

Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik (IGEB)

HKB

28th INTERNATIONAL WIND MUSIC CONFERENCE

Bern, Suisse, 2. - 6. July 2026

CONFERENCE PROGRAM

Thursday, July 2		
10:00-13:00	Registration	
12:00-13:30	LUNCH Individual. Restaurant in-house open	
13:30-14:00	WELCOME REMARKS Room 1 Konzertsaal	
14:00-15:30	Introduction Room 1 Konzertsaal	Eröffnungsvortrag IGEB-Forschungspreis / IGEB Award Yannick Wey The fast-growing diversity of social functions of wind music in early 19th century: an ethnographic approach

15:30-16:00		COFFEE BREAK
16:00–17:30	<p>Wind music as cultural heritage: military traditions, historical heritage, identity</p> <p>Room 1 Konzertsaal</p>	<p>Philipp Wagner Swiss military music throughout history</p> <p>Damien Sagrillo Blasmusik zwischen kulturellem Erbe und musikwissenschaftlicher Legitimation: Edition als Forschungsinstrument</p> <p>Reinhold Nowotny The Deutschmeister Band – marching through centuries</p>
18:00	Concert Spiel Heer, Swiss Army. Militärsaal (inhouse)	

Friday, July 3		
9:00-10:30	<p>Wind music as cultural heritage: Biography</p> <p>Room 1 Konzertsaal</p>	<p>Elisabeth Anzenberger-Ramminger Armeekapellmeister Andreas Leonhardt</p> <p>Friedrich Anzenberger The Military Bandmaster Franz Massak (1804-1875)</p> <p>John Ginocchio Amando Blanquer Ponsoda's "Aleluya," the First Marcha Cristiana</p>

	<p>Wind music as cultural heritage: Archiving of music</p> <p>Room 2 Kammermusiksaal</p>	<p>Paul Niemisto A Miracle in the Countryside – The Story of the Chatfield Brass Band Library Archive</p> <p>Leonor Lowden + Carolina Faria Madeira’s Band Heritage: Reconstruction of Historical Wind Concert Band Repertoire</p> <p>Graziano Ballerini Survey of the historical-musical archives of the bands of Canton Ticino</p>
10:30-11:00	COFFEE BREAK	
11:00-12:30	<p>Wind music as cultural heritage: Institutions, military traditions, and political contexts</p> <p>Room 1 Konzertsaal</p>	<p>David Gasche Donaueschingen and Swiss Federal Music Festivals: 100 Years of “so genannte sinfonische Original-Blasmusik-Kompositionen modernerer Art”?</p> <p>Burkard Zenglein 100 Years of “Donaueschinger Kammermusiktage“</p> <p>Jotaro Tsuga A Study of Military and Civilian Wind Music in the German-Speaking World of the Nineteenth Century and the Formation of Modern Japanese Wind Music — Focusing on the Restoration and Musical Analysis of Works by Franz Eckert.</p>

	<p>Wind music as cultural heritage: Repertoire, aesthetics, identity, and performance practice</p> <p>Room 2 Kammermusiksaal</p>	<p>Thomas Gamboa Identity and Duty Throughout “Don’t Ask, Don’t Tell”</p> <p>Rytis Urniežius Latvian and Lithuanian Music for Wind Band: A Three-Decade Perspective</p> <p>Susan Barber Kahro The Transformation of Musical Identity in Estonian Wind Orchestra Music</p>
12:30-14:00	<p>LUNCH BREAK Individual. Restaurant inhouse open</p>	
14:00-15:30	<p>New and ongoing research projects on wind music</p> <p>Room 1 Konzertsaal</p>	<p>Fabien Guilloux <i>La Sirène de Paris</i> : un orchestre d’harmonie face à son patrimoine.</p> <p>Walter Kurt Kreyszig and Dono Delius "Ces nouvelles voix données à l’orchestre possèdent des qualités rares et précieuses ..." : Reflecting on Adolphe Sax and His Invention of the Saxophone and Related Instruments in Hector Berlioz’s Grand traité d’instrumentation et d’orchestration modernes, op. 10 (1843, 1855), <i>Te Deum</i>, op. 22 (1849), and <i>Les Troyens</i>, op. 5 (1856-1858)</p> <p>Oscar Cataln Gonzalez Un observatoire des goûts lyriques : le répertoire pour flûte et la culture opératique française au XIX^e siècle</p>
	<p>Wind music as cultural heritage: Community band</p> <p>Room 2 Kammermusiksaal</p>	<p>Foteini Angeli A Study of the history, repertory and instrumentation of the band of the Corfu Philharmonic Society from 1840 until 1920</p> <p>Kostas Kardamis The "bands of Corfu": Understanding an iconic community music culture</p>

