

WASBE 11th Conference

29 June-5 July 2003



Jönköping, Sweden



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With reservation for changes

Welcome to Jönköping!



Lars-Evert Sahlin

I welcome you to the city of light on the southern shores of Lake Vättern. Jönköping with 118 000 inhabitants is one of the ten largest municipalities in Sweden. The town was founded in the thirteenth century and is the natural regional center with a broad and rapidly expanding sector. The centrally located University forms a vital part of local and regional development. Today many people consider the Jönköping region to be the most attractive in Sweden.

The area around the southern shore of Lake Vättern is a truly beautiful location. Jönköping offers plenty of opportunity for leisure activities in the form of theatre, music, art, sports and intensive club and society activities. I hope you will have many pleasant days in Jönköping.

Lars-Evert Sahlin
Chairman of the City Council

The cultural life of Jönköping includes professional as well as amateur and youth activities within all cultural areas. The most important object of the cultural politics is to involve as many as possible of the citizens into cultural activities. Jönköping has a rich cultural base including several venues for and producers of music and theatre, many different museums and galleries as well as a highclass library system, a successful school of culture and a broad range of independent artists.

The tradition of wind music is very strong in Jönköping. We are fortunate to have many very active bands and ensembles. The local association for wind music is one of the strongest and largest in Sweden. Every year The Swedish Festival of Wind Music takes place in Jönköping, which confirms the importance of wind music. I am very satisfied that it has been possible to make this festival take place at the same time as the WASBE conference in 2003.

I would like to welcome You to the cultural City of Jönköping. I hope that You will enjoy Your stay in Jönköping, our Concert Hall facility and the city itself with its beautiful surroundings. The City of Jönköping is very privileged to have the possibility to host the WASBE Conference 2003. I wish the participating bands and ensembles, the delegates, the audience, the organisers and the WASBE organisation all the best and a very successful conference.

Claes Rydberg

Director of Cultural Affairs
Managing dir Jönköping Concert Hall



Claes Rydberg

Opening Ceremony and Reception

29 June 2003 17.00 h
Jönköpings Konserthus

- Witold Lutoslawski: Mini Overture
- Chairman of City Council Lars-Evert Sahlin
- Leonard Bernstein: Dance-suite
- Minister of Culture Marita Ulvskog
- WASBE Welcome fanfare
- Bengt-Arne Wallin (arr): Visa i Midsommartid



Marita Ulvskog

1996– Minister and Head of the
Ministry of Culture
1998– Member of Parliament

John Bauer Brass



J B B has really made a name for itself with audiences and in the music world as an exciting brass quintet. The group consists of five quite normal men, to all appearances. Five musicians from the Småland Music and Theatre Company who have tired of sitting in the orchestra pit and are on the run. They have been very successful in combining different musical styles in a professional way presented in a new and captivating manner. With their special blend of seriousness and humour they can talk to children about the origins of wind music, present a chamber concert or play and move around simultaneously during a Bernstein dance suite.

One could say that JBB have enlarged the concept of brass music and refined both music and sound through choreographed movements and formations. New, exciting sounds are communicated to us, the listeners. One thing is certain, JBB love to be on stage to play for their audience in their own special way.

The members of JBB are: Fredrik Ljungberg, Magnus Jonsson trumpet, Per Wilhelmsson French horn, Klas-Henrik Djärf trombone and Yngve Nordström tuba.

Dear Delegates

Welcome to Sweden, to Jönköping and to this the 11th WASBE Conference.

As Chair of the Artistic Planning Committee, I would like to thank the city of Jönköping for its hospitality. My thanks is due also to the members of the Artistic Planning Committee who have helped to develop the concert programmes, and special thanks to Paula Holcomb who has devised the format for the clinic sessions, Craig Kirchhoff who has reviewed nearly 200 scores and created the daily repertoire sessions and Jessica Kun who with Richard Jones has shaped the Schools Network sessions.

Twelve years ago I hosted the 5th WASBE Conference in the shadow of the first gulf war. Many bands cancelled, and we were grateful then to Jerry Junkin and the University of Texas at Austin for being our resident orchestra and contributing hugely. This time we are in the shadow of the second gulf war, and our special thanks go to James Croft and Florida State University for giving a concert, two repertoire sessions and taking over the Monday afternoon slot from Delavska Godba of Slovenia who were forced to cancel. Instead of their concert, Dr. Croft will present a session on new repertoire.

In the aftermath of the war, Colonel Timothy Foley is unable to leave Washington and the "President's Own" to be with us as conductor of the International Youth Wind Orchestra; my special thanks to Glenn Price for taking over this onerous post. Various other clinicians have been forced to cancel, but I am confident that we have an unequalled range of sessions for conductors, composers, research scholars and historians and my thanks to those who will present sessions. My personal thanks to the current WASBE Council under President Dennis Johnson for their support, and finally to the Conference Chairman, Past President Leif A Jansson. In my welcome in 1991 I reminded delegates that in 1981, at the first International Conference, Leif A Jansson, together with Tom Everett, Stanley de Rusha, Ray Roth and the late Israel Gihon, hammered out goals and objectives for the fledgling association, WASBE.

1. To promote symphonic bands and ensembles as a serious and distinctive medium of musical expression and cultural heritage
2. To develop an information centre for the dissemination of wind and band music, records and material
3. To develop and encourage the international exchange of conductors, composers, teachers and students.



Tim Reynish

4. To recognise the importance of the band and wind ensemble for national and international communication and understanding.

In the past two decades many of these aims and goals have developed extraordinarily well. Exchanges of members world-wide flourish, our networks are thriving and the WASBE Website under John Stanley and Anthony Reimer will I am sure turn out to be a Cyber Information and Resource Centre of tremendous importance to the world of music.

Nobody can doubt the importance of international communication and understanding through music. I personally hope and trust that we in WASBE will continue to forge these links through our publications, conferences and outreach programmes, and that by the end of this decade we can talk about music, rather than wind music, with our particular interest taking its rightful place in concerts, in recordings, in festivals and in reviews.

My personal thanks to the conductors and administrators who have brought their ensembles. There is a huge range of music both new and old, both serious and light, difficult and easy, contemporary and traditional; I am certain that your programmes and repertoire sessions will contribute enormously to the growth of our knowledge of world wind music. Finally, thanks to you, the delegates for coming - have a great Conference!

Tim Reynish
Chair of Artistic Planning

WASBE president Dennis L. Johnson

GREETINGS and **WELCOME** to this, the 11th International WASBE Conference. It seems only fitting that twenty years after the first official WASBE Conference (1983) in Skien, Norway that we once again return to Scandinavia, and especially beautiful Sweden. You only have to look around this week to imagine the many thousands of hours that have gone into the organization of this event.

My personal congratulations go to Tim Reynish and the members of the "Artistic Planning Committee" and the WASBE Executive for their hard work and inspired vision that have produced the many marvelous concerts, clinics, and sessions that will benefit us all. I also want to thank Mr. Leif Jansson, Mr. Claes Rydberg, Mr. Per Granelid and all the members of the Jönköping Planning Committee who have worked so diligently in the site preparation for our visit. Everyone who has been connected with the planning of this conference has strived to make sure that

all attendees have a wonderful musical and cultural experience. It is all here this week, now the rest is up to you. Attend the concerts and clinics, stop by and visit the exhibits area, take time to tour some of the local attractions, and most of all, meet and greet the many friends who share your love for the wind band. All the great concerts, every informative clinic and each gathering in the name of the wind band moves us further towards our goal of "promoting symphonic bands and ensembles as serious and distinctive mediums of musical expression and cultural heritage.

"Välkommen" and have a fulfilling, musical week.

