The History of the Wind Band Historical Information

Areas of focus:

The Medieval Wind Band
The Renaissance Wind Band
The Baroque Wind Band
Harmoniemusik and Classical Wind Band
19th Century American Wind Band
The American School Band Movement
Instrumentation
20th Century Repertoire

Information meant to be used for additional resource.

The Medieval Wind Band

THE BEGINNING OF THE MEDIEVAL WIND BAND

Through available writings it has become apparent that traveling poets and musicians known as jongleurs or minstrels were a key element in medieval instrumental music. The jongleurs (the literal meaning is French for jugglers) were vagabonds whose somewhat unsavory lifestyles and music were often looked down upon by society as a whole.3 As a rule, today's classically trained musicians are specialists on one instrument, but musicians during this time were required to be adept at a variety of skills, not all of them musical, in order to be as marketable as possible. Many of these "musicians" were not composers or poets so they were constantly searching to learn new things; which mainly happened during the period of Lent. It was during this time where no music was played that and of the traveling musicians attended "schools" where the musicians could gather and hone their skills by playing together and learning new songs. Most likely these gatherings of musicians led to ensemble performances, and large ones at that. **I**n time the Jongleur gave way to the minstrel who claimed fewer but more refined skills. The minstrel, however, still suffered from the prejudice and stigma associated with the life of an itinerant. They had no civic status to speak of, unless they were associated with some particular court, and their civil rights were minimal. This prompted the minstrels performing in cities to form guilds similar to those found in other trades. Not unlike today's labor unions, the guild provided a level of social acceptance, legal protection, and integration into the urban society not enjoyed before. The guild also provided aid for sick and retired members, and worked to guarantee that all local performances would be limited to its own members, while excluding itinerant performers. The traveling musicians, with their colorful lifestyle, in time faded into history, replaced by the court and town musicians whose responsibilities furthered the establishment of the wind band.

SLOW ACCEPTANCE OF WIND INSTRUMENTS INTO THE CHURCH

Generally, the church discouraged the use of instruments in worship--a practice dating back to the first century. While there are several references of instrumental music used in worship found in the Old Testament. As a result, for centuries instruments were forbidden in the church as a matter of precedence since early writings indicate that first century church music was sung a cappella. Instruments found a place in the church as early as the seventh or eighth century, especially the organ. Its acceptance increased as mechanical improvements made it more functional. But even in the twelfth century other instruments were still forbidden. Despite their general absence in the worship service, the clergy found plenty of other opportunities to hire instrumentalists. During the fourteenth century, many German bishops provided for their own private minstrels. Also, at large gatherings the more exalted clergy customarily brought wind players to provide additional "pomp and circumstance" to the occasion. If none were on staff, then an ensemble was hired, as was the case when the Pope made his entrance with trumpets, drums, and shawms [predecessor of the oboe] at the Council of Florence. Instrumental ensembles were used frequently in church sponsored parades and festivals, and they also found their way inside the church building with the advent of the medieval drama (plays which used Bible stories, or dramatic representations of biblical subjects such as the life of Jesus, or the creation). In time instrumental ensembles performed at aristocratic marriages and baptisms as well as masses on certain festival days. Instruments used on these occasions included shawms, trombones, horns, trumpets, a variety of percussion (drums, tambourine, and nakers [small Turkish kettledrum]), and strings.

MEDIEVAL CIVIC BANDS

Wind players increasingly found their services needed in a variety of divers settings. For example, it was customary for cities of the Middle Ages to be surrounded by walls for security. Watchmen were employed in towers along the walls in order to keep an eye out for human predators, or fire, which could quickly destroy an entire town. Initially bells were placed in towers to communicate signals, while trumpets were added late in the twelfth century. The trumpeter was more valuable as an alarm because, through specific signals, the citizens could be alerted to a specific quadrant of the town where a fire or other emergency was occurring.

Eventually the musicians took on other functions such as announcing the time of day (especially important at night when the town clock was not visible) and the time of dawn as a warning to lovers that it was time to escape to a more acceptable abode. **S**till later the duties of the Watchmen expanded to such events as playing for announcements of important news, and parades of prisoners or

prostitutes being taken to floggings. By the end of the thirteenth century, civic musicians also provided music at civic entertainment functions, such as banquets for dignitaries, fairs and dances. The musicians became more adept in their music capabilities as the old buisine [old style of trumpet, straight pipe with a flare at the end] was replaced by an improved trumpet, the slide trumpet was developed, and improvements were made on the shawm. Very gradually, the responsibility of players evolved from sounding alarm calls of danger to the inception of the concert performance.

By the thirteenth century some Italian cities began to have regularly paid civic bands. The city of Florence required both summer and winter uniforms for the musicians, so as to serve the city more honorably, and by the end of the fourteenth century it maintained three different ensembles. The responsibilities for civic bands grew to include daily performances, public celebrations of patron saints, feast days and regional celebrations inaugurated by the local aristocracy. Venice was particularly known for its elaborate parades around the plaza of St. Mark's in celebration of trade or treaty agreements made with other cities or states.

Great Britain

In England, the tower musician was referred to as the "watch" or "wait". The musicians were originally hired on for singular duty, but increasing responsibilities eventually led to the creation of civic bands. **T**he transition from tower to civic bands was similar in the Low Countries, with the addition of banquet concerts given after the meal for the guests. Instead of dinner music, these events were an actual concert of sorts, most of the repertoire consisting of transcribed vocal polyphony.

France

The information concerning civic bands in France suggests much the same progression of activities as already noted. Of particular interest are some of the requirements dictated in the minstrel by-laws of Paris. These included:

1. A musician was required to remain at an engagement until its conclusion rather than leaving to take on a new engagement.

2. A musician could not contract a substitute unless he was sick or in prison.

3. A musician hired to play for a wedding could not subcontract out to be the head cook or to supply food, as this would deprive a third person of their commission.

4. One could not walk the streets advertising his availability. Rather, potential employers were to be directed to the guild headquarters.

German Countries

The German provinces also provided for musicians to perform many of the same duties mentioned above. These included playing for tower watch, weddings (as early as the 12th century), civic ceremonies, and festivals. The musicians also formed guilds in the more established cities. While references to actual concerts are fewer, eventually it became tradition to play chorales from civic towers at specific times during the day. These pieces were possibly performed by a quartet made up of three shawms and a sackbut [early trombone] or slide trumpet.