		Maciej A. Kierzkowski Mining wind bands in Upper Silesia: cultural heritage, transition, and preliminary ethnographic insights
15:30-16:00	COFFEE BREAK	
16:00-17:30	Wind music as cultural heritage: aesthetics and technical development Room 1 Konzertsaal	Rajan Panchal Historical Keywork and 3D Printing: An Integrated Approach to Oboe Ergonomics Áurea Domínguez Recording Wind Instruments before 1925: Technology and Performance Practice in Large Ensembles Frederick Speck Preserving a Legacy of Lyricism in a Digital Age
	Wind music as cultural heritage: Repertoire Room 2 Kammermusiksaal	Seth Wollam Mapping IGEB's History: A Programmatic Analysis of Llorenç Mendoza's Euphonika for Wind Orchestra Inez Beatriz de Castro Martins Gonçalves – Instrumentation Analysis of Brazilian Music Bands Repertoire: The Case of Ceará Military Police Band (1890–1932) Zsuzsa Buzás Reflections on wind music traditions in Hungary (Eastern-Central Europe) and Luxembourg (Western Europe) from the perspective of the oeuvre of contemporary composers
18:45	Konzerteinführung, Saal Konservatorium	
19:30	Concert La Banda <i>Storica</i> , Saal Konservatorium	

Saturday, July 4		
09:00-10:30	Wind music as cultural heritage: Instruments Room 1 Konzertsaal	Sabine K. Klaus Historic Brasswind Instrument Collections Caught in the Crossfire between Use, Knowledge Transfer and Preservation Arnold Myers The Brass Instrument Mouthpiece: A Systematic Historical Approach Miryam Giger Wind bands in the face of the emergence of the Swiss nation
	Wind music as cultural heritage: Repertoire, aesthetics, identity, and political contexts Room 2 Kammermusiksaal	Andrea Sommerauer The Political Power of Wind Music. Performance practice of wind bands in Tyrol during political transitions Markus Ringer From Expulsion to the Experience Generation: The Development of Bohemian Wind Music in Postwar Germany in the Light of Its Scores and Instrumentation Rudolf Gstättner Der akustische Kurmusik-Wandel in der Steiermark – Blasmusik ersetzt Salonmusik
10:30-11:00	COFFEE BREAK	
11:00-12:30	Wind music as cultural heritage: Institutions, military traditions, and political contexts Room 1 Konzertsaal	Michele Bernardini Das türkische Paradigma. Geschichte, Gesellschaft und Musik Alfredo Bernardini Das türkische Paradigma. Geschichte, Gesellschaft und Musik

