



KAPITEL 16 / CHAPTER 16¹⁶

**POLISH EXPERIENCE IN THE DEVELOPMENT OF INTERNATIONAL
MUSIC FESTIVALS (ON THE EXAMPLE OF THE INTERNATIONAL
FESTIVAL OF BRASS BANDS AND BIG BANDS IN LOBEZ)**

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Introduction.

The new quality of economic growth, the development of communication technologies, and the information transformation of modern society have opened up various opportunities and new trends in cultural communication. With various models of interaction and cooperation (ethnic, regional, national, civilizational) in its arsenal, its main guidelines remain mutual understanding, dialogue of cultures, tolerance and respect for the culture of communication partners.

Vivid and productive examples of cultural interaction are presented in various fields of art. Its traditional meaning is the dissemination of cultural and artistic models and the exchange of creative ideas, artistic and aesthetic norms and values. A special place in the system of cultural interaction belongs to music, which is characterized by the universality of the artistic language and general accessibility of perception.

Cultural interaction is a certain relationship between different groups of people with different customs, traditions, ideas and practices. The kind of dialogue that has emerged on the music platform reflects not only the formal existence of cultural ties, but also the dynamics of the development of a particular area of musical art, the creation of an active field of creative interaction, the establishment of a balance between professional and amateur creativity, and the opposition to the growing technicalism and formalization of musical performance.

**16.1. The role of the festival movement in shaping cultural traditions and
intercultural dialogue**

Music festivals are of practical value as an effective form of cultural interaction. Music festivals contribute to the accumulation of new cultural experience, parity in musical and cultural communication, popularization of various types of music performance, integration of various performance practices into the world music and performance consumption, and creation of a positive cultural image of a country in the

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European and global cultural context.

The content analysis of the contemporary festival movement in the field of music shows that a large number of music festivals of various formats and directions are held annually around the world. This practice is explained not only by their open and massive nature, but also by the economic growth in the places where they are held due to an increase in the flow of tourists and employment. Among them are festivals that have a long tradition. At the same time, some festivals have recently started their activities and are on the way to their creative search and mastery of the modern cultural arena. Today, a festival should be considered as a popular type of artistic and practical cultural activity that promotes the involvement of individuals in musical art in various forms. Understanding the socio-cultural value of festival activities as a form of cultural interaction requires a definition of this concept and a retrospective analysis of the history of festival practice. In the cultural and art history literature, the concept of "festival" is interpreted as a mass celebration, a show or a review of achievements in the field of culture, art and sports. In S. Ozhegov's explanatory dictionary, "festival (from the Latin *festivus* - "festive") is defined as a broad public, festive meeting accompanied by a review of the achievements of any kind of art. [8].

The modern understanding of the festival form of performance is complemented by the achievements of professional and amateur creativity.

A music festival is focused on holding various musical performances and demonstrating instrumental skills. As an organizational and artistic form of musical activity, a music festival is a series of events united by a common idea or style of music. Unlike a concert, which has a strictly regulated time, a music festival can last for several hours, days, weeks, and months. [1].

It should be noted that music festivals can be organized as commercial and non-commercial concerts, as charity projects (for targeted fundraising), advertising campaigns and PR events, as well as educational events for the purpose of interaction between musicians of different ages (and levels of performance).

16.2. History of music festivals development

The preconditions for the emergence of music festivals can be found in the religious sphere and folk art of ancient civilizations. Initially, these were passions, mysteries, solemn processions, corteges, and later theatrical mass performances that were characterized by competition and demonstration of achievements. The immediate predecessors of the first music festivals were "agonies" - examples of Greco-Roman



culture, which were games during religious or political festivals. The most famous were three types of agonies: various sports competitions, quadriga races and jumping, and musical and other artistic competitions.