COURT WIND BANDS

Eventually the wind band was provided with a more secure place in the social fabric of civic society. **M**edieval ensembles were divided into two types -- "loud" and "soft". The loud ensembles were the pure wind bands and selected their numbers from the trumpet, trombone, shawm, horn, bagpipe, and percussion families. They typically played for outside and large room events, while the soft ensemble, made up of flutes, recorders, lute and keyboards, performed in smaller chambers.

CONCLUSION

Instrumental music of the Middle Ages served a variety of purposes, from municipal and court entertainment to use in the thick of battle. From this most disparate background came an increasing use of a variety of instruments in society, for personal as well as public entertainment. Music written solely for instrumental purposes would be published and performed in a variety of venues during the upcoming Renaissance.

The Renaissance Wind Band

The Renaissance was an exciting age in Western Europe. As the word "renaissance" suggests, the idea of "rebirth" came from revival of interest in the art and literature of ancient Greece and Rome. During the 15th and 16th centuries scholarship was broadened to include areas of secular thought, which had been neglected in earlier centuries when the church held more sway over learning. A balance arose between the secular and the sacred as new knowledge was used for the benefit of man in this world as well as for his salvation in the next.2 With the advent of the printing press in the middle of the 15th century not only were books more readily available and affordable, but printing music became a viable industry. And as art now took on a three-dimensional perspective with a true sense of depth perspective, music began to embrace the harmonic or "horizontal" aspect of composition as well as the homophonic and polyphonic texture.

As the middle class of Europe became increasingly literate, interest in the arts grew also. Unlike today's culture where the majority of the world is awash in the sounds of music, this was an age where enjoying music often meant actually performing it "yourself". Referring to the above quote, the music historian Curt Sachs recognized one of the most important elements of the Renaissance period--that instrumental music had become a "force to be reckoned with". Instruments were no longer limited to simply providing accompaniment for vocal music for the elite. Evidence of the popularity of instrumental music is seen both in the interest fostered in learning to play instruments as well as the variety of instruments that were now available. To put in perspective the wealth of tone color available during this period, understand that while the oboe and bassoon families are the only representatives of double reeds in contemporary Western culture, in the Renaissance there were no fewer than ten different families of double reeds in use.

RENAISSANCE WIND INSTRUMENTS

In today's contemporary society a number of the instruments used during the Renaissance seem both exotic and obscure, as many of them have fallen into disuse or have been transformed into more contemporary forms. Below is a brief description of some of the wind instruments available during the 16th century listed by generic type.

Flute

Recorder -- The most important type of end blown, "whistle" flute, whose soft tone quality is attained by a wide, tapering conical bore. The recorder enjoyed great popularity.

Transverse flute -- The predecessor of the modern flute, which was held to the side with the sound generated by a hole located near the closed end of the tube. Also known as the German flute, it was primarily a military instrument, until about 1650 when it was given a conical bore, which provided for a smoother tone quality.

Fife -- Small transverse flute generally used with military bands.

Cupped-Mouthpiece Instruments

Cornetto -- Straight or slightly bent piece of wood that is hollowed out and played with a cup mouthpiece similar to those used with brass instruments.

Trumpet -- Natural brass horn with a cylindrical bore and a flared, conical bell. The Renaissance trumpet was played without the advantage of holes, crooks, or valves, which limited the notes to those available from the overtone series.

Sackbut -- Predecessor to the modern trombone, similar in design and function, but made with a small bore size and a narrow bell.

Double Reeds

The double reed instruments were divided into two classes. The first consisted of instruments with exposed reeds where the lips had direct contact with the reeds, such as the modern oboe and bassoon. The second class comprised instruments that were provided with a pierced cap to cover the double reed so the player could not come in direct contact with the reed itself. The cap served as a wind chamber causing the reed to vibrate similar to the reed pipes of an organ. Since the lips did not come contact with the reed, these instruments were incapable of dynamic contrast, and were limited in their pitch range due to the inability to "over-blow" the

octave.

Exposed reed:

Shawm -- European predecessor to the oboe. The shawm came in a variety of sizes and was characterized by a loud and raucous quality.

Racket -- Short, thick cylinder of wood, similar in size and shape to a vegetable can, in which ten channels have been bored out lengthwise so as to form a continuous tube.

Sordun -- bassoon-like instrument in which the air channel ran down and up the length of the column of wood two or three times. It had a very soft tone quality.

Dulcian -- Early form of bassoon.

Capped reeds:

Crumhorn -- instrument with a nearly cylindrical tube formed with an upward curve in the shape of a J.

Schryrari -- tapered bore instrument with a loud, shrill tone quality. It had seven finger holes on the front and two thumb holes on the back.

Rauschpfief -- German predecessor to the oboe designed with a long narrow bore.

CONSORTS

As an alternative to a cappella singing, consorts of up to eight different sized instruments from the same family provided musicians with instruments of similar timbre to perform multi-voiced selections. These consorts of like instruments were especially popular in the early 16th century and often used three different sizes of instruments to play four different parts -- for example, the soprano line might be played by a recorder in G while the alto and tenor lines could be covered by a tenor recorder in C, leaving the bass line for a bass recorder in F. It was most advantageous to have a set of horns built to exact specification by the same maker because of the enhanced intonation benefits realized.

As more low-pitched instruments were introduced, the shrill, bright sound of the Medieval period was gradually replaced by a darkening of the overall ensemble sound. Due to inherent weaknesses in some sizes of instruments, substitutions were common. **T**he custom of combining instruments from different families into one ensemble was referred to as mixed or "broken" consorts -- a practice that became increasingly common. In some situations a chordal instrument such as a lute or keyboard, was used to lend support in polyphonic passages.

Eventually, the broken consort was little more than an attempt to include alternation between winds and strings. The strings were especially popular among the wealthy and the nobility, providing yet another opportunity to separate themselves from the ordinary class of people. Between the late 16th century and the advent of the great instrument makers such as Stradivarius the string instruments began to eclipse the winds in popularity. **E**ven as instrumental music became increasingly independent as an art form, vocal music still supplied much of the earliest repertoire for instrumentalists.

