

INHALT / TABLE OF CONTENTS

Vorwort	7
Foreword	9
<i>Leon J. Bly, Stuttgart, Germany</i>	
The Wind Orchestra's Instrumentation Crossing the Bridge from Tradition to Art.....	11
<i>Thierry Bouzard, Saint-Maur-des-Fossés / France</i>	
The First Official Score for Drum Signals in the French Army	27
<i>David Gasche, Wien, Österreich</i>	
Die Entstehung der Harmoniemusik: Beispiel anhand der <i>Partita in F</i> von Franz Aspelmayr (1769).....	39
<i>Bernhard Habla, Oberschützen / Österreich</i>	
International Wind Music Associations. Targets, Objectives, and Activities	51
<i>Manfred Heidler, Bonn, Deutschland</i>	
„An jeder Ecke Philharmonien“ Anmerkungen zu <i>Blasmusik</i> und Marketing	67
<i>Patrick Hennessey, Honolulu / Hawaii, USA</i>	
Beyond the 'Ukulele: Portuguese Influence on the Musical Traditions of Hawai'i	91
<i>Erik Janners, Oak Creek / Wisconsin, USA</i>	
Performance Psychology Concepts in Music	103
<i>Keith Kinder, Oakville / Ontario, Canada</i>	
The Portuguese Community Band of Hamilton, Ontario	121
<i>Jon Mitchell, Boston / Massachusetts, USA</i>	
Haydn Wood: From the Isle of Man to London and Beyond	133

<i>Francis Pieters, Kortrijk, Belgium</i>	
Wind Band Music Honoring Napoleon Bonaparte	147
<i>Rui Magno Pinto, Lisboa, Portugal</i>	
Operatic Content and Form in the Nineteenth-Century Portuguese	
Wind-Instrument Repertoire	179
<i>Paul W. Popiel, Lawrence / Kansas, USA</i>	
Recent Wind Band Works of Composer Michael Colgrass:	
Bridging the Path between Tradition and Art.....	221
<i>John Reid, Calgary / Alberta, Canada</i>	
The Life and Music of Howard Cable.....	231
<i>Damien Sagrillo, Hellange, Luxembourg</i>	
Wind Music and Music Education. Aspects, Observations.....	241
<i>Malik Sharif, Graz, Austria</i>	
Alternative Wind Band Music beyond Tradition and Art.	
A Case Study from Austria	261
<i>Shawn Smith, Charlotte / North Carolina, USA</i>	
The Brazilian Gershwin: The Fusion of Folk, Popular and Classical	
in the Wind Music of Heitor Villa-Lobos	275