Dennis L. Johnson
President - WASBE

Dennis L. Johnson





Leif A Jansson

Conference Chairman WASBE 11th Conference. Leif has been chairman of Rikskonserter's Committee for wind-music and responsible for the first sixteen annual Symposia for wind music held in different towns and venues in Sweden from the year 1973. He was one of the founding members of WASBE in 1981 and participated during twelve years as active member of the international WASBE Council. Leif was WASBE's 6th President for the years 1986-92.

This 11th Conference is the second Conference he has organised. The first one was held in Valencia 1993 when Leif was Past President and now the Jönköping Conference as Chairman.

E-mail: laj@swipnet.se

The Swedish Festival of Wind Music

The Swedish Festival of Wind Music is a festival for all kinds of wind music. The goals and intentions of the Swedish Festival of Wind Music are to create the opportunity for participants to meet new musicians, to stimulate new artistic collaboration and to inspire musical development.

Every year around 2000 participants come to Jönköping during the three festival days. The participants, mostly amateur musicians themselves, choose how they wish to take part in the festival. For example they can choose to enter the competitions for Wind Band (youth or open class) or Big Band. They also have the opportunity to perform at open-air concerts, take part in, or watch the Tattoo and participate in the parades through the city. Additionally, the Festival presents a wide variety of concerts and workshops with professional orchestras and ensembles.

The 2003 Swedish Festival of Wind Music coincides with the WASBE conference in Jönköping, and during the three festival days, 3rd to 5th July, the festival offers a rich musical complement to the WASBE conference program. (See separate program)

We hope to continue the trend of increasing numbers of orchestras and ensembles visiting from abroad.

In our ambition to continue the development of the festival, we will be presenting some new additions next year: a part-time course at university level in collaboration with the Ingesund Music College. Concert organisation, production, wind repertoire for various ensembles, methodology and stage presentation are just a few examples of the kind of subjects which will make up the course. In addition, the Army Music Centre will be offering preparatory "try-outs" in the National Service Corps!

Solveig Hagström
Festival Director

www.blasmusik.smot.nu



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Seminars

WASBE 11th Conference 29 June-5 July 2003

Rydberg Hall at Elmia at 10.30 each day

Happy New Ear

Artistry in the Symphonic Band and Ensemble

John Philip Sousa said:

"There is as great a future in America for the wind band as there is for the Symphony Orchestra. The public is here, the love of music is here, and I am confident that out of the talent of our country will come many fine conductors, fine players and magnificent wind bands".

Percy Grainger said in 1918:

"No doubt there are many phases of musical emotion that the wind band is not so fitted to portray as is the symphony orchestra, but on the other hand it is quite evident that in certain realms of musical expressiveness the wind band has no rival.....".

He also said:

"I firmly believe that music will not become a "universal" language. But it will not become so as long as our musical vision is limited to the output of four European countries between 1700 and 1900. The first step in the right direction is to view the music of all peoples and periods without prejudice of any kind, and strive to put the world's known and available best music into circulation. Only then shall we be justified in calling music a "universal language".

How far have we gone in achieving the aims and hopes of those two great visionaries? In Happy New Ear we hope to explore some of the issues involved in the development of the aim of WASBE - "To promote symphonic bands and ensembles as serious and distinctive mediums of musical expression and culture"

Monday 30 June 2003

10.30 Happy New Ear

The pursuit of Artistry - the conference Keynote Speech is given by Gary Hill, President of College Band Directors National Association and Director of Bands at Arizona State University. The conference themes are outlined in a

discussion by Wayne Rapier, formerly Associate Principal Oboe with the Philadelphia and Boston Symphony Orchestras, with Craig Kirchoff and Charles Peltz, chaired by Gary Hill.

Tuesday 1 July 2003

10.30 Happy New Ear

Artistry in the Wind Ensemble - Wayne Rapier rehearses the Mozart Serenade in C minor with members of the Guildhall School of Music Wind Ensemble, and explores the inheritance of the approach to phrasing of artists such as Tabuteau, Kincaid and Horner

Wednesday 2 July 2003

10.30 Happy New Ear

Artistry in the Wind Band- a Discussion chaired by Craig Kirchoff who investigates how much we compromise in our programming.

Thursday 3 July 2003

10.30 Happy New Ear

Artistry in the Wind Band - an open rehearsal given by members of the International Youth Wind Orchestra, conducted by Glenn Price

Friday 4 July 2003

10.30 Happy New Ear

Artistry in Programming and Performance - a development of the theme struck at our Lucerne Conference. Donald DeRoche chairs a session in which Wayne Rapier talks about the influence on modern orchestral wind and brass playing of the great players of the Philadelphia and Boston Orchestras, and a panel discusses whether this artistry can be developed in the wind ensemble - how musical is the music which we commission and programme - how musically can we play and phrase - how do we heighten our aesthetic awareness - are our audiences ready for this?

Saturday 5 July 2003

10.30 Happy New Ear

Final Discussion and open panel

Dennis Johnson looks forward to the next two years as President of the World, and discusses with a panel including Wayne Rapier and composer Adam Gorb the potential of the wind orchestra medium.

Seminars

Composers Network at WASBE 2003 Conference

12.30 each day

Project Organiser - Rolf Rudin.

Professional contact between Composers and Conductors/ Administrators/Players will be made possible through this Project. Each day from 12.30 until 13.30, and again at 16.00 if necessary, one or more rooms will be made available for composers to meet colleagues and discuss their works, with scores and recordings.

Composers attending the Conference will meet at 12.00 on Monday 30th June with Rolf Rudin, Chair of the Composers' Network, to arrange a timetable of meetings.

There are three focuses of interest for those interested in new music at the 2003 Conference:

- Project 1 Meet the composers
- Project 2 Meet the countries
- Project 3 Meet the music project—Meet the composers



Conductors network at WASBE 2003 Conference

12.30 each day

Conducting Mentorships - Dr. Glenn D. Price, Organizer.

Professional Development for conductors with some experience will be offered at the conference in Jonkoping. Small groups of approximately 4 people will meet with experienced conducting teachers drawn from the membership of the WASBE Council, such as Felix Hauswirth, Craig Kirchhoff, Rafi Primo, Paula Holcomb, Dennis Johnson, Tim Reynish, Laszlo Marosi and Glenn D. Price. Topics to be discussed and studied will be guided by the interests of the participants and can include such areas as score study, gestural technique, repertoire and interpretation.

There will be an organizational meeting on the first day of the Conference at 12.00 midday to establish groups, assign mentors and determine meeting locations.

Clinics and papers at WASBE 2003 Conference

16.00 each day

(Nationality USA unless stated).

● Composers

Eric Ewazen introduces his Bassoon Concerto. The Wind Band Music of Karel Husa: Don M. McLaurin. Warren Benson and the Challenge of Style: Alan Wagner. David Kechley introduces his saxophone concerto Restless Birds before a Dark Moon. Mark Heron, Christopher Marshall (New Zealand) discusses his new work L'Homme Arme. Tim Reynich, Adam Gorb (UK), Marco Putz (Luxembourg) and Christopher Marshall (New Zealand) discuss with a panel of school teachers the challenges of writing for school bands.

Seminars

● Ethnic music

Adapting ethnic music to the established wind band system; Ian Kendrick (Oman & UK). Barbara Johnson, Irama and Lagu (Rhythm and Song): Hamdan Adnan (Malaysia).

● Research

Confounding Expectations and Heightening Taste: Charles Peltz. The Wind Band Concert: A Bleak Future? Cindi Johnson-Turner. Music and Architecture: Terence Milligan. Creativity in Performance: Beyond A, B, C: David L. Hardie (Australia). Research and History An Historical Review of Doctoral Dissertations devoted to Concert Wind Band Repertoire: Patrick Jones, Shelley Jagow. A History of the U.S. Women's Military Bands During W.W.II : Jill M. Sullivan, John Buckley. The American Wind Band; New Historical Perspectives: Richard Hansen.