The root of instrumental music was a basic, functional art form. So it is not surprising that much of the repertoire for the Renaissance wind ensemble came from dance music. This functional music eventually led to other literature that, while retaining the basic form and rhythms of the original dance, evolved into music designed exclusively for listening purposes.

Flute, Fife and Drum

The fife (Almain whistle), the taborer's pipe, the transverse flute (German flute), and the recorder (English flute) all found a place in the theater. Fifes were used mostly in a military context.

The pipe and tabor were used in morris dances and jigs. Flutes are specified in Gorboduc, and referred to elsewhere as still-flutes or still-pipes. Recorders seem to be used in moments involving the spiritual world. **T**he music directives Loud Music and Soft Music were also common. One must surmise from the customs of the playwright and directives in and out of the text as to what instruments were mandated. Most likely, cornets and oboes were the distinguishing instruments of loud music, along with the occasional addition of trumpets, despite trumpets not being customarily referred to as music. Soft music most typically was played by strings, specifically viols, or viols and lute. In between these two the consort of recorders must be fitted.

MUSIC AND THE MILITARY

It was during the Renaissance that governments began retaining standing armies, and it was in this situation that the wind band took an increasingly important role in military organization. While the military had for centuries depended on signals from winds and percussion, the demands become ever more intricate in the centuries to follow

The Baroque Wind Band

During the Baroque, the wind band increased its visibility in a variety of venues--from municipal bands in Central Europe to the court of Louis the XIV of France. The oboe was held in high esteem and the trumpet reached a level of virtuosity not previously heard. Military music became increasingly important as rulers from England to the Ottoman Empire maintained standing armies. And at the twilight of the age the greatest wind band piece to date caused quite a stir in London.

The Baroque was a period of startling transition for instrumental music, beginning with the synthesis of music and drama that became known as opera. In the twilight of the Renaissance a group of intellectuals known as the Florentine Camerata worked to re-establish the format for drama as practiced in Greek antiquity, with the inclusion of music in the manner they perceived it might have been performed. The problem they encountered was that polyphony, with its multi-voiced texture, was unsuitable for drama, so the concept of monody (single melodic line) and homophony (single melodic line with accompaniment) came into practice. This greatly facilitated the dramatic flow as the text now took precedent over the music. The instrumental accompaniment for this new art form continued to foster the concept of specified instrumentation, which, in turn, foreshadowed the development of the symphonic orchestra.

By the late Baroque, symphonic form began to evolve, securing a viable ensemble medium for winds and strings outside of the opera pit. Symphonic form was an outgrowth of the Neapolitan Overture designed by Allesandro Scarlatti. This single movement form was divided into three sections of contrasting tempo (fast, slow, fast) which eventually developed into the first, second, and fourth movements of the Classical symphony as developed and refined by the composers Haydn, Mozart, and Beethoven.

CHANGE AND DEVELOPMENT OF WIND AND STRING INSTRUMENTS

Trombones

For centuries the trombone was the only brass instrument that could play chromatically. The trumpet and horn were limited to the notes produced naturally through the overtone series until the invention of the valve early in the 19th century. So it is ironic that during the Baroque period, when the trumpet and horn enjoyed increasing favor, the trombone, despite its flexibility, endured a period of limited use. It enjoyed some prestige from the "tower music" played in various German municipalities as well as being a component of some church music. It also saw limited use in the opera pit. But it would not find its way into the symphonic repertoire until the dawn of the Romantic period and Beethoven's Symphony No. 5.

During the Baroque certain instruments fell into disuse while others rose in popularity. For example, mainstays such as the recorder and cornetto families declined while the oboe and bassoon became arguably the most popular woodwind instruments of the era. The horn also enjoyed popularity, while the trumpet entered into a somewhat "golden age" of performance. More significantly, by the late 17th century the violin family enjoyed such acceptance as to be regarded as the foundation for the Classical and Romantic orchestra, while the viol family, with the exception of the string bass, passed into obscurity.

Oboe and Bassoon

The oboe is the ultimate refinement of the medieval shawm. As mentioned in the last chapter, the shawm was a raucous-sounding instrument that was usually made of one piece of wood, conical in shape, with a trumpet-like bell at the lower end. It had six finger holes, and ranged from just over one foot to nine or ten feet in length. The double reed that produced the sound was held in place by a device called a pirouette. The player's mouth would press against the crescent -shaped rim of the pirouette so as to create an airtight wind chamber. The subsequent blowing into the pirouette created a most raucous sound since the reed vibrated without the aid of any lip pressure against the side of the reed.

The earliest evidence of the bassoon is found in the middle of the 16th century in Italy and Germany. Undoubtedly formed to create a bass voice for the oboe or shawm, the early bassoon was made of one piece of wood with two bored out passages connected at one end. This allowed the player to handle a less unwieldy instrument, albeit one which required awkward fingerings, to say the least. **I**t appears that the predecessor to the modern oboe originated in France and spread to England and Germany shortly thereafter. One

Horn

By the end of the 17th century fundamental changes in the makeup of the horn led to its increasing popularity and adaptability. First, the length of the horn grew to as much as twelve feet, allowing the player access to the consecutive scale steps of the fourth octave of the harmonic series. Also, the shape was altered from the close-wrapped multi-coil style to one of an open hooped shape with a

noticeably larger bell. Early in the eighteenth century a series of crooks were provided which allowed the player to change the length of the horn, thus affording the opportunity to change key centers. Collectively, these adaptations made the horn a more pleasant sounding, flexible instrument. The horn eventually became the accepted brass instrument to complement woodwinds.

Baroque Trumpet

For centuries, the trumpet was considered an instrument exclusive to the court, specifically the property of the ruler of highest rank who was usually the king. During the Baroque era the art of trumpet playing evolved to a high level of technical virtuosity achieved by a select group of players who maintained their exclusivity through guild membership. As early as 1623 an Imperial Guild of Court and Field Trumpeters and Court and Army Kettledrummers was formed in the Holy Roman Empire for the purpose of regulating instruction. This limited the number of performers, as well as placing restrictions on locations of performance and on who was allowed to perform. The Elector of Saxony was named as patron of the guild. While other countries outside the empire did not necessarily maintain comparable guilds as such, trumpet playing enjoyed similar status throughout Europe.