	Chair: Adrian Van Steiger	Renato Meucci From Turkish band to "Banda Turca"
	Wind music as cultural heritage: Knowledge and dissemination Room 2 Kammermusiksaal	Jonathan Helmick Breaking the Fourth Wall: Student-Driven Data Inquiry and Equitable Programming as a Pedagogical Response to Social Change Nicholas Enz Understanding Collegiate Musicians' Repertoire Preferences: A Multi-Institutional Study Haley Armstrong and Katrina Donovan Music and Metals: Arts + Engineering Applied to Musical Instrument Design used in Wind Bands at SD Mines
12:30-14:00	LUNCH BREAK	
14:00-15:30	Wind music as cultural heritage: Instruments Room 1 Konzertsaal	Adrian von Steiger Authenticity does not exist Beatrix Darmstädter The Scholl-Basso revisited Ryoto Akiyama Hickmann's Trumpet: Whose Knowledge? Whose Material Culture History?
	Wind music as cultural heritage: Repertoire, aesthetics, identity, and performance practice Room 2 Kammermusiksaal	Grant Knox Aesthetic Communication in the Wind Band Music of Black American Composers Ishbah Cox Respecting the Past, Programing the Future: American Concert Band as an Agent of Change Reed Chamberlin Carrying a Philosophy Across Borders: Eastman Wind Ensemble Tours (1978, 1990–2000)
15:30-16:00	COFFEE BREAK	
16:00-17:30	Wind music as cultural heritage: Repertoire, aesthetics,	Flavia Sabia New Band Music During the Good Friday Procession in the City of Molfetta

	<p>identity, and performance practice</p> <p>Room 1 Konzertsaal</p>	<p>Denis Salvini The Amilcare Ponchielli Heritage Project: Preservation, Scholarship, and Dissemination of a Nineteenth-Century Wind Band Legacy</p> <p>Laszlo Marosi Analytical introduction of the wind band composition "Hidden History" by Mr. Máté Hollós</p>
	<p>Wind music as cultural heritage: Repertoire, aesthetics, identity, and performance practice</p> <p>Room 2 Kammermusiksaal</p>	<p>Angela Mancipe and Patricia Vanegas Situated Interculturality in Swiss Higher Music Education: A Colombian Wind Band Project as a Laboratory of Mutual Adjustment and Pedagogical Articulation</p> <p>Warren Apple A Closer Look at John F. Stratton's German Music Instrument Factories (1866-1880)</p> <p>Björn Jakobs Wind Bands and Resilience The Potential of Collective Music-Making for Individual and Social Stability</p>
17:30-18:15	<p>Concert Recital - Room 1 Konzertsaal</p> <p>Dario Savino Doronzo <i>Herbert L. Clarke and the Technical Legacy of the Cornet: Violin Genealogies, Band Soloism, and Perspectives for Brass Heritage</i></p>	
19:30	<p>Concert. Orchestra <i>Fiati di Valle Camonica</i>. Militärsaal (inhouse)</p>	

Sunday, July 5	
9:00-11:00	Guided tour of the museum <i>Klingendes Museum</i> (09h00 and 10h00)
11:00-12:30	Guided tour of Zytglogge
12:30-14:00	LUNCH BREAK - Individual
14:00-16:00	Alphorn course, Gurten excursion
16.00-19:00	free
19:00	Conference Dinner, Restaurant Rosengarten

Monday, July 6

9:00-10:30	<p>Wind music as cultural heritage: Institutions, military traditions, and political contexts</p> <p>Room 1 Konzertsaal</p>	<p>Jon C. Mitchell On the Cutting Edge: Thomas Appleby Matthews, Gustav Holst, Adrian Boult, and the Birmingham City Police Band of the 1920's</p> <p>Julio Francisco González Jiménez An examination of the historical context and institutional role of military bands in the Spanish Protectorate of Morocco (1900-1930)</p> <p>Patrick Péronnet L'orchestre d'harmonie français, patrimoine vivant</p>
	<p>Wind music as cultural heritage: Repertoire, aesthetics, identity, and performance practice</p> <p>Room 2 Kammermusiksaal</p>	<p>Rui Magno Pinto Raul Portela and the wind band of Lisbon's Central Reformatory</p> <p>Catarina Braga The theatrical repertoire of wind band composers and other unusual wind sections on this repertoire</p> <p>Lin Ka Chun Preserving Cultural Heritage Through Wind Music: An Exploration of Pre-War Hong Kong</p>
10:30-11:00	COFFEE BREAK	
11:00-12:30	<p>New and ongoing research projects on wind music</p> <p>Room 1 Konzertsaal</p>	<p>Gloria A. Rodríguez-Lorenzo "En clau de vent": Preserving and Disseminating Spanish Wind Music Heritage in the Digital Age</p> <p>Jörg Murschinski The "German Wind Band Archiv" and the "German Wind Band Classics" Edition – Two Projects to Preserve, Review and Popularize the German Wind Band Heritage</p>

