the French garrison town of Montmédy, where his father was a military bandmaster. When the latter settled in Paris, after some years spent in Lyon and Bordeaux, young Nicholas Charles went to the Conservatory founded by Gossec and Sarrette and studied composition with Étienne-Nicolas Méhul (1763-1817), harmony with Charles-Simon Catel (1773-1830) and the harp with François-Joseph Nadermann (1781-1835) and Marcel De Marin (1769-1847). In Lyon and Bordeaux Bochsa Jr. had already composed, operas, oratoria and ballet music. In 1812 he was appointed harpist of Napoleon’s Imperial Court Orchestra and kept the same function under King Louis XVIII from 1816 to 1824. When he started to compose, he added “*le fils*” (the son) to his name as to distinguish himself from his father. Also in 1812 he married Charlotte Ducrest (with whom he was to have two children) and settled at the rue de Grammont as a music publisher. The next year his business moved to the Rue de la Tour d’Auvergne.

Strangely enough, despite his great success as a harpist and a composer, he was also simultaneously active as a great swindler forging numerous documents to extort large sums of money, to the huge amount of 600.000 francs, of prominent persons, including several composers such as Boïeldieu⁸, Méhul and Berton. One of his stratagems was his assertion that he had been appointed general intendant⁹ of all the bands of the Royal Guard.

Bochsa fled to England, leaving his wife and children, to escape from the French justice. However, he was sentenced by default and was fined 4,000 francs and condemned to twelve years of hard labor. In London, where he was safe from French law, he called himself Chevalier Bochsa and made good cheer among the English aristocracy. Once more he was most successful as a music teacher, conductor and harpist. and became the first Secretary of the newly-established Royal Academy of Music in 1822. He even played at the house of Lord Wellington whose signature he had forged in Paris only a year earlier! There was a new scandal when in 1827 it was discovered he had contracted a bigamous marriage with Amy Dubochet-Wilson. He had to leave his post at the Royal Academy but became conductor at the King’s

⁵ Recorded by the Royal Dutch Military Band (KMK), conducted by Jan Van Ossenbruggen on CD Molenaar Edition MBCD 31.100

⁶ Copies are preserved at the Paris National Library, resp. Vm7 10539 and Vm27 342.

⁷ Stoneham, Gillaspie & Lindsay Claek, *Wind Ensemble Source Book and Biographical Guide*, Westport, 1997, p.139.

⁸ Francis Pieters, *Adrien François Boïeldieu and the Russian Military Bands* in IGEB Mitteilungsblatt, November 2015, pp. 56-62.

⁹ The title of intendant (French intendant), used in several countries through history, referred to the holder of a public administrative office.

Theatre (1827-1832). Bochsá then started in 1839 an affair with his pupil, the singer Anne Rivière, the second wife of the British composer Sir Henry Rowley Bishop (1786-1855). The couple started a journey that would last for seventeen years, performing more or less successfully on the five continents until Bochsá's death, due to dropsy, at Sidney in Australia on January 6, 1856.¹⁰ During the burial, local musicians played Bochsá's second Requiem, composed some time earlier. Besides his 8 operas, religious, ballet and chamber music, Nicholas Charles Bochsá wrote over 150 musical compositions for the harp, many of which are still played. We are interested in his compositions for wind band or wind ensemble.

REQUIEM IN MEMORY OF KING LOUIS XVI (1815)

This Requiem was composed for and performed at the religious ceremony organized on January 21, 1815 by the *Mousquetaires Noirs du Roi* (The Regiment of the King's Black Musketeers)¹¹ to commemorate the death of the French king Louis XVI (1754-1793), beheaded on January 21, 1793. The composer was mentioned as "*N. Ch. Bochsá, Directeur de la Musique des Mousquetaires Noirs de la Garde du Roi*". That very same day the mortal remains of King Louis XVI and Queen Marie-Antoinette were transferred to the Basilica of Saint Denis where they were buried in the Bourbon crypt. A squadron of *Mousquetaires Noirs* was part of the funeral procession transferring the royal mortal remains from the La Madeleine churchyard to the Basilica of Saint Denis. There is however no trace of any band as none of the reports in the French press describing this ceremony do mention any music! Thanks to the Australian press we know that this Requiem was indeed performed at the ceremony at the Basilica of Saint Denis. In an article published in the "Hobart Town Daily Courier" and in the "South Australian Register" entitled *The Late Chevalier Bochsá*, quoted from "The Musical World", we can read: "*As commandant of the music of the Mousquetaires Noires (sic), the King's own Guards, Bochsá composed a grand requiem for three voices, choir and wind instruments only, which was performed on the occasion of the removal of the remains of Louis XVI to the church of St. Denis.*"¹²

On January 20, 1815, King Louis XVIII had ordered that each year on January 21 in all churches of the Kingdom a mass should be celebrated for "the repose of the soul" of King Louis XVI.¹³

There were requiem masses in all Paris churches, the most important was at the Paris Notre Dame Church, but no trace of Bochsá's Requiem! So we do not know where it was actually performed nor by which band, choir and soloists! The press however

¹⁰ A complete and detailed report of Bochsá's forgery, bigamy and adventurous trips with Ann Bishop is to be found in Arthur Pougin, *Un musicien voleur, faussaire et bigame* in *Le Ménestrel* 73th year, nrs. 3, 4, 6, 7, 8, 9 and 10 From January 19 to March 3, 1907

¹¹ The corps of "Mousquetaires" was reformed on July 6, 1814 under the Restoration but definitively dissolved on January 1, 1816.