CONCLUSION

The components of Baroque wind music--tower music, clarino trumpet playing, and the oboe bands of the French court--eventually deferred to the development of the wind octet, and the development of symphonic form with its balance of winds and strings with limited use of percussion. A new instrument, the clarinet, caught the imagination of composers of the Classical period as it challenged the oboe for dominance.

Harmoniemusik and the Classical Wind Band

Study of the instrumentation and performance practice of 18th century instrumental music reveals the beginning of the modern symphonic orchestra as well as symphonic form. The string section had already evolved to its modern configuration during the middle to late Baroque. Except for the string bass, the violin family permanently replaced the viol family as the instrument of choice. Violin-making reached its zenith with the work of Stradivarius, and the concave bow replaced the convex allowing performers greater facility on the instrument.

Even as string instruments entered a period of relative stability, the wind instruments were about to experience a period of development and experimentation. One only has to peruse the 100+ symphonies of Haydn to see how composers experimented to find the most advantageous and pragmatic combination of instrumental color. The oboe and the bassoon were already accepted as primary soprano and bass instruments of the wind family, while a new upstart named the clarinet became all the rage, first in France and England, then in Vienna. The English horn occasionally had its moments of popularity, as did the flute, contrabassoon, and bassetthorn [an early alto clarinet equipped with an extended lower range]. Except for the French horn, brass and percussion instruments were used sparingly in symphonic form, normally being relegated to the military or the opera.

ROOTS OF HARMONIEMUSIK

As composers experimented to determine the best combination of instruments, common practice eventually dictated using winds in pairs. Since the string section was emerging as the dominant section of the orchestra, composers used winds to provide harmonic support and color contrast to the string timbre. This led to the demise of the keyboard as harmonic support in the orchestra. Thus the term Harmoniemusik, presumably depicting this practice, became the accepted name for an ensemble of wind instruments. While ensembles of this nature were of varying sizes, the most common consisted of eight players.

In a not unrelated development, two common types of military bands also developed during this time. One type consisted of paring down a small band to an octet to perform Harmoniemusik, while the other included the basic octet plus Turkish instruments: heavy brass, percussion, and high clarinets and piccolos. However, while the word Harmonie became a pervasive term describing wind music in general, in the Classical period it is too simplistic to interpret Harmoniemusik to mean both wind band and military band. Harmoniemusik was a cultural phenomenon separate from the military band. In its most specific sense, it refers to a particular body of music written from c.1760-1837 whose primary function was to provide social entertainment.
Harmoniemusik Instrumentation

Early Harmoniemusik was scored for six instruments, even as few as four on some occasions, as indicated by the clarinet and horn bands of England and France. The clarinet was the preferred treble instrument in the west, while the Germans and Austrians generally preferred oboes. By the early 1780's the most common instrumentation, known as the Vienna tradition, consisted of 2 oboes, 2 clarinets, 2 horns, and 2 bassoons, or more concisely, 2222.2 According to tradition, in 1763 Frederick the Great was first to standardize his military bands into the octet, from which Harmonie developed. However, there seems to be no reference to prove such a claim. In fact, Roger Hellyer, a leading authority on Harmoniemusik, found no mention of clarinets in Berlin before the 1791 wedding of the Duke of York to Princess Friederike, for which Rosetti was

commissioned to write two partitas for 2222.3 While eight players became the norm, there were notable exceptions. Instrumentation in the 19th century required up to twelve players, perhaps due to the increased harmonic demands of music of the Romantic period.

PERFORMANCE VENUES

By the 19th century music concert series would become a pervasive practice. With the exception of opera, though, this was not the norm in the 18th century, so harmonie made its mark instead as popular social entertainment. As Harmonie provided "dinner" and "after dinner" music for the emperor in Vienna, it was also popular among the lower aristocracy and wealthy middle class who clamored to have their own "in house" Harmonie. No better example exists than the scene in the second act of Mozart's opera Don Giovanni where the Don's private Harmonie entertains him with popular melodies during supper. Not to be left out, the working class began hiring Harmonie for special events such as weddings.
Centuries of town musicians, tower musicians, guildmasters, etc., served as a grand precedent for this style of indoor/outdoor entertainment. Harmoniemusik was heard in such diverse conditions as dinner music for the emperor or outdoor entertainment in the Vauxhall Gardens of London, as well as musicians wandering the streets of Vienna or setting the ambiance in the local taverns. Mozart himself was pleasantly surprised to hear his own E-flat Serenade late one night from the street courtyard below his chamber window as he was about to undress, as the quote at the head of the chapter alludes.

HARMONIE LITERATURE

Original compositions for Harmonie consisted of multi-movement forms such as partitas, divertimenti, or serenades the style of which was an outgrowth of the Baroque suite. The sonata principle or sonata-allegro form [single movement form in three parts (exposition, development, and recapitulation) which typically involve two major themes featured in contrasting keys in the exposition] stressing the interplay between the tonic and dominant was also common. With the absence of valves, the French horn compensated for the change in tonal centers through the use of various lengths of crooks which changed the length of the horn to compensate for a variety of key relationships. Major composers who wrote original harmoniemusik included Haydn, Mozart, Beethoven, and Schubert, while quality works also came from lesser-known composers such as J. C. Bach, W. F. E. Bach, Hummel, Rosetti, Druschetzky, Krommer, Dittersdorf, and Hoffmeister. In addition to original works, an even greater amount of music was arranged for Harmonie. Operas were the heavy favorite and became quite a sought-after employment. Wind instruments could copy vocal styles in various registers, and having eight players allowed enough voices to provide accompaniment to the melody. The addition of a contrabass provided increased sonority.

The French preceded the Viennese in adapting opera for Harmonie, but with a decidedly different twist. The Viennese customarily transcribed an opera in sequence, while abbreviating or cutting out certain sections, so that the bulk of the music was chronologically intact. These could contain as many as 24 movements. The French preceded this practice by arranging only the best-loved sequences into a suite. Sometimes a suite would contain movements from several works, not just one. Some suites included movements from a variety of composers, while others compiled selections from just one.

In Vienna, which rapidly became the center of Harmonie, Johann Wendt was the most famous arranger, having transcribed numerous operas, including works of Salieri and Mozart. Wendt's success no doubt

influenced his employer, the emperor, as the court library holds few original compositions from this period, even lacking Mozart's Serenades.