● Research and performance

Yes, the Band CAN play in tune: Richard Strange. "Play Something we Can Dance to": Band Music and the Dance: Raoul Camus. Defining and Realizing your Ideal Wind Band Tone: Dr. Mark Fonder. Teaching and Learning Breathing for Flute and Oboe Players: Helena Gaunt (UK).

● Research and repertoire

The American Wind Symphony Library: Donald DeRoche. Paula Holcomb. Corresponding Composers: Henry Cowell & Percy Grainger: James Ripley. Wind Ensemble Works Programmed by the Chicago Symphony Orchestra: Jon Mitchell, Richard Fischer. West Point Band Commissions 1952 & 2002: Lawrence Dale Harper. Jullien Military Band Journal: John Laverty. Orchestration Archetypes In Percy Aldridge Grainger's Wind Band Music: Brian Wilson.

● Repertoire by country or region

Trombonis Australis Project and the Development of Australian Works for Brass: Gregory van der Struik (Australia). Geir Haugsryd. Canadian Wind Band Music - A Representative Review: Keith Kinder (Canada), Marc Crompton. Finnish wind band music since the 1990s: Kari Laitinen (Finland). Discovering Nordic Band Music: Mark Lammers. Norwegian Repertoire today: Odd Terje Lysebo (Norway). Band Music in Sweden: Csaba Deák, Torgny Hanson and Bertil Östman (Sweden).

Spain I: An Overview Of The Band Movement and the Band's Repertoire: Richard Scott Cohen.

Spain II: Traditional Symphonic Repertoire for Band: Gregory Fritze.

Spain III: A New Generation of Symphonic Composers for Band: Frank de Vuyst (Netherlands).

● Schools research and repertoire

Filling the historical gaps in Harmonie repertoire; Nessa Glen. School-Age Children and Wind Music: A Global View: Robert Gifford & Erwin Nigg (Switzerland). Teaching Instruments through Band: John O'Reilly.

Quality Assurance in selecting repertoire: Karen Brinkos (Canada) and Jessica Kun (Canada). Educational Methods Jessica Kun (Canada). Strategies for Success: Final forum led by Jessica Kun and Jill Sullivan.



World Association for Symphonic Bands and Ensembles

The World Association for Symphonic Bands and Ensembles (WASBE) is the only international organization of wind band conductors, composers, performers, publishers, teachers, instrument makers and friends of wind music. It is the only organization completely dedicated to enhancing the quality of the wind band throughout the world and exposing its members to new worlds of repertoire, musical culture, people and places.

WASBE is a non-profit international association open to all individuals, institutions and industries interested in symphonic wind bands and wind ensembles as serious and distinctive mediums of musical expression and cultural heritage. WASBE has a membership of over 1000 individuals and organizations in more than 50 countries from throughout the world.

The official language of WASBE is English and all official WASBE business is transacted in this language. However, in order to help facilitate better communications within the WASBE membership, WASBE Sections have been established in several countries and regions and provide information to the membership in these areas in the respective languages.

WASBE Council members

2001 - 2003

Term expires

Bert Aalders, The Netherlands	July 2003
Rafi Primo, Israel	July 2003
Yasuhide Ito, Japan	July 2003
Håkon Hesthammer, Finland	July 2003
Glenn D. Price, Canada/USA	July 2005
Rolf Rudin, Germany	July 2005
Timothy W. Foley, USA	July 2005
Peter Bucher, Switzerland	July 2007
Paula Holcomb, USA	July 2007
Johann Mösenbichler, Austria	July 2007
Yeh Shu Han, Taiwan	July 2007

Dear Friends,

My name is Marcelo Jardim and I'm a Wasbe member. I'm Artistic Director of CSN Symphonic Band, in Volta Redonda - Rio de Janeiro - Brazil. I'd like to establish a contact with you and talk about repertoire, good literature, programs, works, music. It has been very important these years for me, since I became a member of this wonderful association, particularly last year when I was recipient of a scholarship for the University of Texas - Austin. It was very important and it made an enormous difference in my approach to music making. Congratulations for all of you for all the programs of development, research, exchange, etc., that are provided by WASBE. I have a passionate interest to become a conductor that works in the development of wind ensembles, and help to bring WASBE's ideals to this region of Brazil.

Despite of all the problems that we had in Brazil last year, and I believe that the same problems occur in the whole world for different reasons, we are begining our 2003 Concert Season Today. This e-mail is to share with you our happiness. Thank you for attention.

Best wishes

Marcelo Jardim

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"Congratulations to Maestro Ozawa for his inspired leadership
of one of Japan's most respected wind band organizations."

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Kanagawa University Symphonic Band

Toshiro Ozawa, Conductor

Presenting Concert #12 at 13:30, July 5, 2003

Program to include the publications:

Yugagyouchugan - Azuma kagami ibun
by Masamiz Amano

The title combines "Yugagyou" (a thought in esoteric Buddhism)
and "Azuma kagami" (an ancient treatise of the Kamakura era) to
present a mysterious and mystical atmosphere.

Pretty Woman
by Fumio Tamura

Based upon Anton Chekhov's "The Darling," whose persona changes
with her different mates. The opening theme by double bass develops
into four intense segments marked by chorale interludes.

Fu-Mon (Sand Dunes)
by Hiroshi Hoshina

A richly harmonized three-part work in a lyrical contemporary style
with an abundance of flowing phrases over a rhythmic undercurrent,
perfect for developing the essentials of band performance.

Les trois notes du Japon
by Toshio Mashima

This spectacular suite, written for the Tokyo Kosei Wind Orchestra,
offers three visions of Japan that, while Eastern in motivation, are
resoundingly effective for the modern wind orchestra.

You can also enjoy seeing and hearing Kanagawa University with these superb new products:

DVD Japan's Best for 2002 (BOD-3004)
Japan's Best for 2001 (BOD-3001)

CD Kanagawa University Symphonic Band (BOCD-7137)
Kyo-En I (BOCD 7450) (New Music For Wind Bands series)
Kyo-En IV (BOCD 7456) / Kyo-En VI (BOCD 7470)

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1 Sunday, June 29, 14:30 h

Stockholm Wind Symphony, (Stockholms Läns Blåsarsymfoniker) Sweden

Conductor Christian Lindberg

SWS (The Stockholm Wind Symphony) is one of Sweden's few professional symphonic wind orchestras. With 45 musicians, SWS is Stockholm's only and Sweden's largest non-military orchestra of this genre. A broad and varied repertoire and activities characterized by enthusiastic music-making of high musical quality is offered to concertgoers.

SWS is happy and proud to have a Swedish conductor, B. Tommy Andersson, as their principal conductor. They are working in a purposeful way with BT finding new directions for the Swedish and International repertoires written for the wind orchestra. SWS also enjoys playing well-written transcriptions of good music - in fact we will do everything possible to bring to you a musical experience of high quality.

For their performance at the 11th WASBE Conference in Jönköping, they will be joined by guest conductor Christian Lindberg (one of his many duties as Artist in Residence for the Conference).

E-mail: lena@blasarsymfoniker.nu

Host: Bertil Östman



Christian Lindberg

Program

Fest-ouvertyr op.29

Prelude and Dance
Concerto for Winds and
Percussion (World premiere)

Intermission

Intégrales
Svit ur Bergakungen

*Hugo Afvén (1872-1960)
(trans. Anders Högstedt)
Mats Larsson Gothe
Christian Lindberg*

*Edgard Varèse
Hugo Alfvén
(trans. Anders Högstedt)
(Suite from "The Mountain
King op.37)*



2 Sunday, June 29, 19:30 h

Staff Band of The Norwegian Armed Forces, Norway

Conductor: Eivind Aadland

Solo Euphonium: Sverre Stakston Olsrud

Solo Horn: Steinar G Nilsen

The Staff Band of The Norwegian Armed Forces was founded in 1816, and is today the largest military band in Norway. In addition to The Staff Band's military duties, it has always been a dynamic part of the cultural life in the capital city Oslo. The roster of the bands musicians and conductors contains the names of some of the most influential people in Norwegian music history; Johan Halvorsen, Johann Svendsen, Alfred Evensen and Johannes Hanssen to name but a few.