In her work "Ancient Greek Holidays in Greece and the Northern Black Sea Region," M. Skrzyńska notes that the greatest Hellenic national holidays were sports competitions held in Olympia on the Peloponnese Peninsula from 776 BC to 393 AD. It is known that during the Olympic Games, writers and poets read their works aloud, and artists exhibited their works on the agora. After the games were over, sculptors were commissioned to create Olympic statues of the winners, and poets composed songs of praise in their honor - encomiums. At the 96th Olympics (396 BC), the program of the Games included competitions between trumpeters and heralds. [10]

According to Balukh and Makar, the Pythian Games, held in Delphi at the foot of Parnassus and dedicated to the glorification of the god Apollo, were no less important than the Olympic competitions. They deservedly took second place. A substantial part of these mass celebrations was the musical competition of the kypharedes, who performed a pean (choral lyrical song) in honor of Apollo. In 590 B.C., singing accompanied by the kyphara was supplemented by singing to the accompaniment of the flute and solo flute playing, as well as gymnastic and equestrian competitions. [3, 10].

Another of the four all-Greek agonies was the Isthmian Games, held in honor of the god Poseidon on the Isthmian Isthmus. They consisted of gymnastic, equestrian, poetic, and musical competitions. The same competitions were part of the program of the Nymean Games, held in the Nymean Valley in the Peloponnese and dedicated to Zeus. [10] Taking into account the peculiarities of the above competitions, we can note the following characteristic feature of all agonies: the synthetic nature of this form of ancient culture (a combination of a celebration, competition or Olympiad, and a display of art). The presence of a musical component was also undoubted, even when the dominant role belonged to other kinds of competitions.

The development of music and festival practice itself was the result of modification of various spectacular forms within the framework of urban culture, which took place under the influence of a number of socio-political factors in different cultural and historical periods.

For example, the Middle Ages were marked by the development of such musical and spectacular forms as knightly tournaments, mysteries, and carnivals. The latter two represent the European festive culture of the Renaissance period. At the end of the fourteenth century, the word festival appeared in Western European vocabulary, first used as an adjective and, from the end of the sixteenth century, as a noun to refer to



religious festivals. Subsequently, in the European culture of the Baroque period, this term began to be used to refer to various forms of mass celebrations. [15]

In the 18th century, the first festival called the "musical review" was held in London on the initiative of the Bishop of Canterbury. The festival's jury, consisting of clergy, musicians, and composers, determined the level of performance skills of organists (which is related to the popularization of this instrument in Western European performance practice).

The first festival of organ music (1709) should be considered the beginning of the history of the music festival. The best performers became candidates for the position of organists in the largest cathedrals in England. The cultural event proved successful and it was decided to hold the festival every five years. [1] The title of one of the first and longest-running classical music festivals in Europe is also claimed by a choral festival held in the cathedrals of the three English counties of Herefordshire, Gloucestershire, and Worcestershire. On the initiative of the members of the three choirs of the cities of Hereford, Gloucester, and Worcester, it was decided to make alternate anniversary visits to each other. Thus, in 1715, a festival called "The Annual Musical Meetings of the Three Choirs" was founded. [15]

Obviously, church music was an obligatory part of the repertoire of the choirs, which was determined by the instructions addressed to "Members of the Annual Musical Meetings in these parts." Later, in 1838, this cultural event was given the name "Festival of Three Choirs." The main mission of the festival, which has flourished over the past 300 years, is to foster a love of music, and it has remained the same to this day. Today, the Three Choirs Festival is a week-long, world-class program of musical creativity, including choral and orchestral, solo and chamber music concerts, talks, church services, theater performances, exhibitions and walks, which take place each summer in the beautiful English cities of Gloucester, Hereford and Worcester, in rotation. The current practice of the eight-day summer festival includes more than eighty events. The festival program is evolving every year. A special feature of the festival is the mandatory participation of singers from the local region.

The development of cyclical genres of instrumental music in the era of classicism created the ground for the intensive expansion of festival practice in Europe. The music festival held under the patronage of the Austrian Emperor Franz in Vienna (1772) was very indicative. Its innovation was the participation of 12 orchestras from different European countries. This idea of intercultural interaction later became one of the factors in the organization of European music festivals. [1]

In the mid-1800s, opera and orchestra festivals became widespread in many European cities. They were organized by musical societies, institutions, individual



cities, provinces, and districts. The widespread spread of this cultural practice is also confirmed by the fact that important political events were held, with music festivals becoming an integral part of them.