PROMINENT ENSEMBLES

The common practice during this time was for every noble household to provide its own music. For those financially unable to sustain a full orchestra, one could at least retain a small band of competent wind players. In many cases these musicians were little more than serfs, making them part of the ruler's possessions. Not all fared as well as Haydn, who was eventually granted travel privileges to England. The concept of economic and artistic freedom that pervaded Beethoven's career was still as yet virtually unknown.

Nevertheless, the wind players of Bohemia were renowned for their expertise, and such success would suggest that the experience of Stich was somewhat outside the norm.

Of the numerous ensembles established throughout east central Europe, several deserve special note. These include ensembles formed by the Kaiser, Maximilian Franz, Prince Liechtenstein, Prince Kraft Ernst at Wallerstein, Prince Schwarzenberg, Elector Maximilian Fanz, and Prince Karl Egon von Fürstenberg . Much of their repertoire consisted of opera transcriptions.

COMPOSERS OF HARMONIEMUSIK
Franz Josef Haydn
Wolfgang Amadeus Mozart
Franz Krommer
Ludwig van Beethoven

HARMONIE IN AMERICA

As a religious body, the Moravians have roots that date back to the protestant leader John Huss whose protest against the Catholic Church preceded that of Martin Luther. Long known for a rich heritage of sacred music, the Moravians continued that tradition upon arrival in America. Their anthems, consisting of chorus with instrumental accompaniment, were written in a style similar to J. S. Bach or G. F. Handel. While their music had little impact on mainstream musical practices in the American colonies, its admirers included George Washington, Benjamin Franklin, and John Adams.26 In time their interest turned increasingly to secular instrumental music as a vital art form. At the beginning of the 19th century, as Harmonie was entering the twilight years of its popularity in Europe, it took on new life in the Moravian colonies of the then young United States. The steady arrival of music, instruments, and personnel allowed for an ever-increasing focus on woodwind chamber music. Evidence that this Harmoniemusik took on an increasing role in the activities of the Brethren's Collegia musica is noted in the Moravian archives located in their colonies at Bethlehem, Pennsylvania and Winston-Salem, North Carolina. Some of the better-known composers whose works found a place in these libraries were Hoffmeister, Rosetti, and Pleyel. Their most popular instrumentation was an ensemble of clarinets, horns, and bassoons.

Included in the Collegia musica libraries are works of special interest written by the Moravian David Moritz Michael (1751-1827). Michael, who was born and educated in Germany, was a musician of exceptional ability. While at Bethlehem, Pennsylvania he reorganized the Collegia musica and in 1811 directed the Collegium musicum in the first American performance of Haydn's Creation. During this stay at Bethlehem, he

wrote what is considered to be the earliest woodwind music (Harmonie) composed in this country. He came by this interest naturally, having been an oboist and French horn player in German pit orchestras and military bands prior to his arrival in America. Among his various choral and instrumental works written while in America are some fourteen partitas and two well-publicized "water music" suites. A number of these popular "Pennsylvania" works found their way south into the library of the Collegium musicum in Salem, North Carolina about 1810.

While this Harmoniemusik probably began as indoor concert music, in time this delightful, gay offering soon found its way to the outdoors. Bethlehem's residents gathered for concerts in the evening outside the Single Brethren's House while in nearby Nazareth the Black Rock Spring, a favorite picnic area, provided the logical setting. One of the more auspicious occasions centered on the annual observance of Whitmonday in Bethlehem. A festive mood prevailed as the townsfolk gathered for strolls along the banks of the Lehigh River. In 1808, to add to the occasion, a barge floated down the river with an ensemble of clarinets, horns, and bassoons assembled on the barge to play a variety of marches, minuets, and similar selections appropriate for the occasion. David Moritz, in addition to performing with the group, also supplied most of the music for this event. Of special interest were his "water music" suites: Bey einer Quelle zu Blasen ("To be played by a spring", 1808) and Bestimmt zu einer Wasserfahrt auf der Lecha ("Intended for a boat excursion on the Lehigh", 1809). The first of these is essentially a "suite of suites" containing three short four-movement suites, while the second is a work of fifteen movements. Moritz's work straddles the Classical and Romantic periods, so in addition to graceful melodies, these works also contain moments of programmatic impressions, as might be expected on an excursion down a picturesque river.

This early wind music extended the life of the dying art of harmoniemusik of Europe. At the same time, this form, coupled with the use of the trombone choir in Moravian sacred music, provided the foundation for a great band tradition to come in the middle 19th century, such as the popular brass bands located at the colony of Salem, North Carolina. This was a vital link in the growth and heritage of the band movement in the United States.

CONCLUSION

Harmoniemusick continued into the early 19th century, but would soon die out as the radical political reforms in France transformed the wind band into an entity that would become the prototype of the contemporary concert band.

The Nineteenth-Century American Wind Band

Bands in the 19th century had an enormous impact on the cultural and social lives of the populace of the United States. It was a time when brass bands impacted the war effort perhaps more than any time since the Saracen bands of the Ottoman empire. The golden age of professional bands was ushered in with the music of Patrick Gilmore, John Philip Sousa, and the Italian Giuseppe Creatore, to name a few. Plus, many civic bands were formed to provide performance outlets for the populace in general. It was a rich and colorful time in America's music history.

Bands in the United States in the early 19th century were a reflection of European tradition. The instrumentation of the United States Marine Band of 1800 -- 2 oboes, 2 clarinets, bassoon, two horns, and a drum -- was influenced by Harmoniemusik and European military practice. Imitation continued to be a factor, especially as European musicians migrated to America. Later, the French Revolution impacted the accepted number of players in bands as well as the type of instruments used. The popularity of Janissary percussion created the need for more wind instruments, especially brass, to balance the ensemble.