¹² *The Hobart Town Daily Courier*, December 10, 1856, p.3 & *The South Australian Register*, Adelaide, November 11, 1856, p. 3.

¹³ *Journal des Débats*, January 22, 1815, p.4.

mentions the Requiem composed by Sigismund Neukomm¹⁴ in 1813 and performed on January 21, 1815 at the Vienna Cathedral, at Talleyrand's request for the participants of the historical Vienna Congress.

During the Restoration, each year from 1815 until 1830, a new Requiem was composed for this commemoration. Bochs's was the first of a series whereas the most famous is still the *Requiem in C minor* composed by Luigi Cherubini¹⁵ for the 1816 celebration.

The *Réquiem à la Mémoire de Louis XVI* is written for three male voices (alto, tenor and bass), four-part choir and wind band (*1st B flat clarinet – 2nd B flat clarinet – 1st oboe – 2nd oboe – 1st piccolo in E flat – 2nd piccolo in E flat – horn in E flat (2 parts) – horn in C (2 parts) – C trumpet – 1st bassoon – 2nd bassoon – serpent – trombone – muffled timpani in C – gong (tam tam) – double bass*) and ... a harp. This Requiem mass consists of fourteen parts: (1) *Marche Funèbre* (2) *Kyrie Eleison* (3) *Dies Irae* (4) *Tuba Mirum* – with 4 trumpet parts (5) *Liber Scriptus* (6) *Rex Tremendae*¹⁶ (7) *Recordare* (8) *Ingemisco* (9) *Peccatricem* (10) *Judicandus* (11) *Amen* –Fuga (12) *Sanctus* (13) *Pie Jesu* (14) *Agnus Dei*.

The Requiem Mass is preceded by a Funeral March as prelude, calling on a gong (tam-tam) as Gossec had done 25 years earlier in his *Marche Lugubre*.¹⁷ Each separate vocal air or duet dialogues with a wind instrument (flute, clarinet, bassoon or English horn); the latter being a relatively new instrument, was used in the 'Christe Eleison' segment of part 3 and throughout the 'Recordare'.¹⁸ The two voices in the *Pie Jesu* are accompanied by horn and harp. The trumpets alternate in C (nrs.1 & 6), E (nr.3), F (nrs.8 & 10) and E flat (nrs.11, 12 & 14) and the tuning of the horns also alternates. Several instruments do not play in some parts (5, 7, 9 and 13) and most have no respect from time to time a 'tacet'.

The Requiem for Louis XVI is completed by an *Apothéose de Louis XVI*, a recitative for 2 alternating male voices (bass and haute contre¹⁹), accompanied by two harps and wind band (*1st B flat clarinet – 2nd B flat clarinet – English horn – 1st oboe – 2nd oboe – 1st piccolo – 2nd piccolo – 1st horn in F (two parts) – 2nd horn in F (two parts) – trumpet – 1st bassoon – 2nd bassoon – serpent – trombone – muffled timpani – double bass*). The Latin text says: "Stop those lamentations and tears, keep quiet; may the airs be charmed by the beautiful sounds of the hymn of lamentations; the son of Saint Louis ascended to Heaven; thanks to his remarkable piety he has won the martyr's palm. But

¹⁴ Francis Pieters, *Sigismund Neukomm – Ein kosmopolitischer Komponist und die Blasmusik in Militärmusik im Diskurs*, Band 7, Symposium 2011, Bonn, 2012, pp. 61-80.

¹⁵ Francis Pieters, *The Wind Band Marches of Cherubini, a composer who hung his cloak according to the wind* in IGEB Mitteilungsblatt, nr.2, 2013, pp. 32-37.

¹⁶ Wrongly spelled *tremendoe* in the score.

¹⁷ Francis Pieters, *Gossec, conductor of the very first "modern" wind band* in WASBE World, June 2013, pp.13-25.

¹⁸ In the score is mentioned that the English horn (cor anglais) could be replaced by 'il corno bassetto' (basset horn).

¹⁹ The haute-contre is a rare type of high tenor voice, predominant in French Baroque and Classical opera until the latter part of the eighteenth century.

the divine generosity gave us a father back; songs of joy should succeed to prayers; Louis the desired finally reigns.” Trumpet fanfares and imitations of gunshots evoke the entry of the beheaded King in Heaven. The use of the instruments here is rather limited and at moments makes way for two harps.

This Apotheosis was still followed by *Vivat pour l’Heureux Retour des Bourbons*. This piece for choir and (complete) wind band ((1st B flat clarinet – 2nd B flat clarinet – 1st oboe – 2nd oboe – 1st piccolo in F – 2nd piccolo in F – 1st horn in F (two parts) – 2nd horn in F (two parts) – trumpet – 1st bassoon – 2nd bassoon – serpent – trombone – unmuffled timpani – cymbals and bass drum – double bass) used the Latin text “Vivat Rex in Aeternum”.²⁰

The Requiem mass, the *Apotheosis* and the *Vivat* were published by both Pleyel and Bochsá Sr., who had published his own ‘Military Overture’ one year earlier, and were later available with Dufaut and Dubois (as advertised in the *Bibliographie Musicale de France et de l’Étranger* of 1822, p.34).

