

**24<sup>th</sup> INTERNATIONAL CONFERENCE ON WIND MUSIC**  
**Wind Music: Providing Education & Building Society, Culture and Identity**  
**PROVISIONAL PROGRAMME**

**WEDNESDAY, JULY 13**

Day of arrival / Check in your hotel / Dinner on our own

**THURSDAY, JULY 14**

**Kolpinghaus & Music Conservatory**

14h00-14h30	<b>OPENING WORDS</b>	
14h30-16h00	<b>PRESENTATIONS</b>	
	(Room 1)	<p><b>Jonathan CALDWELL (US)</b> Towards a Modern Performing Edition of Hector Berlioz's Grande symphonie funèbre et triomphale, op. 15</p> <p><b>Nathanial PERGAMIT (US)</b> Changing Tastes in the 20th Century: As Seen Through the Music of the Golden Gate Park Concert Band</p> <p><b>Anthoni RIVERA (US)</b> Memories and modernity: Re-imagining Classical-Era Opera transcriptions for Harmonie</p>
	<b>SUBJECT 2</b> Repertoire, Audiences and Identity	

	(Room 2)  <b>SUBJECT 5</b> Cultural Environment and Identity	<p><b>Ryoto AKIYAMA (JP)</b> “Eigentlichkeit” of Brass Music: Wilhelm Ehmann’s Construction and Reconstruction of Posaunenchor in Postwar Germany</p> <p><b>Bernhard STEINBRECHER (AT)</b> The role of brass music in millennials’ popular musical past in Tyrol and Luxembourg</p> <p><b>Tobias FASSHAUER (DE)</b> “He was the March King and they were the March hares” John Philipp Sousa and the Berlin Industrial Exposition of 1896</p>
<b>16h00-16h30</b>	<b>COFFEE BREAK</b>	
<b>16h30 -17h30</b>	(Room 1)  <b>SUBJECT 4</b> Wind Music and Social Development	<p><b>Rudolf GSTÄTTNER (DE)</b> Brass music and / in the museum in Austria</p> <p><b>Tizian FOAG (DE)</b> Blasmusikvereinswesen in Bayern – Eine qualitative Interviewstudie</p>
<b>19h00</b>	<p><b>OPENING CONCERT</b> Incl. presentation of Thomas Ludescher</p> <p><b>DINNER</b></p>	

<b>FRIDAY, JULY 15</b> <b>Kolpinghaus &amp; Music Conservatory</b>		
<b>9h00-10h30</b>	(Room 1)  <b>SUBJECT 3</b> Teachers, Composer and Performers	<p><b>Tobias WUNDERLE (DE)</b> Richard Eilenbergs „Die Völkerschlacht bei Leipzig“ für Militärmusik</p> <p><b>Joseph SCOTT (US)</b> Paul Hindemith's Symphony In B-Flat: Exploring The Harmonic Wedge</p> <p><b>Matthew O SMITH (US)</b> The Wind Band Contributions of Guy M. Duker</p>
	(Room 2)  <b>SUBJECT 3</b> Teachers, Composer and Performers	<p><b>John GINOCCHIO (US)</b> Exotic modes and modal alterations in "Marchas Moras"</p> <p><b>Thomas HOCHRADNER (DE)</b> "Irritation JA, Konzession NEIN." Ernst Ludwig Leitners Kompositionen für Sinfonisches Blasorchester</p> <p><b>Dave WACYK (US)</b> The Wind Music of Ida Gotkovsky</p>
<b>10h30-11h00</b>	<b>COFFEE BREAK</b>	
<b>11h00-12h30</b>	(Room 1)  <b>SUBJECT 2</b> Repertoire, Audiences and Identity	<p><b>Yves CHAPUIS (CH)</b> Wind Music and Popular Culture – An Experimental Project in Lyss, Switzerland</p> <p><b>Patrick MURPHY (US)</b> Boy Scout Troop 379: Band Music at the Heart Mountain Internment Camp</p> <p><b>Paul NIEMISTO (US)</b> Long forgotten Finnish Brass Band Music</p>
	(Room 2)  <b>SUBJECT 2</b> Repertoire, Audiences and Identity	<p><b>Oscar CATALAN (ES)</b> Las Fantasías para flauta sobre temas de ópera en Francia durante el siglo XIX</p> <p><b>Gloria A. RODRÍGUEZ-LORENZO – FRANCISCO J. GIMÉNEZ-RODRÍGUEZ (ES)</b> When Wagner arrived at Lavapiés: new wind repertoire for new citizens in Madrid</p>