THE BRASS BAND MOVEMENT

Keyed Brass

At the same time that band instrumentation was going through a dramatic change, the makeup of brass instruments was also undergoing a dramatic evolution. Joseph Haliday of Dublin, Ireland invented and patented the keyed bugle [also known as the Royal Kent bugle] in 1810. Despite the obvious unwieldiness and suspect tone quality, the keyed bugle was a notable step forward in the process of creating brass instruments, which were not limited to the notes available on the overtone series. And with the arrival of the keyed bugle in America about 1815, there began a gradual evolution of American bands to brass bands only. In 1817 the Parisian instrument maker Halary built an entire family of keyed brass instruments that he named ophicleides. Keyed bugles (soprano voices) and ophicleides [large keyed bugle used as a baritone or bass voice, doubled up in the shape of a Russian basshorn] (middle and lower voices) became increasingly popular with American bandsmen in the 1820s-30s. However, the newly invented valved brass gradually made these instruments obsolete, beginning with the ophicleides (1840s), followed by the keyed bugles (1850s). The inevitable decline of the keyed bugle was postponed due to the popularity of soloists such as Ned Kendall.1 Kendall's popularity had its complement in Europe with renowned virtuosos such as Paganini and Liszt and paved the way for the popularity of the great cornetists who followed, beginning with no less than Patrick Gilmore.

Valved Brass

Inventors began experimenting with keyed and valved brass late in the eighteenth century, but the invention of the first successful valve for brass instruments is attributed to Heinrich Stoelzel and Freiderich Bluhmel, two Berlin musicians who patented their design in 1818. Other patents followed in the 1830s: Uhlmann's Vienna twin-piston valve (1830), the Rad-Maschine rotary valve patented by Joseph Riedl in 1832, the Berliner-Pumpen valve patented by Wieprecht and Moritz in Prussia in 1835, and Pèrinet's improved piston valve introduced in 1839.

Around 1825 in France, an instrument maker (possibly Halary) experimented with adding valves to a small conical and circular coiled instrument known as the cornet simple or cornet de poste. The result became

known as the cornet à pistons. The mellow tone quality created by the conical design, coupled with the enhanced technical facility provided by the valves, guaranteed the new cornet popularity as a melodic and solo instrument, which has lasted until today.

BRASS BANDS AND THE CIVIL WAR

By the time war was declared between the states in 1861, brass bands were abundant across America. Bands not only played concerts but also participated in political rallies, parades, picnics and dances. Many bands were also attached to local militias. They participated in musters and ceremonies and customarily wore the uniform of their units. So it was inevitable that brass bands would become an integral part of the Civil War. Bands both in the North and the South were used at rallies to encourage men to enlist. In the Federal army were hundreds of bands representing as many regiments, since in 1861 almost anyone who could raise a regiment was given the rank of colonel and command of the outfit. A band was strong inducement to enlist.

At the beginning of the war bands were plentiful throughout the armies. By late 1861, however, the realities of the cost of what now appeared to be a lengthy war prompted a reduction in the number of active bands in the war effort. Dictates from the War Department terminated the establishment of new regimental bands and the replenishment of vacancies in existing bands. Benjamin F. Larned, Paymaster-General of the Army, estimated that the Federal Government could save $5 million annually by abolishing all regimental bands, so in July of 1862 the War Department gave a directive that all regimental bands be mustered out within 30 days. Those bandsmen recruited from the infantry were transferred back to their units, while bandsmen mustered in as musicians could either be discharged, or, by their own consent, be transferred to brigade bands. The directive allowed for smaller bands -- 16 musicians maximum plus a bandleader per brigade (a brigade consisted of three or more regiments). A number of bandleaders who went home reorganized their musical units and then re-enlisted to form brigade bands.

Confederate Bands, while fewer in number and smaller in size, were still a popular entity. For example, North Carolina provided a good number of bands, including two from the Moravian communities flourishing around Salem. These bands, whose duties had been limited to playing for religious and community functions, became the 21st and 26th Regimental Bands of North Carolina. A group from Bethania (mostly Moravians) became the nucleus of the 33rd North Carolina Band.

PROFESSIONAL BANDS

Numerous musicians played important roles in fostering a band movement that would capture the imagination and hearts of Americans well into the 20th century. One reason for the incredible growth in music interest was due to the large number of accomplished musicians who migrated from Europe to live in America. As teachers, performers, and conductors, these musicians impacted the general populace most profoundly.

The American School Band Movement

Sometimes in history there are those events which, in retrospect, fostered consequences far exceeding what the original instigators ever could have imagined. Such was the case with the Schools Band Contest of America first held in 1923. This first "national" event, sponsored by instrument manufacturers for the sole purpose of boosting sales of band instruments, grew well beyond its original purpose. Over the next decade and beyond it helped bring stability to school band programs that had struggled through a sporadic past, while raising the standards of performance and literature in America's school bands.

ORIGINS OF THE SCHOOL BANDS

Lowell Mason has long been credited with establishing music programs in the public schools of America. His inclusion of singing classes in the curriculum of Boston grammar schools in 1838 was a notable beginning for public music education, but did little for the perpetuation of instrumental music. For the next fifty years vocal music at the secondary school level remained an extracurricular activity and bands and orchestras appeared sporadically at best. Academic programs had little use for artistic subjects. Instead, they emphasized what seemed at the time to be the most practical subject matter.

The dramatic urbanization of American society led to a fourfold increase in secondary school enrollments between the years 1885 - 1910. Concurrent with this increase were demands for activities and services not previously provided by public education, such as health centers, child guidance clinics, nursing programs, hot lunch programs, and playgrounds. Interscholastic athletics and military training programs became popular, along with the addition of vocational and citizenship classes. These changes in the social and education norm made it possible for the "Sunday school orchestra" and the "fire house band" to move into the schoolhouse.1 Bands of varying quality were formed to provide high-decibel support for the efforts of the players on the football field, or to provide a musical outlet to boys who could not sing. Band directors usually had no formal training in music education. They were often part-time employees whose main emphasis was professional music, or teachers from other disciplines who claimed to have some knowledge of music. Band programs were formed with an emphasis on social purposes to the exclusion of the aesthetic, so school band instrumentation was inconsistent, and the quality of music was usually low, consisting mainly of marches, waltzes, two-steps, "smears," and ragtime

SCHOOL BANDS OF THE EARLY TWENTIETH CENTURY

Toward the end of World War I the quality of bands began to take an upswing when veterans, trained in the service bands, began to accept music teaching positions. A few Midwestern states that held state music contests began to expand these events to include bands. However, band was still an extracurricular activity, while vocal music was increasingly included in the secondary education curriculum.