Thanks to this composition Bochsá remained in favor with the Bourbons and was appointed harpist of Louis XVIII although he had had the same function with Napoleon.

Next to the complete (bound) score at the Paris National Library (FRBNF43888527) and a similar (bound) score at the Bayerische Staatsbibliothek (18911374 Mus.pr. 37681 1891137 4 Mus.pr. 37681)²¹, there is a complete set of parts which belonged to the *Société de la Grande Harmonie de Bruxelles*²², preserved at the Brussels National Library (Mus MS 757). The latter has an interesting part initially meant for serpent, but the name of the instrument was successively replaced by ophicleide and contrabassoon and also the term “basson russe” (Russian bassoon) was mentioned, showing clearly the evolution of these bass parts in the 19th century.

The parts of the library of the *Société Royale de la Grande Harmonie de Bruxelles* are partly manuscript and partly printed. The list consists of the following parts: 2 flutes – 5 E flat flutes (‘tierces’) – 2 first oboes – 2 second oboes – 1 first clarinet – 4 second clarinets – 1 third clarinet – 2 first bassoons – 2 second bassoons – 2 first horns – 2 second horns – 2 third horns – 2 fourth horns – 4 cylinder trumpets – 4 trombones – 1 Russian bassoon – 5 double basses – 1 timpani – 1 side drum – 1 bass drum & cymbals – 2 harps – 1 tam-tam – 3 serpents – 1 contrabassoon – 1 E flat clarinet – 1 English horn – 11 vocal parts. It should be noted that there are separate parts for alto, tenor and bass trombone.

A version for modern wind band was made by David Whitwell and will soon be available via maxilesmusic.com.

²⁰ Frédéric Robert, *Charles Bochsá Fils, Requiem pour Louis XVI* in *Journal de la Confédération Musicale de France*, nr.434, May-June 1991, pp. 4-5.

²¹ http://reader.digitale-sammlungen.de/de/fs1/object/display/bsb11147918_00006.html

²² Francis Pieters, *Société Royale “La Grande Harmonie” Brussels. A famous 19th century amateur wind band* in *Kongressbericht Oberwölz/Steiermark 2004*, Tutzing, 2006, pp. 283-303.

The *Vivat* was recorded by the Musique des Gardiens de la Paix (Paris Police Band), conducted by Désiré Dondeyne for a 10 inch long playing of the series “Histoire Vivante”²³; however the volume devoted to the Restoration was never released.

We should also mention Bochsá’s arrangements of three Haydn symphonies (nrs. 85, 91 and 102) for wind band (2 flutes – 2 clarinets – 2 horns – 2 bassoons – trumpet – bass trombone – serpent). These arrangements were published by Duhan, Paris²⁴. The first is completely preserved, both others partly, at the Paris National Library, resp. FRBNF40106319, 43042424 and 43042426.

THE GROWTH OF SIAULIAI PROFESSIONAL WIND-BAND ACTIVITIES

Rytis Urniežius, Siauliai, Lithuania

Professional wind bands in large towns of Lithuania were established several decades ago. After regaining state independence in 1991 the existence of these bands for some time was debatable because some people considered them a remainder of Soviet cultural politics. However several of these professional town bands have survived and they are still active today. The professional wind band of Siauliai, the fourth largest town in the country was established in 1966. During these years, its main activities were performing for various community ceremonies, as well as participating in pops concerts for outdoor festivals in Siauliai and other places of Lithuania and abroad. The band occasionally performs concerts of art music, though these are rare occasions. These laborious tasks of a typical town band – playing in ceremonies and for entertainment – remain important for the Siauliai wind band up to this day. However in recent years a significant breakthrough in expanding the types of repertoire has happened. The changes began with the appointment of the new chief conductor of the band Sigítas Vaiciulionis, who is a renown Lithuanian choir conductor with a broad musical educational experience that includes wind-bands.

One of the most significant events in Sigítas Vaiciulionis’s career happened in 1974 when he established the Siauliai Old Music Ensemble. Its members were professional musicians and musical students who volunteered their services. At first the ensemble was affiliated with the Siauliai Pedagogical Institute (one of the predecessors of Siauliai University), and later the Siauliai Conservatoire. Finally it became a professional chamber choir *Polifonija*. During his many years of leadership, he led performances of over several hundred masterpieces by composers of different nationalities. *Polifonija* has won many international competitions, made several recordings, and toured throughout Latvia, Estonia, Russia, Belarus, Ukraine, Germany, Sweden, Poland, Bulgaria, Brazil, Argentina, Italy.

²³ Francis Pieters, *Désiré Dondeyne, Pionnier de la Musique pour Orchestre d’Harmonie en France au XX^e Siècle*, IGEB Biographies, Vienna, 2008, pp. 149-150.

²⁴ Paris music publishing firm, founded in 1802 by Jeanne-Elisabeth Duhan (1760-1823), called ‘Madame Duhan’. From 1804 onwards the firm also sold musical instruments. The stock was sold to Dufaut et Dubois about 1821.