Having gone through an active path of development, accumulation of traditions and renewal in the 19th century, the European practice of holding music festivals finally took shape in the 20th century. After the Second World War, there was an increase in demand for attending festival events, which began to serve as cultural tourism. This process is accompanied by a relative increase in disposable income, leisure time, more highways, cheap air travel, and the development of tourist infrastructure. During this period, the geography of music festivals expanded, the basic principles and structure of music festivals crystallized, their ideological and thematic focus diversified, and their organizational forms improved.

The historical transformation of the music festival as an artistic cultural practice has resulted in the formation of the following characteristic features: the presence of a main idea or theme, frequency of holding, universality, creation and preservation of traditions, and the prospect of further development and formation of new qualities. The dynamic development of musical culture in the twentieth and twenty-first centuries has opened up new opportunities for festival forms for international communication and the mutual enrichment of national cultures with the artistic experience of different regions and countries. In modern European society, there is a tendency to form a single cultural space, so an important feature of the festival is its status in the cultural life of the region, country, and the world community. This determines the special mission of music festivals, which are becoming a universal integrating field for artistic exchange, demonstrating the best achievements of different cultures in various fields and performing arts.

From this point of view, there are regional, national and international festivals. At first glance, the differences between them are insignificant, since each of them involves an international lineup of performers. However, in international music festivals, the prestige in the minds of the public, the performance level of the participants, the status of their managers, the importance of the priorities of the international cultural and concert market, and financial opportunities are much different. [1]

16.3. Modern traditions of international music festivals

The modern traditions of international music festivals have certain differences in different European countries. Examples of this are the Bregenz and Salzburg festivals,



the Edinburgh Jazz and Blues Festival, Palermo Classics, Vienna Music Weeks, Berlin Festival Days, Przystanek Woodstock (the Polish equivalent of the Woodstock festival), The Royal Danish Music Festival, Florence Music May, Roskilde Festival in Denmark, Warsaw Autumn, Pinkpop Festival in the Netherlands, Prague Spring, Three Choirs Festival in the UK, and many others. Most of these music festivals have alternative venues: large indoor venues, outdoors, in architectural and historical castle interiors, etc.

Festivals held in Poland are interesting examples of cultural and artistic events of an international format. Most of them are characterized by their location in both large and small cities: Sacrum Profanum (Krakow), International Polonaise Festival (Sadowne), Krakow International Festival, International Folklore Festival "Podlasie Meetings" (Bransk), International Festival of Organ and Chamber Music (Jędrzejów), International Music Competition "Pop Session" (Sopot), International Festival of Central and Eastern European Music EUFONIE (Warsaw), and others. Among the variety of international music festivals, brass band festivals are very popular in Poland. The performers, the uniforms of the band members, which date back to the military tradition, the parade training, the spectacularity, and the ability to perform a variety of repertoire have made performing in a brass band desirable not only for military and professional musicians, but also for amateurs. Brass bands quickly gained the sympathy and public recognition of the Polish people, becoming a tourist attraction that attracted crowds of spectators. They often participated in dance events and concerts. Developing for a long time in the environment of hunters and later firefighters, many Polish bands later transformed into military bands and became a symbol and bulwark of Polishness. Back in the 19th and 20th centuries, it was popular in Poland to celebrate all national anniversaries with the participation of marching bands, which was a demonstration of fearlessness and patriotism, the Polish spirit of freedom in the face of invaders. [13]

Today, brass bands in Poland are mostly amateur groups that play an important socio-cultural role: uniting communities; participating in all local, church and state celebrations, as well as family holidays; filling gaps in the cultural life of small towns and villages. All this contributes to strengthening the authority and sympathy of brass bands in Polish society, as evidenced by the wide range of festivals in Poland: International Festival of Brass Bands "Golden Lyre" (Rybnik), International Festival of Brass Bands "Golden Trumpet" (Bielsko-Biała), International Festival of Brass Bands and Big Bands (Lobez), International Festival of Brass Bands and Big Bands (Lobez). Lobes), the International Festival of Copper Brass Instruments (Géréna Goura), the International Festival of Military and Brass Bands "Love for the