In addition to its ceremonial military duties, the band participates in the changing of the guard at The Royal Palace, when foreign heads of state visit, and at the annual opening of the Parliament, "Stortinget." An active concert season complements its ceremonial duties.

E-mail: fsmk@c2i.net

Host: Egil A Gundersen

Program

Fanfare

Serenade

Lied and Scherzo

Funeral march (original)

Klaus Egge

Emil Hartman

Florent Schmitt

Edvard Grieg

Intermission

This is how it is

Euphonium Concerto

Motlys

Stabsarabesque

Kevin Volans

Nordhagen

Per Nørgård

Olav A. Thommesen



3 Monday, June 30, 13:30 h

Florida State University Wind Ensemble USA

The Wind Orchestra engages in professional level study of wind literature important to contemporary performing practices. As with the Chamber Winds, the instrumentation is determined by the repertoire being performed. Performers rotate with principal assignments. Many American and world premieres have been presented by this ensemble under the direction of its present conductor and former WASBE Council member James Croft. At the conference, the Wind Orchestra will be "in residence", taking part in repertoire sessions and master-classes. The concert performance will feature the European premières of a new works commissioned and/or premiered by Frank Ticheli, Eric Ewazen, Scott Mc Allister, Donald Grantham and Pulitzer Prize-winner David Del Tredici.



Eva Amsler

E-mail: croft_j@cmr.fsu.edu

Host: Paula Holcomb

Program

Aue Kevin Droe, Conductor	<i>Christopher Marshall, (Maecenas)</i>	De Tango Conductor: Laszlo Marosi	<i>Vincente Moncho, (Kliment)</i>
Festive Dances Conductor: Robert Spradling	<i>Robert Thurston, (Carl Fischer)</i>	Suite of English Dances Conductor: John Laverty	<i>Ernest Tomlinson, (Studio Music)</i>
Suite On Celtic Folk Songs Conductor: James Cochran	<i>Tonohiro Tatabe, (Bravo)</i>	La tumba Conductor: David Plack	<i>Shelley Hanson, (B & H)</i>
Alchemy in Silent Space Conductor: Dennis Johnson	<i>Steven Bryant, (Gorilla Salad)</i>	Night Dances Conductor: Bruce Yurko	<i>Bruce Yurko, (Ludwig)</i>
Five Folk Songs for Soprano Conductor: James Croft	<i>Bernard Gilmore, (Maecenas)</i>	Concertino Pastorale Conductor: James Croft Eva Amsler: Flutist	<i>Philip Wilby, (Maecenas)</i>

4 Monday, June 30, 19:30 h

The Symphonic Band of Kiskunfélegyháza (Kiskunfélegyháza Koncert Fúvószenekar), Hungary

Conductor: Ferenc Jankovszki

Guest Conductor: Laszlo Marosi and Tim Reynish

The Symphonic Band of Kiskunfélegyháza, Hungary was founded at the city's municipal music school in 1987.

The band has a membership of between fifty and fiftyfive players who are past or present students of the music school. Most of the players are amateurs but some of the music school's former pupils who have become professional musicians and music teachers continue to perform with the band.

The band has had considerable success in competitions both in Hungary and abroad, but it considers its main task preserving the Hungarian wind band culture and making it better known both in Hungary and abroad. The band prefers to play contemporary wind band music by Hungarian and foreign composers. It frequently performs on Hungarian radio and television and has produced three CDs. The conductor of the band is Ferenc Jankovszki, the headmaster and a low brass teacher of the Music School.

E-mail: symba@axelero.hu

Host: Csaba Deák



Ferenc Jankovszki



Program

Festspiel Overture	<i>Kamillo Lendvay</i>
Ballett Suite	<i>Laszlo Dubrovay</i>
Coriolanus	<i>Frigyes Hidas</i>

Intermission

Retratos do Brasil	<i>Hudson Nogueira</i>
Suite from King Pomade	<i>Gyorgy Ranki</i>
Zagorske Slike	<i>Davor Bobi'c</i>

Conference Program

SUNDAY 29 June

- 09.00 Registration
- 10-12 Sight seeing offered to delegates
- 14.30 Stockholm Wind Symphony, (Sweden)
- 17.00 Official Opening Ceremony
- 19.30 Norwegian Staff Band, (Norway)
- 22.00 Reception with John Bauer Brass

TUESDAY 1 July

- 09.00 Repertoire for amateur & school groups
- 10.30 Happy New Ear: Wayne Rapier on Artistry in The Wind Ensemble
- 13.30 Danish Concert Band, (Denmark)
- 16.00 Clinics and Papers
- 17.00 Masterclass: Wayne Rapier, oboe
- 19.30 Florida State University Wind Orchestra, (USA)
- 22.00 Reception

MONDAY 30 June

- 09.00 First WASBE General Meeting
- 10.30 Keynote Speech and Open Discussion Gary Hill President of CBDNA.
- 12.00 Composer/conductor Network meet
WASBE National representatives meet
- 13.30 Open Rehearsal
Florida State University Wind Ensemble (USA)
- 16.00 Clinics and Papers
- 17.00 Masterclass: Wayne Tice, saxophone
- 19.30 Symphonic Band of Kiskunfélegyháza, (Hungary)
- 22.00 Reception

WEDNESDAY 2 July

- 09.00 Repertoire at Medium and Difficult Level
- 10.30 Happy New Ear: Craig Kirchhoff on Artistry in the Wind Band
- 13.30 Orch. D' Harmonie D'Électricité, (France)
- 16.00 Clinics and Papers
- 17.00 Masterclass: Robert Murray, trumpet
- 19.30 Guildhall School of Music & Drama, UK
- 22.00 Reception

Conference Program

THURSDAY 3 July

- 09.00 Repertoire at Professional level
- 10.30 Happy New Ear: Glenn Price with IYWO
- 13.30 Swedish Navy Band, (Sweden)
- 16.00 Clinics and Papers
- 16.30 Recognition of the Exhibitors
- 17.00 Masterclass: Uve Triebner, tuba
- 19.30 Military Band of the German Federal Armed Forces
- 22.00 Reception

FRIDAY 4 July

- 09.00 Repertoire for School bands
- 10.30 Happy New Ear: Artistry in Programming and Performance a discussion led by Donald DeRoche
- 13.30 Nanset Ungdomsmusikkorps, (Norway)
- 16.00 Clinics and Papers
- 17.00 Masterclass: Christian Lindberg, trombone
- 19.30 National Youth Wind Ensemble, UK
- 22.00 Reception and Trombone cabaret by Lindberg

SATURDAY 5 July

- 09.00 Repertoire of Medium Difficulty
- 10.30 Happy New Ear: Final Discussion and Open Panel led by Dennis Johnson
- 13.30 Kanagawa University Band, (Japan)
- 16.00 Second WASBE General Meeting
- 18.00 Farewell Buffet
- 19.30 International Youth Wind Orchestra
- 21.00 Reception: Farewell Party

Swedish Festival of Wind Music 3–4 July

Thursday 3 July 21.30 Pingstkyrkan:
Sandviken Big Band and Georgie Fame

Thursday 3 July 23.00 Rådhusparken:
Outdoor Nightmovie: "Brassed Off"

Friday 4 July 18.30 Kristine Kyrka:
Capital Brass, Lithuania

Friday 4 July 21.30 Pingstkyrkan:
Grimethorpe Colliery UK Coal Band

Saturday 5 July 12.00 Immanuelskyrkan:
John Bauer Brass, Jan Stigmer, violin

Saturday 5 July 15.00 Per Braheskolans gård:
Tattoo

The Danish Concert Band (Rødovre Concert Band), Denmark

Conductor: Jørgen Misser Jensen
Guest Conductor: Johan de Meij
Solo Trombone: Jesper Juul Sørensen

The Danish Concert Band (Rødovre Concert Band) was founded in 1968, and today it consists of 70 musicians aged 15-45 years. Since the mid-seventies, the orchestra has made tremendous progress resulting in several National Championships, The Nordic Championship, 1st prizes in several international competitions and in 1990, a European Championship. Two days after celebrating its 25th anniversary in 1993, The Danish Concert Band won the Europäischer Wettbewerb in Trier, Germany. The orchestra has performed several times on the Danish Radio and in every major concert hall in Denmark. The orchestra has recorded 15 CD's with a wide-ranging repertoire, first compositions, concerts with soloists, and world premiere recordings.