Alongside with his activities as a choir conductor, Vaiciulionis was a founder of Siauliai Festival of Old Music. The first festival was held in 1978. From 1989 the event was re-named the International Festival of Sacred Music (it was impossible to choose this name in earlier period because of the negative attitude towards religion in the Soviet Union). Under the guidance of Vaiciulionis *Polifonija* revived many neglected compositions of sacred music by Lithuanian composers, some of which were first performed at this sacred music festival.

In January 2016 Sigitas Vaiciulionis became a chief conductor of the Siauliai professional wind band. The high level of performance and diverse high quality repertoire, which Vaiciulionis considered the main tasks while working with *Polifonija*, became the key-stones of his wind band's conception as well. The variety of public service is still important for the band; however, the recent emphasis has been concerts of art music in order to familiarize a broad audience with the possibilities of the wind band medium.

The band's repertoire consists mostly of arranged and transcribed compositions of classical composers, including: Weber, Verdi, Puccini, Wagner, Sibelius, Gershwin and others. However some original wind band works from different epochs were also recently performed: Felix Mendelssohn's Overture (adapted for the contemporary band instrumentation) and Aaron Copland's Fanfare for Common Man (interesting fact: Copland's parents emigrated to the USA from Lithuania and his father was inhabitant of Siauliai!). Sacred music (including Christmas carols) is also one of the most important parts of the band's repertoire. Compositions of sacred music by Handel, Gounod, Bizet, Rossini and other composers had been performed for Siauliai audience during recent years.

The band also accompanies famous Lithuanian singers, solo instrumentalists, and choirs. It also started collaborating with other performers, such as folk music ensembles. While searching for new instrumental colors, he has included Lithuanian folk instruments in the band's instrumentation. These instruments are even used in arrangements of Western classical compositions. One of his key strategies for audience development is to invite famous Lithuanian popular singers that are well-received by a broad and diverse audience. Thus he succeeds to attract even those people who generally do not attend wind band concerts..

The band is preparing original programs devoted to important dates, festivals, and events (Independence Day, Christmas, Easter, etc.). Recently the band performed a cycle of concerts entitled "The Reflections of the Sun Battle", which was organized to commemorate the 780th anniversary of the historical event of 1236. This concert celebrates a united army of Baltic nations, not far from Siauliai, who defeated the order of the Livonian Brothers of the Sword. The nucleus of this program was Lithuanian folk military songs arranged and performed by band with various soloists.

In conclusion, Siauliai professional wind bands strive to elevate the level of performance and to attract broader audiences to wind band concerts and art music. Its

efforts have broadened the impact of wind band music in the culture of the Lithuanian society. Let us wish them good luck.

JOAN TOWER'S FANFARES FOR THE UNCOMMON WOMAN

Tonya Patrice Mitchell

Composer Joan Tower (b.1938) is credited for shattering the glass ceiling for women composers.²⁵ Studying composition at Bennington College and Columbia University, she, along with most other aspiring composers after World War II, were raised in the conventions of serialism and minimalism. After finishing her education in the late 1970's, Tower began to challenge the restraints and limitations of pitch class systems in favor of a more organic compositional style. Contributing to this aesthetic was the influence of her Latin American upbringing. Having spent several years emerged in the cultures of Bolivia, Chile, and Peru, Tower learned to speak Spanish, played percussion along with the Indigenous Inca music, and spent her days surrounded by performances in the community. It is easy to hear this infiltration of her childhood in her own compositions—not through the use of Latin styles and rhythms, but through her instrument choice and melodic treatment of percussion.

Noteworthy examples of Tower's melodic percussion writing and Latin American influence include *Black Topaz* (1976) and *DNA* (2003). The former is written for flute, clarinet/bass clarinet, trumpet, trombone, and two percussionists each playing a large identical set-up consisting of vibraphone, marimba, tom toms, and temple blocks. Even the toms act as sonorous instruments, singing along with the winds. *DNA* is written for five percussionists: four playing high-hats, castanets, timbales and snares in pairs, and the fifth acting as a soloist playing temple blocks, tambourine, and congas. Like the base pairs of deoxyribonucleic acid, the players work together to establish a starting point, then weave in and around one another creating an endless spiraling ribbon. The soloist, or outsider to the pairs, combines with the pairs creating segments of trios, quartets, and quintets. In reference to her compositional style, Tower explains, "A piece is a completely organic process, based on itself. In other words, the starting ideas provide the fuel for the form of the piece. The whole process is one of listening very patiently to what that piece is trying to do, rather than telling the piece what to do."²⁶

In addition to the aforementioned chamber and percussion ensemble pieces, Tower has also written for orchestra, solo instruments, voices, and winds. As the first composer chosen for Ford's Made in America Consortium in 2005 and the first woman to win the Grawemeyer Award for *Silver Ladders* (1990), Joan Tower represents a significant figure in contemporary music.

²⁵ Jennifer Kelly, *In Her Own Words: Conversations with Composers in the United States* (Champaign: University of Illinois Press, 2013), 9.

²⁶ Elizabeth Grolman, *Joan Tower: The Comprehensive Bio-Biography* (Maryland: Scarecrow Press, 2007), 76.