Motherland" (Skala), International Brass Band Festivals in the cities of Sweden, Dombrova Gurnica, Slavne, and Pulave. Ukrainian bands take an active part in these events. For example, the well-known Lviv Municipal Brass Band "Trumpets of Galicia" has repeatedly won awards at festivals in Poland

16.4. Trends in the development of the festival movement in Lobez

The international festival of brass bands and big bands in the Polish city of Lobez, which has already become a landmark not only for the city's residents but also for its participants, deserves special attention. The practice of this international festival is not only a way of making cultural contacts between people, but also a moderator of current ideas of modern brass band performing arts, a platform for promoting young and talented musicians. Despite the fact that its history continues to evolve, we can already speak of it as a holistic phenomenon that vividly reflects the peculiarities of contemporary European amateur brass band performance. Festival events provide an opportunity to get acquainted with various European performance schools.

Thanks to the active work of this festival, participants can learn from each other without competing, and the audience and listeners are stimulated to enjoy music of different styles. Thus, over the past decade, music performed by Italian, Belgian, Polish, Israeli, German, Estonian, Lithuanian, Latvian, Ukrainian, Czech, Croatian, Serbian, Russian, Belarusian, and other musicians has been introduced to the audience. The audience of the festival events is constantly expanding. This multifaceted festival of brass art is always full of dynamism and positive energy, with an atmosphere of humor and respect. The reason for this cultural resonance is the long history of the festival. Growing from a regional to an international level, the festival has been actively changing its forms of expression, while keeping the main idea unchanged - to provide young musicians with the opportunity to perform on the same stage with experienced leading conductors and artists. This contributed to raising the performance level of young artists, their further professional growth, and interesting creative cooperation.

The first meeting of brass bands was held in Łódź during the II Days of Łódź (1987) as the Review of Brass Bands of the Voivodeship. Five bands took part in it and performed on the square in the city center near the Thanksgiving monument. This event was long remembered by the residents and organizers of the Voivodeship House of Culture in Szczecin and the Lobse House of Culture and served as the basis for organizing the Lobse Brass Band Festival.

Already in 1995, the first festival was held, called the May Brass Band Meetings.



It was timed to coincide with the celebration of the 700th anniversary of the city of Lobz. Given the importance of this event, a rich cultural and artistic program was planned. Despite some organizational difficulties and lack of finances, the celebration program was decorated with performances by brass bands, which were to emphasize the special pomp of the celebration. The high expectations of the city government and its residents were fully justified. Careful organization, and most importantly, amazing open-air concerts at the Thanksgiving monument, gave residents and visitors the opportunity to enjoy the spectacle and listen to live music performed by excellent orchestral and brass bands (which is so lacking today). The first such event was well received by the local authorities, music experts and residents of Lobez. The analysis of the annual meetings of brass bands allowed us to recognize a significant increase in the number of band members. However, the festivals still continue to have a regional character (they are held with the participation of performers from the Western Pomeranian region only).

The following were invited to the first May Brass Band Meetings: the Dolna Odra Brass Band from Nowy Czarnów (director Benedikt Grzeszak); the Railway Brass Band of the Rolling Stock Repair Plant in Stargard Szczecinski (director Benedikt Grzeszak); Brass Band from Stargard Szczeczyński (director Benedikt Grzeszak); Szwidwin Brass Band (director Józef Fruktač); and the Lobes Brass Band (director Bogumil Winiarski).

At the II May Meetings of Brass Bands, held on May 25, 1996, a parade march of bands through the streets of the city was introduced for the first time. Competition presentations were held on the newly adapted open stage of the city's Old Stadium. The presence of a large number of spectators once again confirmed the relevance of the event and showed the prospect of its further development.

On May 10, 1997, the III May Brass Band Meetings, co-organized by the Castle of the Pomeranian Princes in Szczecin and the Voivodeship Public Library in Koszalin, were equally successful. The same bands took part in the festival. During this festival, for the first time, a parade exercise performed by the Olympia Women's Brass Band accompanied by a dance group of majorettes was presented at the Old Stadium of the city. Another innovation of the festival was the joint performance by all brass bands of the Nord Side marches arranged by W. Lange and Benton Hall. Lange and "Benton Hall" arranged by F. Hesang, which became a tradition during subsequent festivals. The orchestras were conducted by Benedikt Grzeszak and Bohumil Winiarski.