		<p>Francisco J. Giménez-Rodríguez From Piano to Wind Bands: Shellac Records at the National Library of Spain (1917–1958)</p>
	<p>Wind music as cultural heritage: Repertoire</p> <p>Room 2 Kammermusiksaal</p>	<p>Keith Kinder "The Wind Blows Where It Will": Wind Band Music by Charles Koechlin</p> <p>Anthony Ropp From Archives to Performance: Reviving the Historical Fanfare of La Sirène de Paris (1874 – 1974)</p> <p>Chris Westover-Muñoz Poland's Wind-Band Movement Past & Future: Repertoire Re-Discovered and New Developments</p>
12:30-14:00	LUNCH BREAK	
	<p>Wind music as cultural heritage: transmission and knowledge</p> <p>Room 1 Konzertsaal</p>	<p>Jason S. Ladd From One Repertoire to Two: How American Wind Band Repertoire Separated between High School and College Bands</p> <p>Timothy Kaiser The Collaborative Conductor: Dispositions for Effective Ensemble Leadership</p> <p>Timothy J. Groulx Changes in Wind Bands and Their Literature Over 100 Years</p>
14:00-15:30	<p>New and ongoing research projects on wind band music</p> <p>Room 2 Kammermusiksaal</p>	<p>Friedhelm Brusniak Josef Goerge – Der Feuer-Wehr-Marsch für Neunstimmige Blechmusik mit oder ohne einstimmigen Männerchor (Freising 1867) von Johann Nepomuk Kössperer als historische Quelle und als Arrangement für ein heutiges Blechbläserensemble</p> <p>Eric Melley After Léon Chic: adapting Ernest Guiraud's "Carnaval" for modern wind band</p> <p>Matt Smith The Wind Band Version of William Grant Still's Afro-American Symphony</p>

15:30-16:00	<p>Concert Recital - Room 1 Konzertsaal</p> <p>Jacob Dalager, Jared Staub <i>Futures for Trumpet and Orchestra and the Wind Transcription Process</i></p>
16:00-17:00	Closing remarks & Farewell drinks
19:30	Closing Concert: Open air or Halle. Luftwaffenmusikkorps Erfurt (D) and Spiel Heer, Swiss Army

Poster Presentations

1. Christopher Palameta – *Chamber music for oboe in early nineteenth-century France*
2. María del Carmen Fuentes Gimeno – *Not only Böhm: alternative flutes to the Böhm System in the second half of the 19th and the beginning of the 20th century in Germany.*
3. Braeden Weyhrich – *The Music of Komitas Vardapet in Armenian Dances (Part I)*
4. António Henriques Magalhães Novais – *A Comparative Study of Interpretative Practices in Wind and Brass Bands*
5. Jonathan T.J. Henneveld – *Brass Band Pro Rege: A Century of Sound*
6. Christian Bevilacqua – *Renegotiating Tradition: street bands between musical innovation and urban activism*
7. Alexander Scott – *Jean Françaix and the Danses Exotiques: 'Authentic Rhythms' initially missing*
8. Javier Miranda Medina – *Innovation, Education, and Contemporary Musical Creation in the Wind Orchestra: Interdisciplinary Perspectives (AR & interactive scores)*
9. Kateryna Ielysieieva – *Reviving Forgotten Women's Music: Marianna Bottini's Clarinet Concerto with Orchestra*