As a pianist, she founded the DaCapo Chamber players in 1969, commissioning over one hundred pieces of new music for this ensemble before leaving to serve as Composer in Residence with the St. Louis Symphony. A professor at Bard College since 1972, Tower continues to compose in all mediums. Though Tower is known for writing in a myriad of genres, even winning a Grammy Award for best classical contemporary composition, her Fanfares for the Uncommon Woman represent the quintessential work highlighting the arrival of women composers.²⁷ Of the now six fanfares, No. 1,2,3 and 5 are for brass and/or percussion, and have therefore become a significant addition to the band medium.

Joan Tower conceived the idea for the first Uncommon Woman fanfare in the early 1980s while reading books on feminist theory and politics. Issues of women's rights, combined with a desire to honor the women who had affected Tower both directly and indirectly in her career, served as a catalyst for each fanfare. Though the titles make a poignant proclamation, the music itself is not meant as a political statement. Each of the six fanfares stands alone as a masterful composition, reflecting character, energy, strength, and brilliance. Of the six, four are written for brass and/or percussion and will be the focus of this article (No. 1,2,3,5). No. 4 and 6 are composed for full orchestra with no wind transcription in existence to date. Additionally, of the six, five were adapted into a complete set in 1997 (No. 1,2,3,4,5).

One cannot talk about Tower's fanfares without mentioning Copland's 1942 Fanfare for the Common Man. Tower's first fanfare, written in 1987, is based on Copland's composition and utilizes the same instrumentation: 3 trumpets, 4 horns, 3 trombones, 1 tuba, plus a percussion section consisting of snare, bass, cymbals, and tam-tam. Tower remarked, "I've always been inspired by Copland because of his clear profile and direct music. I've played and conducted many of his works and am consistently struck by his clarity of intent."²⁸ That same deliberate clarity is reflected in this first fanfare, dedicated to Marin Alsop.

The second fanfare, having premiered in 1989 by members of the orchestra of St. Luke's, is dedicated to the former general manager of the St. Louis Symphony, Joan Briccetti. This composition features an array of percussion instruments that are rather atypical for a fanfare: castanets, temple blocks, wood blocks, tambourines played with sticks, and bell tree. Spanning three and a half minutes, the work requires extreme technical proficiency for the brass and percussion sections as it includes double tonguing, constant meter shifts through asymmetrical signatures, and a broad spectrum of both dynamics and range.

The third fanfare is for double brass quintet. Premiering in 1991, this fanfare is dedicated to Francis Richard, director of concert music at ASCAP. The composer

²⁷ Tower's *Made in America* won a Grammy Award for best classical contemporary composition. The work premiered in 2008 by the Nashville Symphony conducted by Leonard Slatkin. The same recording also won two additional Grammy Awards: best orchestral performance and best classical album.

²⁸ Personal interview with Joan Tower: June 2016.

calls for each quintet to be as far from one another on stage as possible. This technique creates a feeling of solitude and inflection--not something one would expect in a fanfare. Unlike the first two, this composition does not include any percussion.

The fourth fanfare, originally titled *Fourth Fanfare for the Uncommon Woman*, and now is simply, *For the Uncommon Woman*, was written for the Kansas City Symphony. Composed in 1992, this five-minute work is the only one of the set of five fanfares written for full orchestra.

The fifth fanfare was commissioned by the Aspen Music Festival for the opening of the Joan and Irving Harris Concert Hall in 1993 and is dedicated to Joan Harris. Like the third, this fanfare uses no percussion and features the sparsest instrumentation, including just four trumpet parts, which can be doubled if necessary. Additionally, like the third fanfare, the trumpets should be positioned as far from one another as possible.

In her program notes, Tower writes that all of the fanfares are for women who are “adventurous and take risks.”²⁹ The Colorado Symphony, conducted by Marin Alsop, recorded the entire set of five fanfares. Alsop, like Tower, is known as a trailblazer for women. Breaking into the predominantly male field of professional orchestral conducting, Marin Alsop embodies the character and the essence of the adventurous and risk taking woman. Alsop recently premiered the sixth fanfare in May 2016 with the Baltimore Symphony Orchestra.

Major ensembles including the London Philharmonic Orchestra, West Point Band, St. Louis Symphony, Baltimore Symphony, Eastman Wind Ensemble, and Boston Symphony have all programmed one or more of these fanfares. In total, four of the fanfares represent a substantial addition to the canon of wind band literature as they are constructed for brass and percussion without strings. Over five hundred ensembles have performed them, either as a set, or individually.

In 2014, the set of five fanfares was inducted into the Library of Congress’ National Recording Registry, a list of sound recordings that “are culturally, historically, or aesthetically important, and/or inform or reflect life in the United States.”³⁰ This is significant in that four of the five fanfares in the set are written exclusively for brass and/or percussion giving it the distinction of a work for winds. Within that category, the fanfares mark the first wind piece by a female composer to be accepted in the history of the registry and one of only five pieces for wind band included. In the Registry, the fanfares stand next to *Lincolnshire Posy* and *The Stars and Stripes Forever* as critical and historical recordings.³¹

²⁹ Program notes in *Fanfares for the Uncommon Woman* No. 1,2,3,4,5,6.

³⁰ Library of Congress National Recording Registry: www.loc.gov

³¹ Fanfares for the Uncommon Woman No.1,2,3,4,5 [Recorded by the Colorado Symphony Orchestra- Marin Alsop conducting]. On *Fanfares for the Uncommon Woman*. Koch International Classics. (1997).