After its organization in 1907, the Music Supervisors National Conference (later to be renamed the Music Educators National Conference) studied the possibility of securing academic credit for music classes in the secondary schools. In 1912 accreditation was proposed for music activities in the following order: chorus, music appreciation, girls' chorus, band, and boys' chorus or glee club. Band was not a high priority, and it continued to struggle for several more years for any sense of equality with other music ensembles. But change

was inevitable, as expressed by Edgar B. Gordon, addressing a number of supervisors at a sectional meeting of the MSNC in 1923 in Cleveland:

The high school band is no longer an incidental school enterprise prompted largely by the volunteer services of a high school teacher who happens to have had some band experience, but rather an undertaking which is assigned to a definite place in the school schedule with a daily class period under a trained instructor and with credit allowed for satisfactory work done.

School band programs gradually began to enjoy more acceptance even as a rapid decline in professional and amateur bands was taking place.

DECLINE IN PROFESSIONAL BANDS

Looking back to 1890, it is estimated that as many as 10,000 bands were active in the United States, interest having been stimulated by the popularity of the professional bands. In 1915 Albert Austin Harding reported that at one time the state of Illinois had more bands than towns. Bands were found in schools, universities, factories, department stores, churches, amusement parks, prisons, seminaries, and schools for the feeble-minded. Most were small, but a few boasted over 100 musicians. Unfortunately, this phenomenon could not sustain itself.

THE FIRST NATIONAL SCHOOL BAND CONTEST

The aforementioned social climate of the 1920's and the end of World War I brought about a decline in both professional and military bands. The band instrument industry was in desperate need of a new market for instrument sales. With school band programs on the rise, and music supervisors becoming more accepting of band programs in the curricula, the manufacturers began to build a new market base.

In 1923 the Chicago Piano Club, a dealer's association, searched for entertainment for the annual convention of the Music Industries Chamber of Commerce, an association of manufacturers, publishers, and dealers scheduled to meet in Chicago on June 3 - 7 of the same year. Victor J. Grabel, then director of the band at the Cicero plant of the Western Electric Company, provided the suggestion of a band contest. The Piano Club enthusiastically suggested to Carl D. Greenleaf (president of C. G. Conn, Ltd.) that the band instrument makers should organize and plan the project. Consequently, 10,000 dollars was raised to fund the project. The preliminary announcement, mailed out in early April, received a response from thirty bands, fifteen coming from the Chicago area alone. No doubt the short turnaround time made it impossible for many schools to make an affirmative response. Patrick Henry, contest organizer, capitalized on the presence of a few girls, the extreme youth of some participants, the element of jazz, and the entrance of a band of African-Americans, as propaganda to promote the industry objectives - music for everyone and "jazzier jazz bands."

STANDARD INSTRUMENTATION

The year 1928 also saw the standardization of instrumentation. The 1926 contest had allowed judges to subjectively score what constituted a good instrumentation. In 1927 the Committee on Instrumental Affairs adopted an instrumentation for a sixty-eight piece band as suggested by Maddy in a 1925 booklet, School

Bands: How They May Be Developed, published by the NBAM. Maddy's instrumentation was influenced by Sousa's 1924 band of seventy-five pieces, and required alto and bass clarinets, a bass saxophone, the substitution of horns for alto horns, and the addition of fluegelhorns to the cornet and trumpet sections. In 1928 standardized instrumentation was set at seventy-two players upon the recommendation of a committee which included Sousa, Frederick Stock, Edwin Franco Goldman, Captain Taylor Branson, and Herbert L. Clarke. Any instrument lacking in a section resulted in a half-point penalty. Over-instrumentation was not penalized, per se, other than aspects regarding quality of performance.

SUBSEQUENT CONTESTS AND THE BEGINNING OF THE END

Plans were in place to have the next contest in Des Moines, Iowa, but political and economic events of the depression caused the event to be canceled. When the event resumed in 1933 divisional ratings were introduced, changing the competitive climate of the event significantly. For the subsequent contests held through 1931 there was an individual winner, whereas in later years this practice was discontinued in favor of a system where ratings by numbers were issued, ranging from excellent to poor. By using this system, there was the possibility of having several first divisions awarded.

The contests had done an extraordinarily good job of raising the quality of school bands. The performance level of the bands and quality of literature performed had improved. But concerns began to be voiced as to the overall benefit of the contests. First, there was the aforementioned concern about the intense rivalry leading to one overall winner. Also, school officials questioned the travel expense involved during a time of depression, as well as the interruption of class routine. The educational value of focusing long periods of time on a very limited repertory also came into question. It came down to a simple evaluation of whether the problems resulting in preparation and expense to perform at the national contest could be justified educationally and financially. No doubt echoing their sentiments were the increasing number of band directors who swelled the ranks of the loser category in the contests.

The national contest in 1933 was held in Evanston, Illinois. The 1934 and 1936 contests were held in Des Moines, Iowa and Cleveland, Ohio, respectively. By 1938, it was perceived that the national contest had become too large to manage, so regional contests were sponsored, instead. In time, state run contests would become the dominant force, and have remained so to the present.

CONCLUSION

The national school band contests helped to stimulate the establishment of schools for band directors, college curricula for instrumental teachers, and dialogue on how to improve standards of performance. Although a national contest no longer exists, the momentum it sparked has carried on to this day through the spirit of competition and high standards of performance found in contemporary school bands.

Instrumentation

As with any type of musical ensemble, the wind band has undergone periods of growth, development, and evolution. Throughout music history, there have been a variety of factors that have affected the size of ensembles, instrumentation and timbre, and literature, both original and transcribed.