At the IV May Meetings of Brass Bands (1998), the range of participants began to expand, although the festival still had a regional character.

It should be noted that the dates of the festivals were determined by the calendar



of events of the West Pomeranian Voivodeship and the Lobes Municipality. Only in 1999 did new opportunities open up for obtaining external funds for the organization of the festival (European programs such as the Phare Small Projects Fund, the Polish-German Cooperation Fund, the Polish-German Youth Exchange, the Polish-Lithuanian Youth Exchange, funds from the Marshal's Office of the West Pomeranian Voivodeship, and the Lobes District Starosta). This, in turn, influenced the date of the festival and its name. Thus, the V Festival was held under the name "May Meetings of Brass Bands and Big Bands", in which 18 bands took part. This time, along with 16 Polish bands, there were two foreign bands from Western Europe - the Youth Brass Band of the Municipal Music School in Svalbard (Sweden), which is a municipal partner of the city of Lobež, the Noise Band from Dreschwitz (Germany), and 3 big bands. The festival lasted five days from May 20 to 25, 1999. This year, the festival was registered for the first time and was broadcast on the Szczecin TVP channel. At the end of the festival, a solemn march through the streets of the city was held, and the marches "Nord Side" and "Benton Hall" were performed by all the bands near the Thanksgiving monument.

The special guest of the sixth festival in 2000 was the Military Brass Band of the Cavalry Brigade from Pozzuolo del Friuli, which was training at the Drava training grounds at the time, accompanied by Brigadier General Frank Baldi. Later, the invitation of military bands became a tradition of the festival.

A new page in the history of the festival is associated with the acquisition of international status, a trend that was already evident at previous events. Already in May 2001, the festival was held under the name "VII International May Meetings of Brass Bands and Big Bands", in which 14 bands with a total of 526 people took part.

One of the main trends of the young festival is its multi-format presentation of various musical genres and styles. The festival has become systematic and has become an expected cultural event for both the city community and its participants. Subsequently, the festival organizers tried to keep the period of the festival unchanged for many years. In addition, the desire to invite leading bands and performers necessitated advance planning of the program. An important factor in the development of this festival, attracting young people and representatives of adult amateur groups from many European countries, was the democratic form of its organization.

A new page in the history of the festival is associated with the acquisition of international status by this cultural event, a trend that was already evident at the two previous events. During the festivals in the following years (VIII-IX festivals in 2002-2003), there was a tendency not only to significantly expand the geography and number of participants, but also to increase the number of youth groups among them. For



example, 7 youth bands from Osp Malechovo, Dravsko Pomorsko, Švidvin, Rečiu, Lobza, Kėdainiai (Lithuania), and Grimmen (Germany) performed at the IX International May Meetings of Brass Bands and Big Bands. An important factor in the development of this festival practice in subsequent years was additional funding from the Polish-German Cooperation Fund (PNWM), the Baltic Sea Region Lighthouse Foundation, Nowamyl (district office in Łódź), the Łódź District Starosta and other public and private organizations.

In 2004, at the Tenth Anniversary Festival, a new competition category was introduced: parade training and marching bands. The Mayor of Lohez founded an award in the form of gold, silver, and bronze engravings depicting a wolf. From this period on, the history of the festival's creation and development began to be recorded and displayed in various forms. Thus, the periodic exhibition "X Years of May Meetings of Brass Bands and Big Bands in Loze" and the photo exhibition "History of May Meetings of Brass Bands and Big Bands in Loze" were organized in the premises of the Loze House of Culture, scientific articles about various musical and cultural processes in the life of the city were published, and materials were actively collected for writing the history of the creation and development of the festival, in particular the development of brass performance in the Loze area.