A pivotal figure in the history of American music, Joan Tower has opened the door for women composers to be seen as equals to males and states that “[she] is happy to be called a pioneer for women composers.”³² Her *Fanfares for the Uncommon Woman* represent not only a challenging, well-constructed, artistically moving piece of literature, they also serve to promulgate the abilities of women, especially those adventurous enough to defy societal, historical, and cultural norms.

MITTEILUNGEN DER GESELLSCHAFT / NEWS OF THE SOCIETY

THE NEWSLETTER OF AMERICAN BAND HISTORY RESEARCH

Dianna Eiland, Founding Editor

The Newsletter of American Band History Research is going paperless. We can now be found at www.americanbandhistory.org, and www.facebook.com/americanbandresearch. Articles based on primary research will be considered first. Articles based on secondary sources will also be considered for publication. Please send articles, news, events, stories, audio, photos, and video related to American band history to dianna@americanbandhistory.org. Thank you and we look forward to receiving your contributions!

MUSIKALLISCHE AUSBILDUNG IN DEUTSCHEN STREITKRÄFTEN

Musical Education in German Armies

Manfred Heidler

Dr. Manfred Heidler announced the next military music symposium, which will be held in Bonn on September 5 – 6, 2017.

2017 MID-EUROPE WIND BAND FESTIVAL

July 9 – 16, 2017 in Schladming, Austria

At the 2017 Mid Europe Wind Band Festival, two honor bands will be available to participating musicians. The World Youth Wind Orchestra Project (WYWOP) is

³² O'Bannon, R. (2016, May 18). Joan Tower on her Sixth Fanfare for the Uncommon Woman. Retrieved September 21, 2016.

open to participants age 16 – 30. In addition, the World Adult Wind Orchestra Project (WAWOP) is available to participants over the age of 30.

During the festival, the world youth and adult wind bands will work with conductors Jerry Junkin, Kevin Sedatole, Johann Mösenbechler, and Verena Mösenbichler-Bryant. In addition, the participants will interact with composers John Mackey, Steven Bryant, Jonathan Newman, and Michael Markowski.

Throughout the week, participants will have daily rehearsals, sectionals, and several sight-seeing opportunities.

For general information and application forms, visit the websites:

https://docs.google.com/forms/d/e/1FAIpQLSeR6rLuQQbUW4EauPwhn60HPm2y0kfgR7vZCEYvBGA-K_mW3g/viewform?c=0&w=1

https://www.dropbox.com/s/28cohzx88jyy2kk/WAWOP%202017_DETAILED%20INFORMATION.pdf?dl=0

IGEB-MITTEILUNGEN / NEWS OF IGEB

BERICHT ÜBER DIE 22. KONFERENZ DER IGEB

Verena Paul

Die 22. Konferenz der IGEB, der *Internationalen Gesellschaft zur Erforschung und Förderung der Blasmusik*, tagte in diesem Jahr vom 21. bis 26. Juli in der ebenso schmucken wie gastfreundlichen Stadt Oberwölz, die bereits 2004 Gastgeberin der 16. IGEB-Konferenz gewesen ist. An die 40 Teilnehmerinnen und Teilnehmer aus Belgien, Deutschland, Frankreich, Italien, Luxemburg, den Niederlanden, Norwegen, Österreich, Portugal und Spanien sowie aus zehn Staaten der USA und zwei Provinzen Kanadas trafen einander, um in Referaten und Diskussionen Forschungsfragen aus dem facettenreichen Bereich der Blasmusik zu erörtern und sich darüber auszutauschen. Neben dem Generalthema *Blasmusik als Spiegel der Gesellschaft* wurden in den Vorträgen auch aktuelle Forschungsfragen und individuelle Schwerpunkte der fachkundigen Zuhörerschaft vorgestellt. Mit dem dort beheimateten österreichischen Blasmusikmuseum konnte kaum ein geeigneterer Ort für die über 30 Referate und die erstmalig stattfindenden Poster-Präsentationen gefunden werden. Die Referate der Vortragenden boten eine Vielfalt an Themen, wie etwa Komponisten und ihre Werke für Bläser und Blasorchester, Komponistenbiografien, historische und analytische Informationen zu ausgewählten Kompositionen, historische Ereignisse in Verbindung mit Blasmusik, soziale Einflüsse darauf oder musikalische Genres in der Blasmusik.

Das offizielle Rahmenprogramm der Konferenz bildeten die Empfänge des Bürgermeisters von Oberwölz, Johann Schmidhofer, des Landeshauptmannes der Steiermark, Hermann Schützenhöfer, der von Landtagspräsidentin Manuela Khom vertreten wurde, und des Österreichischen Blasmusikverbandes in Anwesenheit des Präsidenten Erich Riegler. Die musikalische Gestaltung bestritten zum einen das Blechbläser-Quartett des Musikvereins Winklern-Oberwölz und zum anderen das Konzert des gesamten Musikvereines Winklern-Oberwölz. Den feierlichen Höhepunkt bildete jedoch die Verleihung des IGEB-Forschungspreises (vormals Thelenpreis) und des Anerkennungspreises während eines Konzertes des Brass-Quartetts *Halb vier* in der Spitalskirche. Den IGEB-Forschungspreis erhielt Dr. Björn Jakobs für seine Dissertation *Zur Geschichte und Entwicklung der Amateur- und der Militärblasmusik im Musikkreis Saarlouis*. Den Anerkennungspreis bekamen Dr. Gloria Araceli Rodriguez Lorenzo für ihre Dissertation *El Clarinetista, Profesor y Compitor Miguel Yuste Moreno (1870-1947)* und Dr. Therese D. Kerbey für ihre Dissertation *A History of the 14th Army Band (WAC): 1949-1976* vom Auswahl-Komitee unter dem Vorsitz von Dr. Richard Scott Cohen, Michigan/USA, zugesprochen.