Jesper Juul Sørensen (b. 1973) is solo trombonist in the Danish National Radio Symphony Orchestra, where he has been permanently employed since 1997. Moreover, Jesper Juul is employed as teacher at the Royal Danish Academy of Music from where he graduated in 1997. During his studies, Jesper has been on a sojourn for purposes of study in Chicago with Arnold Jacobs and Kleinhammer. Furthermore, Jesper has been studying in Paris with Benny Sluchin (avant garde-specialist) and Jacques Mauger (soloist).

Jesper has several times participated in soloist competitions. In 1997, he won the Danish selection to the Nordic soloist biennial in Trondheim, in 1998, he won the highly esteemed Concours international d'exécution

musicale in Geneve, and in May 2003, he won the European Conductors Competition in Norway. At this conference, a new solo-CD will be available.

Jørgen Misser Jensen (b. 1947) is the conductor of The Danish Concert Band since 1970. He played the piano from the age of five and continued his education in the Tivoli Boy's Guard as a clarinetist. He studied at the Royal Danish Academy of Music in Copenhagen with Professor Tage Scharff, and in London, with Professor Antony Pay. At present, Jørgen Misser Jensen is alternating Solo Clarinetist in the Danish National Radio Symphony Orchestra and a member of Collegium Musicum. Since 1988, he is associate professor at the Royal Danish Academy of Music in Copenhagen.

Jørgen Jensen is very often used as a guest conductor, leader of master classes, and a member of the jury in band competitions. In 1999, he was guest conductor at the 21st Annual WIBC Convention in Seattle, USA and in 2002, he conducted the Birmingham Symphonic Winds. In May 2003, he was member of the jury in "Muziek Festival in Neerpelt", Belgium.

E-mail: danish@concertband.dk

Host: Rafi Primo

Program

Fanfare and Fuganale	<i>Martin Aakerwall</i>
Rapsodia Borealis for Trombone and Band	<i>Søren Hyltdgaard</i>
The Wind in the Willows	<i>Johan de Meij</i>

Intermission

Cantilena for Trombone and Band	<i>Torstein Aagaard-Nilsen</i>
Gloriosa - Symphonic Poem for Band	<i>Yasuhide Ito</i>



Jesper Juul Sørensen



6 Tuesday, July 1, 19:30 h

Florida State University Wind Orchestra, USA

Conductors: James Croft and Patrick Dunnigan

Solo Clarinet: Frank Kowalsky

Solo Bassoon: Jeffrey Keesecker

Florida State University Bands have a long and distinguished history, appearing frequently at regional and national conferences in the United States. Their performances have been praised by such leading figures as Aaron Copland, Karel Husa, Vincent Persichetti, Gordon Jacob, Fisher Tull, Clare Grundman, Leslie Bassett, Morton Gould, Frederick Fennell, Per Lyng, Keith Brion, Timothy Reynish, Steve Stucky, David Maslanka, William Penn, and Samuel Adler, Frank Ticheli, Eric Ewazen and David Del Tredici. The bands can be heard on Golden Crest records and Pro Arte CD's and cassettes.

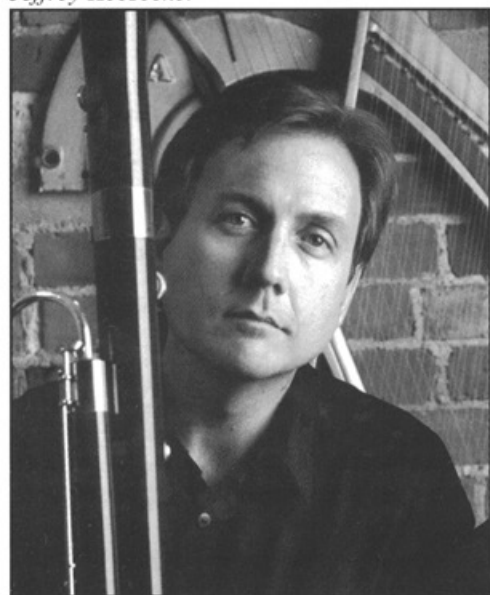
E-mail: croft_j@cmr.fsu.edu

Host: Dennis L. Johnson



James Croft

Jeffrey Keesecker



Program

Come Memory

Donald Grantham

(European Premiere)

In wartime

David del Tredici

(European Premiere - specially commissioned)

Black Dog

Scott Mc Allister

European Premiere

Intermission

Selections from The Danserye

Tielman Susato -

Arr. Patrick Dunnigan

Concerto for Bassoon and Wind Orchestra

(European premiere)

Eric Ewazen

Symphony No. 2

Frank Ticheli

(European premiere)

7 Wednesday, July 2, 13:30 h

Orchestre D'Harmonie D'Électricité, France

Conductor: Kunihiro Ochi

Solo saxophone: Wayne Tice

(By kind permission of US Military Academy band, West Point)

In 1911, just eleven years after the start of the industry, a group of musicians founded the society "Musikverein Elektrizitätswerk Strassburg". After the Great War, the orchestra took the name Harmonie de l'Électricité de Strasbourg, and the present name was adopted in 1976. In 1979, the orchestra achieved the highest possible category of performance, la Division d'Honneur. The Orchestra of today carries a double torch of being a regional enterprise at the service of clients, and also contributing strongly to the cultural life of Alsace.

Their current conductor is the dynamic Kunihiro Ochi, who trained at the prestigious Toho Gakuen in Tokyo and the Conservatorium in Frankfurt-am-Main. He has conducted in Germany, Japan and Israel and joined the OHES as musical director in 1998.



Kunihiro Ochi

E-mail: kunihiroochi@freenet.de

Host: Felix Hauswirth



Program:

14 Juillet (with brass quintet)

François Rauber

Solo Brass quintet:

Charles Weber - Trumpet

Edouard Lobner - Trumpet

José DeAlmedia - Horn

Jean-Sébastien Poulain - Trombone

Jean-Marie Buckel - Tuba

Cyrano

(World premiere)

Piet Swerts

Intermission

Restless Birds before a Dark Moon

David Kechley

Solo: Wayne Tice

Aurora

Thomas Doss

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8 Wednesday, July 2, 19:30 h

The Guildhall Symphonic Wind Ensemble, UK

Conductor: Peter Gane
Guest Conductor: Timothy Reynish
Solo Clarinet - Zurine Perez Aransaez

The Guildhall School of Music and Drama was founded in 1880, and is one of Europe's leading conservatoires. It is situated in the heart of the City of London as part of the Barbican Centre, one of the world's major arts complexes, home to the London Symphony Orchestra and the BBC Symphony Orchestra.

Peter Gane is Head of the department of Wind and Percussion at the Guildhall. He became a member of the LSO at the age of 19. He has been professor of trombone with the National Youth Orchestra since 1977 and the European Union Youth Orchestra since 1984, and has given workshops and masterclasses throughout Europe and the USA; he is a past president of the British Trombone Society.