During the 11th International May Meetings of Brass Bands and Big Bands (May 25-30, 2005), a new element was added to the festival structure, which allowed for cultural interaction not only in the field of art, but also in sports. This project was called "Music and Sport - Integration Workshops". Brass bands and sports teams from Estonia, Germany, the Czech Republic, Croatia, and Poland took part in the project. Each of the football and volleyball matches was preceded by the national anthems of the participating countries performed by brass bands, which also made this festival stand out. A wonderful addition to the festival was the participation of the Youth Brass Band of Lobez and the Brass Band of Friedberg (Germany) in the festive procession to celebrate the Corpus Christi. Each of these events had its own impact on the formation of traditions and the search for new creative solutions for the realization of the festival.

In 2006, the XII Festival was held for the last time under the title "International May Meetings of Brass Bands and Big Bands."

16.5. International May meetings of brass bands and big bands

Since 2007, the festival has been called the International Festival of Brass Bands



and Big Bands. Bands from Eastern Europe, including Lithuania, Serbia, and Belarus, began to join the contingent of participants. An important factor in the festival's recognition not only in the cultural environment of the city and the West Pomeranian region, but also on the national and international cultural scene was the managerial and creative contribution of Dariusz Lejeune. As the ideologist and main organizer of the festival, he was constantly looking for new forms of development and opportunities to diversify it. Thus, initially, on his initiative, the festival included the Voivodeship Review of Brass Bands and Big Bands.

The practice of presenting and implementing other projects and events is being established. For example, in 2010, the Inrerreg IV A program "Poland-Germany Music Together" was implemented, in 2011 - Inrerreg IV A "Music and Sports - What Unites Us", in 2013 - Inrerreg IV A "Polish-German brass band meetings". An interesting alternative within the framework of the XVIII Festival is the holding of the First International Instrumentalists Competition and the International Scientific Conference "Brass Bands in European Culture of the XX-XX Centuries". This is the first conference devoted to the scientific problem of the role of brass bands in European culture, which was attended by orchestra directors, jury members, as well as invited scientists, art historians, cultural critics and educators.

Such innovations have seriously expanded the horizons of the festival and contributed to the exchange of performing experience in solo instrumental art and the rethinking of instrumental performance by brass bands in the scientific field. This festival attracts the attention of television and other media, which largely consolidates the festival's position in the cultural life of the city, the province, and the country. Such interest is explained by the festival's significant contribution to the social and economic life of the city, its impact on the socio-cultural situation in the region. Thus, the media patronage of the XVIII International Festival of Brass Bands and Big Bands (which has become a tradition today) was provided by: TVP Szczecin, Rega TV, Polish Radio Szczecin, and the newspapers Kurier Szczeciński and Nowy Tygodnik Łobeski.

In 2016, from 30.06 to 3.07, the XX Anniversary International Festival of Brass Bands and Big Bands, in addition to traditional competitions and events (parade and pre-march of brass bands through the streets of the city, presentation of competition programs, joint performance of "Nord Side" and "Benton Hall", Voivodeship Review of Brass Bands), hosted the III International Instrumentalists Competition and the II International Scientific Conference "Festivals of Brass Bands of the World of the XX-XXI centuries. ", the International Competition of Dance Groups of Majorettes.

The twenty-year history of the festival was highlighted in the periodic exhibition "20 Years of the Festival of Brass Bands and Big Bands in Lobz". The celebration also



included a concert by the Koshalin Philharmonic named after Stanisław Moniuszka "With a Stick and Humor" and mini-concerts by instrumentalists in the Church of the Sacred Heart of Jesus in Lobz, which later became traditional parts of the festival.

Another interesting managerial discovery was the organization of an international football tournament between teams of orchestras, held at the Orlyatko Stadium of Lobes Primary School No. 2. The festival program featured performances by bands from Poland, Lithuania, Ukraine, Serbia, Germany, Belarus, and Russia. For the first time, the Kyzyl City Brass Band from the Republic of Tyva (Russia), whose artistic director is Timur Dulush, Honored Artist of the Republic of Tyva, was presented to the participants and audience. The public and the festival participants were invited to watch the performance of this orchestra in a horse show. The uniqueness of this group was that it is the only orchestra in Russia that performs music while riding horses. In each new location, the musicians select and train new horses. The horse has to get used not only to the sounds of brass instruments and a clear rhythm, but also to the beating of cymbals right over his head. The participation of this orchestra made the festival not only spectacular and effective, but also emphasized its special level and originality, because there are only 11 brass bands in the world that perform music on horseback.