Neben Referaten und Empfängen gab es auch die Gelegenheit, Land und Menschen kennenzulernen. Am Samstagabend gewannen die Teilnehmerinnen und Teilnehmer im Zuge einer Stadtführung einen Einblick in die über tausendjährige Geschichte der Stadt Oberwölz. Der Sonntag begann vielversprechend mit einer nostalgischen Fahrt mit einem Schmalspur-Dampfbus von Murau nach Tamsweg, wo die Teilnehmerinnen und Teilnehmer von Bürgermeister Georg Gappmayer persönlich in Empfang genommen wurden. Vor dem Rathaus hieß Bürgermeister Gappmayer die Konferenzgesellschaft mit einem Ständchen auf dem Alphorn willkommen, bevor er der Gesellschaft die Sehenswürdigkeiten seiner Stadt zeigte. Wie es der Zufall haben wollte, fand an diesem Sonntag bei strahlendem Sonnenschein nicht nur eine Prozession mit den Schützen und der Bürgermusik, sondern auch ein Samsonumzug statt, der für diese Region typisch ist und den Teilnehmerinnen und Teilnehmern einen lebendigen Einblick in die österreichische Blasmusik bot. Den Abschluss der Konferenz bildete ein gemütliches Beisammensein in der Knollihütte auf der Eselsberg Alm auf über 1500 Meter Seehöhe – zünftige Musik und deftige Hüttenjause mit Almkaffee inklusive. Dem regnerischen Wetter zum Trotz erkundeten einige Teilnehmerinnen und Teilnehmer die Alm zu Fuß, wobei es einige kalte Füße und nasse Schuhe gab. Zurück in Oberwölz wurde der restliche Abend noch zum angeregten Austausch und zum Vertiefen von Kontakten genutzt, bevor am Dienstag die Teilnehmerinnen und Teilnehmer ihre Heimreise antraten.

SUMMARY OF THE 22ND CONFERENCE OF IGEB

The 22nd conference of the *International Society for the Research and Promotion of Wind Music (Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik* or IGEB) took place in the beautiful town of Oberwölz, Styria/Austria. This is the second time Oberwölz hosted a conference of IGEB; the first being in

2004. About 40 participants from Europe (Austria, Belgium, France, Germany, Italy, Luxembourg, The Netherlands, Norway, Portugal, Spain), the USA (Georgia, Illinois, Kansas, Massachusetts, Michigan, Nebraska, New York, Texas, Virginia, Washington) and Canada (Ontario, Quebec) met to present and discuss research papers on the subject of the main topic, *Wind Music in Society*, or individual topics concerning wind music research. The more than 30 papers and poster sessions were presented in the rooms of the Austrian Band Music Museum, an appropriate location for the conference. On Thursday evening the conference officially started with the reception by the mayor of Oberwölz, Mr. Johann Schmidhofer, which included a musical recital by the brass quartet of the community band of Winklern-Oberwölz. Later in the week, another brass quartet presented a wonderful performance in a local cathedral, which was followed by a reception hosted by the Austrian Wind Band Association. During this reception, the ceremony of the prestigious IGEB Research Award took place. Dr. Björn Jacobs received the Research Award (formerly Thelenprize) for his dissertation *Zur Geschichte und Entwicklung der Amateur- und der Militärblasmusik im Musikkreis Saarlouis* (The History and Development of Amateur Wind Music and Military Wind Music in the Austrian District of Saarlouis). The committee chaired by Dr. Richard Scott Cohen, Michigan/US, decided to confer the Recognition Award to Gloria Araceli Rodriguez Lorenzo, PhD for her dissertation *El Clarinetista, Profesor y Compitor Miguel Yuste Moreno (1870-1947)* and to Therese D. Kerbey, DMA for her dissertation *A History of the 14th Army Band (WAC): 1949-1976*. Finally, the conference presenters addressed a variety of topics including composers and their wind music; composers' biographies; historical and analytical information on selected compositions; historical events and wind music; societal influences upon wind music; and musical genre. In addition several posters were presented.