		<b>Carlos VILLAR-TABOADA (ES)</b> Claudio Prieto's Wind Quintets: transitional airs
<b>12h30-14h00</b>	<b>LUNCH on own</b>	
<b>14h00-16h00</b>	(Room 1)  <b>SUBJECT 1</b> Artistic Societies, Education and Identity	<b>Aurelio NOGUEIRA (BR)</b> Bandas Escolares Militares en Brasil: la realidad de la ciudad de Goiânia-Goiás  <b>Catarina BRAGA (ES)</b> Wind band music for the visually impaired: Filarmónica Enarmonia  <b>Thomas LUDESCHER (AT)</b> (1 hour) Blasmusikforschung: Forschungsrichtungen und Ausbildung
	(Room 2)  <b>SUBJECT 3</b> Teachers, Composer and Performers	<b>Darrel BROWN (US)</b> Gustav Mahler and the Military Band  <b>Ralph BARRETT (US)</b> Mahler for winds  <b>Reinhold NOWOTNY (AT)</b> Wilhelm und Ignaz Wacek- 2 böhmische Brüder als Musikdirektoren in Südtirol und im Engadin  <b>Richard KENNEL (US)</b> Blazing a Path: the Ethnomusicology of Charles Keil and His Work on Brass Bands
<b>16h00-16h30</b>	<b>COFFEE BREAK</b>	
<b>16h30-18h30</b>	(Room 1)  <b>SUBJECT 2</b> Repertoire, Audiences and Identity	<b>Manfred HEIDLER (DE)</b> Militär- und Blasmusikforschung: Anmerkungen zu einem besonderen Forschungsgebiet im zeitaktuellen Wandel  <b>Christian WESTOVER (US)</b> Banding Together: the wind-band's history and future of activism  <b>Johanna BORCHERT &amp; Verena BONS, Thade BUCHBORN, Wolfgang LESSING (DE)</b> (1 hour) Zwischen Bewahrung und Veränderung – Musikvereine im gesellschaftlichen Transformationsprozess

	(Room 2)  <b>SUBJECT 3</b> Teachers, Composer and Performers	<b>Thomas GAMBOA (US)</b> Programming Repertoire and Knowing the Target Audience  <b>Jon MITCHELL (US)</b> Wind Works Programmed by The Boston Symphony Orchestra (1881-2019)  <b>Patrick PÉRONNET (F)</b> Mouvement des fanfares en France au 19e siècle
<b>20h30</b>	<b>CONCERT OF THE ALGUNDER MUSIKKAPELLE</b> Incl. Award Ceremony	

<b>SATURDAY, JULY 16</b> <b>Excursion Toblach, Drei Zinnen, Toblach lake, evening concert</b>	
<b>8h00</b>	<b>Excursion to Toblach</b> Visit to Gustav Mahler Composer's House. Visit of the "Three Peaks View" and the Toblach lake, . Enjoy a local lunch on your own
<b>16h00</b>	<b>Concert of Toblacher Musikkapelle. Visit of the Bezirksmusikfestes in Sand in Taufers</b>

<b>SUNDAY, JULY 17</b> <b>Kolpinghaus &amp; Music Conservatory</b>		
<b>09h00-11h00</b>	(Room 1)  <b>SUBJECT 4</b> Wind Music and Social Development	<p><b>Jon GRAZIANO (US)</b> Music of the Popular Kind: Band Concerts in Mid-Nineteenth Century New-York City</p> <p><b>Patrick WARFIELD (US)</b> A Band for Washington: The United States Marine Band in the Post-Jacksonian Age</p> <p><b>Jose CIDADE (PT)</b> Music civilian wind bands as agents of non-formal and informal education</p> <p><b>Meinhard WINDISCH (IT)</b> Entwicklung der Blasmusik in Südtirol und im Alpenraum</p>
	(Room 2)  <b>SUBJECT 1</b> Artistic Societies, Education and Identity  <b>SUBJECT 3</b> Teachers, Composer and Performers	<p><b>Eric C. Melley (US)</b> "What are we playing today?": An analysis of the repertoire of the College Band Directors National Association (U.S.)</p> <p><b>Jason Ladd (US)</b> The Divergent Trends in Programming by High School and College Bands in the United States</p> <p><b>Colin ROUST (US)</b> A Black Bandleader from Early Nineteenth-Century Philadelphia: The Complete Works of Francis Johnson</p> <p><b>Susan K. KINNE (US)</b> Behind the Part Books: Walter Dignam and Manchester, New Hampshire's 19th Century Brass Bands</p>
<b>11h00-11h30</b>	<b>COFFEE BREAK</b>	
<b>11h30-12h30</b>	<b>HONORARY PAPERS</b>	<b>IGEB RESEARCH AWARD 2022</b> <b>Francis Pieters &amp; Xavier Canin</b>
<b>Afternoon free for individual sightseeing or take part in an organized city tour, a visit of a local wine cellar or another exciting spot</b>		
<b>19h00</b>	<b>CONFERENCE BANQUET AT PARKHOTEL LAURIN</b>	