The practice of holding the International Festivals of Brass Bands and Big Bands in recent years (XXI (22-25.06.2017), XXII (22-24.06.2018), XXIII (29-30.06.2019)) shows that there are both established festival positions and that from time to time there are already traditional but irregular competitions and programs, as well as additional events.

The first group includes the International Competition of Instrumentalists, competitive presentations of orchestras and big bands, a brass band premarch through the streets of the city, a competition of brass bands in the category of "Premarches", joint performance of the marches "Nord Side" and "Benton Hall", the Voivodship Review of Brass Bands, mini-concerts of instrumentalists in the Church of the Sacred Heart of the Lord Jesus in Łódź, and concerts of invited bands.

The second group includes: The International Competition of Dance Groups of Majorettes, the International Scientific Conference (at the XXI Festival it was held on the topic: "Orchestras, Bands and Conductors of Brass Bands of the World of the XX-XXI Centuries"), the International Football Tournament of Brass Bands, the competition of brass bands in the category "Parade Musette".

The third group can be made up of various projects (for example, the twenty-third festival saw the conclusion of the Polish-German-Belarusian Workshops project, "Through Music and Dance to a Common Europe"), game and entertainment programs (for example, the twenty-second festival included open-air dance games), and various



concert performances.

The peculiarity of the organization of the XXIV International Festival of Brass Bands and Big Bands in 2020 was the transition to a remote mode of operation due to the COVID-19 pandemic. The festival activities in the remote format were slightly modified: some traditional events (parade of bands through the streets of the city, pre-march parade musztra, etc.) were not held due to the physical absence of participants, and some moved to a new plane using other means of communication. In this regard, the provisions for organizing and holding the festival were amended accordingly. As a result of the reformatting of the festival, all groups were divided into amateur and professional, adult and children, large, medium and small groups. Information and communication technologies played an important role in the system of remote festival events. The festival organizers took preparatory measures, including working with social networks (Facebook, Instagram), remote platforms, video conferencing and webinars (Zoom, Skype), and cloud services (Google Drive). The festival was held remotely in the following way: performances by brass bands, big bands and dance groups of majorettes sent their performances in audio and video, and the competition jury evaluated them online.

The holding of the festival on May 26-29, 2022 marked the 25th anniversary of the festival. It included the X Jubilee World Parade of Conductors and the 75th anniversary of the Lobež Wind Orchestra. The Jubilee World Parade of Conductors was presented by the masters of conducting art: Armen Aslanian (Israel), Margus Kasemaa (Estonia), Spodris Kachans, Valerijs Sestilovskis (Latvia), Helmut Linke (Germany), Mirosław Kordowski, Dariusz Ledjon (Poland). Many of the performances were accompanied by solo performances by Leszek Adamkiewicz (vocals), Arkadiusz Glogowski (trombone), David Glogowski (trumpet), Stanisław Tokarski (tuba), Valerijs Sestilovskis (saxophone).

The celebration of the festival's jubilee gave an opportunity to summarize the results of its activities and achievements, as well as to outline further prospects for its development and functioning.

In the modern world, a positive image of a country consists of various components, the most important of which is its participation in the global cultural process. In this sense, festivals are one of the identifiers of cultural life and events taking place in a country.

In today's world, a positive image of a country consists of various components, the most important of which is its participation in the global cultural process. In this sense, festivals are one of the identifiers of cultural life and events taking place in a country.



Among the numerous examples of the festival movement in Poland, the most interesting is the experience of the International Festival of Brass Bands and Big Bands in Lobez, which helps to attract a wide audience to the field of art, develop the creative abilities of young people and their further professional self-determination, form new cultural traditions, and intercultural dialogue. Brass band performance in the Lobes region has been and remains one of the most popular and meaningful ways of spending cultural leisure time for the city's residents. Much of the credit for this goes to the active work of the Lobes House of Culture, which has become a natural environment and a kind of cultural "Wi-Fi" that spreads waves of education and artistic creativity to the city's residents. Many years of creative activity of the Youth Brass Band of the Loze House of Culture allowed us to create a local brass school, develop repertoire traditions and generally become a source of spiritual development for the younger generation. The democratic nature, accessibility, festivity, and creative freedom of the new city cultural event made this music festival popular and allowed it to achieve international status.