During the weekend, sight-seeing and social activities were enjoyed by the conference participants. On Saturday evening participants participated in a sightseeing tour through Oberwölz with its more than thousand-year-old history. On Sunday morning, the participants left for a special trip, which included travel to Tamsweg via a classic steam locomotive. Upon arrival in Tamsweg, the mayor of Tamsweg, Mr. Georg Gappmayer, welcomed the participants and surprised everyone with a performance on alphorn. Later in the morning, a marvelous community celebration was held on the town square, which included a religious procession and their historical "Parade of Samson". The parade featured local community bands, riflemen, and ladies all in ceremonial and historical attire. Upon returning to Oberwölz in the evening, there was a concert by the community band Winklern-Oberwölz, which included a reception hosted by the Governor of Styria. The conclusion of the conference took place in the Knollhütte at the Eselsberg Alm at an altitude of more than 1.500 meters. Despite the unfriendly weather some participants were determined to hike through the hills after enjoying of traditional meal – including Almkaffee.

CONFERENCE PRESENTERS

Friday, July 22, 2016

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

Smith, Matthew (KS/USA)

Sir Thomas Beecham and His "March for Band"

Saldarini, Armando (Italy)

The "New True" on Respighi's Huntingtower-Ballad for Band

Cambon, Jérôme (France)

L'usage des instruments à vent par Giacomo Meyerbeer dans l'orchestre lyrique: effet de mode ou intention dramatique?

Bennefield, Troy (WA/USA)

The lost work of Dick Kattenburg

Dimitrakoulakos, Demosthenes (Luxembourg)

The Life of Richard Lane and the Rediscovery of this Works for Wind Band

Murschinski, Jörg, (Deutschland)

The Life and Work of Paul Kühmstedt

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

Wollam, Seth (PA/USA)

Epitaphs Unwritten: Memorializing The Battle of the Bulge in Kevin Wolczyk's Symphony No. 2 for Wind Band

Manfredo, Joseph (IL/USA)

"CrossRoads" Concerto for Euphonium and Wind Ensemble by Brian Balmages: Blending Contemporary Styles and Musical Genre

Saturday, July 23, 2016

Popiel, Paul (KS/USA)

Historical Elements and the Symphonic Requiem: Symphony #7, Op. 135 (2011) by James Barnes

Alber, Brian (NE/USA)

The 1892-93 World Columbian Exposition and the Development of an American Style

Bly, Leon (Stuttgart, Deutschland)

The Funeral March in Western Society

Camus, Raoul (NY/USA)

A Band is a Band is a Band

Sagrillo, Damien (Luxembourg)

"Blasmusik von der Stange" Wind Music in the Age of Globalisation

Brusniak, Friedhelm (Deutschland)

Chormusik und Globalisierung

Jakobs, Björn (Deutschland)

Zur Geschichte und Entwicklung der Militär- und der Amateurblasmusik im Musikkreis Saarlouis

Rodriguez, Gloria (Spain)

The Spanish Clarinetist Miguel Yuste Moreno (1870-1947): His Legacy as a Performer, Professor and Composer

Milheiro, Maria (Portugal)

Philharmonique Portugaise de Paris – a case study

Heidler, Manfred (Deutschland)

Blas- und Militärmusik als Teil bürgerlicher Alltagskultur

Cohen, Richard Scott (MI/USA)

The Community Band Movement in Valencia Spain: A 20-Year Update on its Impact on Society

Monday, July 25, 2016

Joppig, Gunther (Deutschland)

Wie türkisch ist der Schellenbaum?

Pieters, Francis (Belgium)

The History of the Masses for wind band / Geschichte der Messen für Blasorchester

Eiland, Dianna (Alexandria, VA/USA)

A Band in Every Town: How Band Music Shaped American Society

Paul, Verena (Österreich)

“... reife in mir der Entschluss, mich ernstlich mit der instrumentierungskunst für Militärmusik zu befassen.” – Wilhelm Wieprecht und die Pariser

Kinder, Keith (ON/Canada)

Unpublished impressionism: Wind Band Works of the Impressionist Period in Manuscript

Gasche, David (Österreich)

Trauermusik für Harmoniemusik und größere Besetzungen am Anfang des 19. Jahrhunderts in der österreichischen Gesellschaft

Pinto, Rui (Portugal)

The upgrowth of a symphonic culture within Lisbon's wind-band praxis in the late nineteenth and early twentieth centuries

Delisle, Julie (QC/Canada)

Extended techniques for flute: between tradition and innovation

Messerschmidt, Edward (NY/USA)

Making Music “Up the River”: A Brief History of Wind Music at Sing Sing Prison

Zevenbergen, Kathryn (Netherlands)

Cornu Concertato: The History and Music of the Lund Horn Manuscript

MEMBERSHIP FEES

Anlässlich der 22. Konferenz der IGEB wurde eine Erhöhung der Mitgliedsbeiträge beschlossen. Diese erste Anpassung seit 2011 wurde nötig, weil die operativen Kosten der Gesellschaft gestiegen sind. Die neuen Mitgliedsbeiträge ab 2017: 60,- Euro, 75,- US-Dollar, 80,- Schweizer Franken. Es wurde zudem beschlossen, dass diese Tarife während der nächsten fünf Jahre gleich bleiben werden (2021).

At the 22nd international conference of IGEB, it was voted to increase the membership fees. This is the first increase in fees since 2011, which is needed due to the increase in operational costs of the society. The new fee structure is as follows: 60.00 Euro, \$75.00 U.S., or 80.00 Swiss Francs. Finally, it was voted that these rates will remain constant for the next five years (2021).

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 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 - 2017

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

March 15 – 18: College Band Directors National Conference

July 13 – 16: Historical Brass Society

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