E-mail: pgane@gsmd.ac.uk

Host: Peter Bucher

Program

L'homme armé: Variations for Wind Ensemble
(World premiere) *Christopher Marshall*

Ring Time *Robert Saxton*
Giant Abstract Samba
(European premiere) *Michael Finnissy*

Intermission

Reflections on a 16th century Tune
Richard Rodney Bennett
Triumph *Michael Tippett*



9 Thursday, July 3, 13:30 h

The Band of the Swedish Navy (Marinens Musikkår), Sweden

Conductor: Andreas Hanson

Marinens Musikkår, with a permanent strength of 30, is today the only professional military band in Sweden, and together with three conscript bands makes up the Swedish Armed Forces Music Centre. The history of military music in Karlskrona goes back to the founding of the city in 1680, when Admiralty bandsmen served on board ships of the Swedish Navy.

Marinens Musikkår (The Band of the Royal Swedish Navy) puts its birth year at 1862, when a sextet of Karlskrona cabin boys joined forces with additionally recruited musicians to form what came to be known as Flottans Musikkår (The Fleet Band).

Andreas Hanson holds a degree in trumpet and conducting from the Royal University College of Music, Stockholm. He has also studied abroad, mainly under Andrew David in London and Carlo Maria Giulini in Milan.

Andreas Hanson is also educationally active, as a teacher of conducting and orchestral playing at the Royal University College of Music, Stockholm.

E-mail: mmk-info@fomusc.mil.se

Host: Håkon Hesthammer

Program

Intermedes pour "Amphitriton"

Joseph Martin Krauss

Albert Löfgren

Slåttergille

Passacaglia from "The Princess of Cyprus"

Lars-Erik Larsson

Symphony for Winds & Percussion

Hilding Rosenberg

Intermission

Recollection

Csaba Deák

(World premiere)

Blow

Arne Mellnäs

Andreas Hanson



10 Thursday, July 3, 19:30 h

Das Musikkorps der Bundeswehr (Military Band of the German Federal Armed Forces, Germany)

Commander and Conductor: LTC Walter Ratzek
Solo Tuba: Heiko Triebener, Bamberg Symphony

In July 2000, the Stabsmusikkorps der Bundeswehr stationed in Siegburg near Bonn was renamed Das Musikkorps der Bundeswehr (The Military Band of the Bundeswehr). This term stresses the especial role of this wind orchestra as the representative wind orchestra of the Bundeswehr both at home and abroad. In addition, the Band provides the music for the high-level governmental and military ceremonies in Bonn as well as in the western part of the German Federal Republic.

The Military Band proudly looks back on forty years of musical tradition. When providing music for governmental and military ceremonies, it paid honor to numerous dignitaries from all over the world.

Conductor Walter Ratzek is very much in demand as guest conductor both at home and abroad, and he is also highly appreciated as conductor and piano soloist. He acquired international renown as leader of workshops and of advanced courses in wind music.

E-mail: walter.ratzek@nexgo.de

Host: Rolf Rudin



Program

Parade-Marsch des Regiments Königs-Jäger zu Pferde Nr. 1	<i>Richard Strauss</i>
Konzert für Blasorchester Über Bilder	<i>Thorsten Wollmann von Paul Klee</i>
Concertino	<i>Rolf Wilhelm</i>

Intermission

Danse Funambulesque Op 12	<i>Jules Strens</i>
Symphonic Metamorphoses	<i>Paul Hindemith</i>
	Arr. Keith Wilson



Walter Ratzek, Conductor

11 Friday, July 4, 13:30 h

Nanset Ungdomsmusikkorps (Nanset Wind Orchestra), Norway

Conductor Odd Terje Lysebo
Solo Trumpet: Robert Murray

NUMK (Nanset Wind Orchestra) from Larvik, a town on the Southeast coast of Norway, is today one of the leading wind bands in Norway, performing to great acclaim since its founding in 1945. The band provides a rich and varied musical experience for both amateur instrumentalists and professional musicians. NUMK's mission is to play good music on a high international level and to be musical pioneers within the band movement.

Odd Terje Lysebo, Conductor

NUMK can attribute much of its recent success to the leadership of Odd Terje Lysebo, who has been NUMK's conductor since 1969. His untraditional thinking has created an environment where the band encourages and promotes musical excellence and offers its musicians the opportunity to experience the effort, rewards, and great personal satisfaction resulting from creative achievement.

E-mail: odd-terje.lysebo@larvik.kommune.no

Host: Craig Kirchhoff



Robert Murray

Program

Fanfare and Choral op. 57a

Egil Hovland

The tales of the Priest and his Blockhead Servant op. 36

Dmitri Shostakovitsj

Murmurs and Screams from soulful old stones
(mostly of Granite)

Leif Segerstam

Awake, you sleepers!

Laurece Bitensky

Solo trumpet:

Robert Murray

Intermission

Déjà Vu

Yngve Slettholm

Hommage a Stravinskij

Ole Schmidt

Les Couleurs Fauves

Karel Husa



12 Friday, July 4, 19:30 h

The National Youth Wind Ensemble, UK

UK Conductor Phillip Scott
Solo Percussion: Colin Currie

Formed in 1997 and conducted by Phillip Scott, the NYWS is unique as the only national wind ensemble of its type in the UK, following the tradition of the famous Eastman Wind Ensemble founded by Frederick Fennell in 1952. The group grew out of the National Children's Wind Orchestra, but has a slightly older age range from 14 to 17. The group meets each year for an eight day course at Easter and a long weekend in September, culminating in concerts at major venues. In 2000, the Ensemble was selected to play at the BBC Promenade Concerts at the Royal Albert Hall.

E-mail: david.johnston@musicale.co.uk

Host: Tim Reynish



Program

Time's Harvest *Edwin Roxburgh*
Towards Nirvana *Adam Gorb*

Intermission

Rapture *Michael Torke*
(World premiere of this version)
Percussion soloist: Colin Currie

Gazebo Dances *John Corigliano*



13 Saturday, July 5, 13:30 h

Kanagawa University Band, Japan

Conductor: Toshiro Ozawa

Guest conductor: Hiroshi Hoshina

Kanagawa University Symphonic Band

The band was originally formed in 1938. After a lapse in activity due to World War II, they re-organised in 1954, and participated in the All-Japan Band Contest, winning 3rd Prize. Since then they have won consecutive gold medals during the periods 1984-1988 and 1990-1994 (in total 16 times), were invited to the CBDNA Conference and played to high acclaim in the University of Minnesota, in Washington D.C, San Diego and elsewhere.

The Symphonic Band is an extra-curricular activity which is an integral part of the overall university experience. Our members study wind music in addition to their other academic specialities. The Band played at the 7th WASBE Conference in Hamamatsu in 1995.

E-mail: yukah@mac.com

Host: Leon J. Bly

Program

Suite for Wind Orchestra	<i>Yukio Kikuchi</i>
Yugagyou Chugan-Azuma	
kagami ibun	<i>Masamicz Amano</i>
Subliminal Festa (Secret Rites)	<i>Akira Miyoshi</i>
Pretty Woman	<i>Fumio Tamura</i>

Intermission

Symphonic Moment for Wind Orchestra	<i>Bin Kaneda</i>
Fu-Mon	<i>Hiroshi Hoshina</i>
Les trois notes de Japon	<i>Toshio Mashima</i>



International Youth Wind Orchestra (IYWO)

The WASBE International Youth Wind Orchestra (IYWO) is an ensemble of approximately 50 outstanding young musicians, ages 18 to 25, from throughout the world. The ensemble performs the finest compositions composed for the wind orchestra medium, and is conducted by internationally renowned conductors. It performs in conjunction with the Biennial Conference of the World Association of Symphonic Bands and Ensembles (WASBE).