The creative contribution of the festival's initiator, organizer, and spiritual mentor, a cultural animator, master of pedagogy, and director of the Łódź House of Culture, Dariusz Lejeune, was indispensable for the development and formation of the festival. A sensitive musician, an experienced expert in the cultural and leisure sphere, and a manager, Dariusz Lejeune skillfully identified and solved both artistic and organizational and technical goals and objectives, taking into account the interests of potential participants and the audience. Focusing on the target audience, he carefully selected venues for various festival events, made rough cost estimates, selected sponsors, organized additional entertainment programs: contests, games (including sports), and created conditions for its normal functioning (food, accommodation, medical care, preparation of awards and souvenirs with festival logos, etc.) The competent preparation and organization of each festival under his leadership and with his direct participation ensured the success and popularization of this cultural and artistic practice.

The democratic nature, accessibility for different groups of spectators and listeners, festivity and creative freedom of the new urban cultural event made this music festival desirable and allowed it to grow to the level of an international one.

The organization and holding of the international festival of brass bands and big bands contributes to the development of high culture and art in the Western Pomeranian region of Poland, enriching its concert life, maintaining high standards of performance in the field of orchestral and brass music, and creating conditions for the development of cultural tourism. The democratic nature, accessibility for different groups of the



audience, festivity and creative freedom of the new urban cultural event made this music festival desirable and allowed it to grow to the level of an international event.

The current format of the International Festival of Brass Bands and Big Bands can be classified according to various indicators: by musical direction - it is a festival of brass band performance; by scale and level of organization - it is international; by duration - the duration of the festival varies from three to seven days; by age category of performers; by venue - the festival is of a mixed type (held both in the open air - open air and indoors).

Realizing the significance of this major festival project for the city's culture and social sphere, the local authorities are creating a most favored nation regime. Although this festival cannot boast of financing its program from the local budget, the local economy and city government receive considerable indirect income from its holding.

The main goals of organizing and holding the festival are to develop high culture and art, which has always been the dominant feature of the West Pomeranian region, to strengthen the position of the city of Lobs as an important regional center of culture and art with international status, to enrich the concert life of the city, region, and country, to create conditions for the development of cultural tourism in the city, and to maintain high standards of performance in the field of orchestral and brass music.

Among the most important tasks of the festival are: creating interest in orchestral and brass music as an art form, promoting brass performance, flexibility in including orchestral and brass music in the current historical context; involving as many young participants as possible in musical creativity, stimulating the creative growth of young talents; developing cultural ties between representatives of different countries, promoting samples of orchestral and brass music of different national cultures, and exchanging performance and pedagogical experience.

Conclusions.

A retrospective study of the long history of development and established traditions of this festival allows us to draw a number of important conclusions.

1. The analysis of the practice of music festivals of the history of development and traditions of the music festival allowed us to determine its complex nature, within which regularly held: International Competition of Instrumentalists, World Parade of Conductors; International Scientific Conference on the Problems of Orchestral and Brass Performance; events of local and regional importance (City Days, Voivodeship Review of Brass Bands); youth meetings, games; master classes of teachers, individual



lessons, creative meetings with professional groups, artists and teachers, as well as joint performances of masters and young musicians.

2. The International Festival of Brass Bands and Big Bands, which takes place annually in Poland, allows us to define it as a unique and universal type of cultural and artistic practice.

3. The music festival is a complex phenomenon in the international cultural space; it is a form of cultural interaction, exchange of performing and pedagogical experience; it provides stimulation of creative growth of young talents, increase of their creative potential; it contributes to enriching the concert life of the city, region, country; promotes musical examples of different national cultures; reflects the uniqueness and originality of the inclusion of orchestral and brass music in the modern socio-cultural context; etc.

4. This work does not exhaust the multidimensionality of the current problems of music festival activities. Promising for further research is the study of the cultural phenomenon of a music festival as a model of cultural tourism, which is widespread in European countries that provide large-scale international cultural events.