<b>MONDAY, JULY 18</b> <b>Kolpinghaus &amp; Music Conservatory</b>		
<b>09h00-10h30</b>	(Room 1)  <b>SUBJECT 2</b> Repertoire, Audiences and Identity	<p><b>Stephanie SHON (UK)</b> Composing Commedia dell'Arte: Contrasting Characters in the 'Mosaic' Forms of Larry Sitsky's Solo Flute Sonatas</p> <p><b>Anthony RIBERA (US)</b> Memories and Modernity: Re-imagining Classical-Era: Opera Transcriptions for Harmonie</p> <p><b>Anette SCHUMACHER (LU)</b> Luxemburgische Blasmusik: Tradition - Zukunft – Bedürfnisse</p>
	(Room 2)  <b>SUBJECT 5</b> Cultural Environment and Identity	<p><b>TROY BENNEFIELD (US)</b> Julius Hijman: A Lost Composer's Life and Works for Winds</p> <p><b>Kari LAITINEN (FI)</b> A century of the Finnish Dragoon Band</p> <p><b>Barboa TURCANOVA (CZ)</b> Wind Music in the Context of Social Changes in the Czech Republic</p>
<b>10h30-11h00</b>	<b>COFFEE BREAK</b>	
<b>11h00-12h30</b>	(Room 1)  <b>SUBJECT 1</b> Artistic Societies, Education and Identity  <b>Die Moderation</b>	<p><b>Friedhelm BRUSNIAK (DE), Manfred HEIDLER (DE) &amp; Damien SAGRILLO (LU)</b> The singing school for the "liturgical singers" in the Prussian: military by J.D.C. Einbeck (Berlin 1829)</p> <p><b>David GASCHE (AT)</b> Auf der Suche nach einer systematischen Ästhetik der sinfonischen Blasmusik (Teil I): Problematik, Abgrenzung, Grundlagen und Anregungen</p> <p><b>Bethany AMUNDSON (US)</b> The Fourth Stream? Wind Band Repertoire Influenced by Pop, Hip-Hop, and Electronic Dance Music</p>
	(Room 2)  <b>SUBJECT 5</b>	<p><b>Laura SILES (ES)</b> Viene el viento</p> <p><b>Onsby C ROSE (US)</b> Symphony No. 10 by David Maslanka: Commissioning, Completion, Performance and Analysis</p>

	Cultural Environment and Identity	<b>Samuel T. NEMETH (US)</b> Battle of the Bands: The Dawn of a New Brass Technology
<b>12h30-14h00</b>	<b>LUNCH on own</b>	
<b>14h00-16h00</b>	(Room 1)  <b>SUBJECT 3</b> Teachers, Composer and Performers	<b>Red CHAMBERLIN (US)</b> Towards a Modern Identity: Donald Hunsberger and the Wind Ensemble Concept  <b>Lisa KOZENKO (US)</b> An examination of the 1972 recording, "Little Marches by Great Masters" performed by the Netherlands Wind Ensemble  <b>Aurea DOMINGUEZ (CH)</b> Multifunctional Roles of Small-sized bassoons through history: Fagottino and tenoroon from performance to pedagogy
	(Room 2)  <b>SUBJECT 1</b> Artistic Societies, Education and Identity	<b>Marshall FORRESTER (US)</b> Wind Music, Sentiment, and Identity: Using a Charles Rosen framework to explain emotion and feeling in the wind music of Philip Sparke  <b>Rui MAGNO PINTO (PT)</b> The philanthropic endeavors of Tomás Jorge and D. Vicente Marçal: Blind musicians wind-bands in Portugal (1860-1967)  <b>Dario DORONZO (IT)</b> The progressive didactic approach of Jean-Baptiste Arban in the Military School: <i>Grande Méthode Complète de Cornet à Pistons et de Saxhorn</i> composée pour le Conservatoire et l'Armée.
<b>16h00-16h30</b>	<b>COFFEE BREAK</b>	
<b>16h30</b>	<b>CONFERENCE CLOSING TALK</b>	
	<b>VISIT OF THE EXPOSITION ON THE OCCASION OF THE 200TH ANNIVERSARY YEAR OF THE BÜRGERKAPELLE GRIES</b>	
<b>19h00</b>	<b>CLOSING EVENT WITH GALA CONCERT OF THE BÜRGERKAPELLE GRIES</b>	