Host: Dennis Johnson



Per Graneld

Per Graneld is educated at Musikhögskolan i Göteborg in clarinet teaching and conducting. Per has been working as clarinetist in professional orchestras in Göteborg as well as teacher and conductor for different wind bands. He is now employed at Musik i Väst as Head of Amateur section.

Musik i Väst is a music organization with a mission. This mission, as well as most of the financing,

comes from the Region Västra Götaland and the Swedish National Council for Cultural Affairs. The purpose is to support, stimulate and develop the musical life of Västra Götaland, which covers an area of 24,000 square kilometers where 1.5 million people live.



MUSIK I VÄST

- * Musik i Väst is a producer of both concerts and music activities for children, young people, adults and old people
- * Musik i Väst cooperates with professional musicians of all genres
- * Musik i Väst organizes activities for amateur musicians of all ages
- * Musik i Väst is a supporter and an educator of concert promoters



Glenn D. Price

Dr. Glenn D. Price is newly appointed Professor of Conducting at California State University - Northridge and has arrived with an international reputation as one of the leading conductors of his generation. An active conductor on the international scene, Dr. Price has conducted professional and student orchestras and wind ensembles throughout North America as well as in Europe, the United Kingdom, South America, the Middle East and Asia.

Program

Niagara Falls
Danceries
Eine Kleine Posanuemusik

Michael Daugherty
Kenneth Hesketh
Gunther Schuller
Trombone Soloist:
Christan Lindberg

Intermission

WEED
Guest Conductor: Gary Hill
Winds of Nagual

Britta Byström

Michael Colgrass

School Network

Each day at 16.00

The WASBE Schools Network (WSN) was formed in 2000 with the following goals:

1. Sharing repertoire suggestions
2. Ideas on program building
3. Joint international commissions
4. Collaboration on tours
5. Conductor Exchange
6. Student summer course scholarships
7. Exchange of ideas on band training
8. Exchange and publication of Music Education dissertations
9. Information of courses and competitions
10. Organize meetings and school focussed sessions at WASBE Conferences
11. Make WASBE's voice and influence felt locally
12. Attracting new members
13. Trouble shooting

In accordance with the goals of the WASBE Schools Network, the WSN focus for the 2003 conference will be Educational Methods from Around the World – The Big Picture: Looking at a global view of Music Education:

Monday 30th June - Teaching Instruments Through Band
John O'Reilly (USA) will give a session on resources for teaching instruments through band. A focus will be given to Accent on Achievement, published by Alfred Music Company who has, for years, been a contributor of methods and resources for music educators. The popular method Accent on Achievement is being published in German and Italian versions in 2003, which will come with a CD-ROM, interactive accompaniment program.

Tuesday 1st July – The Big Picture - Educational Methods from Around the World 1
Robert Gifford (USA) and Erwin Nigg (Switzerland) present a global view of Music Education with Laszlo Marosi (Hungary) and Geir Knutson (Norway) offering insight into Music Education in Eastern Europe and Scandinavia.

Wednesday 2nd July – Quality Assurance

Karen Brinkos and Jessica Kun (Canada) will present some strategies for and provide a forum for discussion regarding access to quality repertoire from around the world and continuing professional development for the music teacher. To offer some insight into creating an environment in which indigenous composers can write for school bands, Christopher Marshall (New Zealand) and Marco Pütz (Luxembourg) will offer their insights, having both written works, commissioned by the WASBE Schools Network.

Thursday 3rd July – The Big Picture -

Educational Methods from Around the World 2
Richard Jones (UK), Jessica Kun (Canada), Jill Sullivan (USA), Eduard Oertle (Germany) and colleagues from Scandinavia give a snapshot presentation of Music Education in the Northern Hemisphere. The discussion will include general music education, organization of band programs, instrumental tuition, and notable commissioned repertoire.

Friday 4th July – Strategies for Success

Moderated by Jessica Kun (Canada) and Jill Sullivan (USA), Strategies for Success will provide an open forum, offering the opportunity for colleagues across the world to discuss school band. Participants are encouraged to bring ideas about quality repertoire for school band and to offer insights into personal or systematic strategies for success in band programs. Of particular interest will be issues around the future of music education. Come one, come all, for a global discussion about school band.



Nordic Politics on Culture

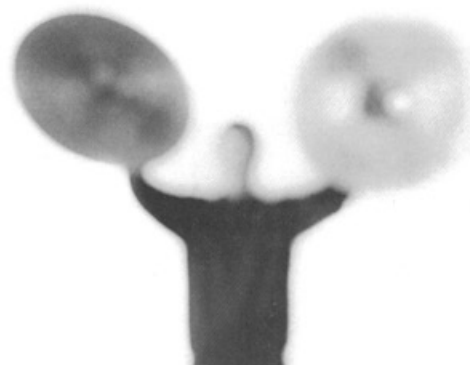
Excerpts from two reports on the issue of Culture compiled by Leif A Jansson.

In from the Margins

In a report from the Council of Europe called "In from the Margins" the current cultural policy is described through four principles: identity, participation, diversity, creativity.

- Identity is closely connected with decentralisation and the self-induced activities of local communities,
- participation emphasises the active role of the audience and freedom of choice (not only as an ideal but as an everyday practice, which e.g. presupposes that there is something to choose from),
- diversity is perhaps the most difficult perspective to handle. Harmony, uniformity and compromise are deeply rooted in the Scandinavian mentality,
- artistic creativity of high quality is easy to defend and support, at least as a principle.

Thirty years ago it was not at all evident that arts and culture could be governed in the same way as education and health care. Today very few people, at least in Europe, would question this. In all the Scandinavian countries three levels of political action were defined: national, regional and local. At every level, action was anchored in politically chosen assemblies with the right to impose taxes upon the population. For a very long time this created a very strong base for financing cultural life. Local government spends 50 per cent, central government 45 per cent and the county councils 5 per cent. This division of economic responsibility has been very stable for two decades. The problem is that this has more or less discouraged e.g. private corporations from becoming involved.



Culture on the local level

In Sweden and in the other Scandinavian countries there are three pillars of cultural life:

- Public libraries
- Popular educational associations (i.e. adult education)
- Local music schools or culture schools

● The public libraries are the crowning success of Scandinavian cultural policy, and it is important to observe the efforts of the national government to promote the library concept still further.

But, again, the libraries have shouldered their responsibilities in this respect for many years. In a major public library there might be books, newspapers and magazines in more than fifty languages and video and audio cassettes, CDs, etc from major immigrant countries.

● The popular educational associations organize most of the amateur cultural activities. In reports from Unesco and the Council of Europe, it is rightly observed that amateur culture is an important part of local cultural life in the Nordic countries and that the concept "amateur" is quite uncontroversial. There have been a great many large theatre projects where amateurs and professionals have worked together with mutual respect. There are many examples from the field of music and other sectors of cultural life.

● The third pillar is what used to be the local music schools, although these have developed today into local schools of culture - at least in Sweden. Tuition is not part of the school curriculum and takes place outside school hours. It is financed by the local authority and fees from the pupils. Save the Children organisation has stated that high fees could be a hinder for some families. Music is still the main subject but other forms of artistic expression play an increasing role e.g. dance, theatre or the plastic arts. Though it is not the purpose of the cultural school to train future professionals it is evident that they are the nursery of cultural life at all levels.

The new cultural policy was a tremendous success in the Scandinavian countries. But you can't run the same show for ever... In the 1990s it has become more and more evident that a new impetus to develop cultural policy further is called for. The problem is that what we have seen so far is a nostalgic looking back to the past rather than forwards towards new challenges.

Local schools of culture

The community schools of music had their beginnings in the 1940's but developed mainly in the 60's. Soon all communities in Sweden had a music school and so in our neighbouring countries as well.

More than 50 per cent of all children aged 8 learned to play the recorder or the mandoline as a beginners instrument. Soon the Symphony orchestras in Sweden could recruit Swedes playing string instruments instead of imported musicians from abroad.

Since the change into cultural schools the situation has dramatically changed. A report states that 26 per cent less are studying music today than twentyfive years ago. The number of students studying the recorder, clarinet, trumpet have been halved in fifteen years.

Despite the big interest for music among the young people and the fact that many want to be a professional musician, band instruments are not attractive. In the report children and teenagers emphasize that it

should be fun to play and that they want to play the music they like. Many start to play an instrument but stop after a while. Two out of three young people have started but stopped within a few years.

The big challenge for all music educators seems to be to create an inspiring environment full of fun with room for individual expectations about form and content.

A number of questions are raised in the report:

How responsible are music educators on the local and national level for musical diversity?

Is musical heritage worth fighting for? And how far can you go if the users have other expectations?

The Wind Band: A bleak future?

Young people's cultural and leisure activities are constantly changing. Nowadays the choices on offer are enormous and growing all the time. Fragmentation within popular music, the media and various sports activities is particularly noticeable. There is a tendency for young people to spend an increasing amount of time at home. They listen to music, watch television and videos, play computer games, devise computer programs and read newspapers and books, do handicraft, do things together with their friends and family, meet up with their boyfriends and girlfriends, play in rock bands etc. As in the rest of the world, I assume!

Leif A Jansson

Conference Chairman WASBE 11th Conference
Jönköping Sweden June 29-July 5, 2003

For the full text of the reports check websites:
<http://www.futurum.polyvalent.se/cultpol.htm>
<http://www.smok.se/frames.htm>

Repertoire Project

Repertoire Committee Chairman Craig Kirchoff
09.00 - 10.15 Daily

Project - Five daily repertoire sessions presenting new or unfamiliar music at school, amateur, university and professional levels. Together with works played on audition discs, scores and/or recordings of well over 200 works will be in the *conference library*. Works can be either heard or viewed, often with recordings.

We are extremely grateful to the four groups listed below who have agreed to present repertoire. We have not graded the works; we have selected repertoire which many school, amateur and small university bands will find of use, and in general the repertoire will be at the following levels of difficulty.

Tuesday:

Kiskunfelegyhaza Medium/Difficult

Wednesday:

Guildhall Advanced

Thursday:

Florida State Difficult/Medium/Difficult

Friday:

Florida State Easier repertoire for schools

Saturday:

Nanset Medium/Difficult

Programmes will be selected from the following works (works in bold type will receive complete performances):

Tuesday 1 July 09.00

Symphonic Band of Kiskunfelegyhaza, Hungary	
Suite	<i>Boudewijn Cox</i>
Hands of Mercy	<i>Julie Giroux</i>
Estonia	<i>Michael Short</i>
Yemen Rhapsody	<i>Boris Pigovat</i>
Masada	<i>Boris Pigovat</i>

Wednesday 2 July 09.00

Guildhall School of Music Drama, UK	
Sisu	<i>Jukka Linkola</i>
Forthrights and Meanders	<i>Timothy Salter</i>
Diaghilev Dances	<i>Kenneth Hesketh</i>

Thursday 3 July 09.00

Florida State University Wind Orchestra	
de Tango	<i>Vicente Moncho</i>
Five Folk Songs	<i>Bernard Gilmore</i>
Suite of English Dance	<i>Ernest Tomlinson</i>
Alchemy in Silent Spaces	<i>Steven Bryant</i>
Night Dance	<i>Bruce Yurko</i>
Their Blossoms Down	<i>Samuel Hazo</i>
Tocata and La Tomba	<i>Shelley Hanson</i>
Heartsong	<i>David Maslanka</i>
Aue	<i>Christopher Marshall</i>
Concertino Pastorale	<i>Philip Wilby</i>
(flute and band)	

Friday 4 July 09.00

Florida State University Wind Orchestra	
Overture Interruptus	<i>Steven Bryant</i>
Ammerland	<i>de Haan</i>
The Voyagers	<i>Pierre Le Plainte</i>
Scenes from the English Landscape	
	<i>Adam Gorb</i>
A Child's Entrance	<i>Charles Rochester Young</i>
In Heaven's Air	<i>Samuel Hazo</i>
Quest	<i>Samuel Hazo</i>
Hambone	<i>Libby Larsen</i>
Old Churches	<i>Michael Colgrass</i>
Candlelight Procession	<i>Adam Gorb</i>
City Rain	<i>Judith Zaimont</i>
Dance Suite	<i>Marco Putz</i>

Saturday 5 July 09.00

Nanset Ungdomsmusikkorps (Nanset Wind Orchestra)	
Syntymaton - The Unborn	<i>Tommi Kärkkäinen</i>
Ballistic Etude no 3	<i>Mark Kistofte</i>
Over One Hundred Years	<i>Stephen Paulus</i>
The Old Railway Station	<i>Brakstad</i>
Vortex	<i>Dana Wilson</i>
Due Pittore for Band	<i>Roland Coryn</i>

With reservation for changes





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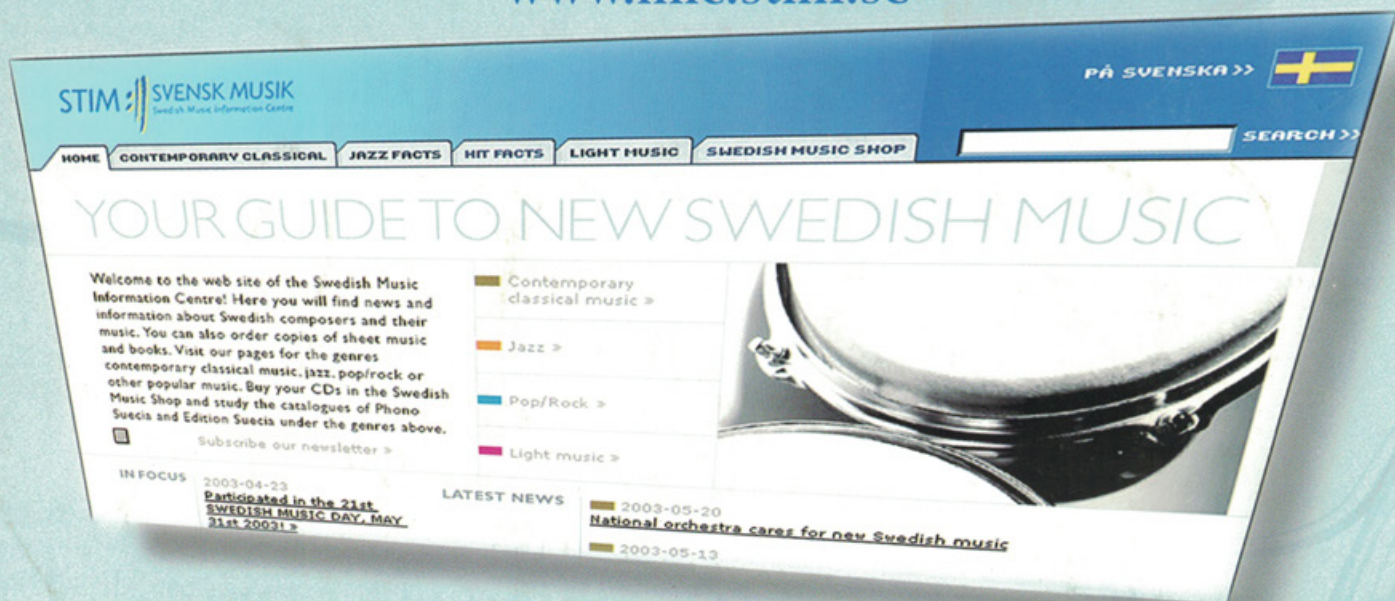
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