DIVERSE HISTORY OF INSTRUMENTATION

The formative years of orchestral music were naturally influenced by the formative years of the instruments that make up the modern orchestra. And, of course they all did not develop at the same time. Interesting studies of this phenomenon and how it has affected composition through the years have been explored through the scholarship of musicians such as Adam Carse and Gardner Reed. The whole concept of melding composition with instrumentation has been studied and compiled by a variety of scholars through the years. Hector Berlioz and Nikolai Rimsky-Korsakov wrote books that are classic studies in orchestration.
From its inception in the Baroque opera pit to the contemporary concert stage, the string section has benefited from an earlier maturation than the woodwinds and brass. While the number of wind instruments has fluctuated from one piece to the next, the strings, with their consistent timbre and sheer enormity of numbers, provided a consistency that made them the foundation of the orchestra. By contrast, the identity of the wind band has been more divergent, being influenced by historical period, culture, and composer. This has made a generic description difficult at best. In early 17th century Germany the band might be described as an ensemble of cornettos and sackbuts which signaled the changing of the hour from the tower in the center of town. Or in 18th century England one might refer to Handel's Music for the Royal Fireworks, scored for nine trumpets, nine horns, twenty-four oboes, twelve bassoons, side drums, and three kettle drums. Or consider the United States Marine Band of 1792: this group consisted of two oboes, two clarinets, bassoon, and two horns , an instrumentation based on those military bands found in England and the European continent, and similar to the decidedly non-military Harmoniemusik of Vienna.

While the timbre of the 19th century band became more diverse, it also became more consistent, as the instruments were refined to more or less their present state. Due to the efforts of inventors and refiners such as Wilhelm Wieprecht (tuba, baritone), Johanne Stoelzel (valve), Theobald Boehm (flute), Adolph Sax (valve, saxhorn, saxophone), and Hyacinth Klose (clarinet key system), bands could enjoy all the instruments utilized today in a more or less contemporary state of development.

In America, from the middle of the nineteenth century through the Civil War, bands were predominantly brass bands, generally consisting of cornets, saxhorns, and drums. Afterward, due to the influence of legendary bandmasters such as Patrick Gilmore, the popularity of the military band rose. In 1878, the instrumentation of the 22nd Regiment Band of New York City, directed by Gilmore, included:

2 piccolos	E-flat cornet
2 flutes	4 cornets
4 oboes	2 trumpets
1 A-flat clarinet	2 fluegelhorns
3 E-flat clarinets	4 horns

16 B-flat clarinets
alto & bass clarinets
6 bassoons
4 contrabassoons
soprano saxophone
alto saxophone
tenor saxophone
baritone saxophone
bass saxophone
3 trombones
2 alto horns
2 tenor horns
2 euphoniums
5 double-B-flat tubas

By 1892, Sousa's first professional band (formed after his retirement from the Marine Band) consisted of:

2 flutes
2 oboes
2 E-flat clarinets
14 B-flat clarinets
1 alto clarinet
1 bass clarinet
2 bassoons
3 saxophones
4 cornets
2 trumpets
4 horns
3 trombones
2 euphoniums
4 basses
3 percussion

This instrumentation has a startling resemblance to contemporary practice, especially when contrasted to the instrumentation of bands performing many years later such as the 1938 University of Illinois Concert Band:

10 flutes and piccolos
4 oboes
2 English Horns
1 baritone oboe
1 heckelphone*
1 sarrusophone**
5 bassoons
1 contra-bassoon
24 B-flat clarinets
5 alto clarinets
5 bass clarinets
3 contrabass clarinets
1 basset horn
7 saxophones
2 marimbas
5 percussion
7 cornets
2 fluegelhorns
1 alto fluegelhorn
4 trumpets
10 horns
5 trombones
2 bass trombones
3 euphoniums
2 baritones
1 E-flat tuba
5 double-B-flat tuba
1 double-E-flat tuba
2 string basses
1 harp

*Heckelphone: a baritone oboe pitched an octave lower than the oboe.
**Sarrusophone: family of double reed instruments invented by Sarrus in 1856, and made in eight sizes from sopranino to subcontrabass. This instrument was probably a contrabass in C.

	Flute	Double Reeds	Clarinet	Saxophone	Cylindrical Brass	Conical Brass	Saxhorns
Soprano	flute piccolo	oboe	E-flat sop. B-flat sop.	sop.	tpt.	cor.	flglhn.
Alto	alto	oboe	B-flat sop. E-flat alto	alto	tpt.	Fr. hn.	alto hn.
Tenor	-	Eng. hn.	E-flat alto B-flat bass	tenor	tbn.	Fr. hn.	tenor hn. baritone
Bass	-	bsn.	B-flat bass	baritone	tbn.	-	euph.
Contrabass	-	ctrabsn.	E-flat contra B-flat contra	bass	bass tbn.	-	F,E-flat,C,double-B-flat tuba

While acknowledging that the Illinois band is approximately two and one half times the size of the Sousa Band, the timbre possibilities of the Illinois band under A. A. Harding were also more numerous and exotic. Notice the addition of a variety of double reeds, the inclusion of the basset horn and contrabass clarinets, along with the use of fluegel-horns and 3 types of tubas plus string bass. By 1956 Mark Hindsley had dropped the baritone oboe, heckelphone, basset horn, bass saxophone, fluegel-horns, and alto fluegel-horn from the instrumentation.

UNITED STATES VS. INTERNATIONAL STANDARDS

Since the music of the orchestra has enjoyed international acceptance, the standards of instrumentation are more or less consistent throughout the world. Band repertoire, in contrast, has not enjoyed the same stature. Although standards for instrumentation have been suggested numerous times by various authorities, no common standard has ever been totally achieved. One reason is that band music differs from one country to the next. Since much of the music does not enjoy an international reputation, instrumentation has reflected the styles and customs of individual countries, with less regard for an international market. Music from one country often has to be arranged to fit the accepted instrumentation of another country before it can be performed. This is true both in types of instruments used and in the balance between various sections within the band. The following chart suggests the wide variety of instruments available to the contemporary concert band:

Typically, not every country has used all the wind instruments potentially available. For instance, writing in the Music Journal Annual in 1962, William Revelli explained that French and Italian bands use the complete family of saxhorns, providing a full spectrum of conical brass sound not found in British and American bands, which usually employ only the baritone and bass horns. In contrast to American bands, British bands emphasize cornets over trumpets. The bassoon is fundamental in English and German bands while American bands frequently double or supplant the bassoon with the saxophone. E-flat soprano clarinet and soprano saxophone are staples of the French and Italian bands not always accepted in American bands.

Balance between woodwinds and brass also differs from one country to the next. This is a direct reflection of past history, arrangers, publishers, composers, and individual directors.

The result is that at times composers have been frustrated by the lack of standards, concerned that there would be a wide disparity in performances of their music. Today, with the growing international market for wind band literature, the disparity is not as great, though some European publishers still provide extra parts to fit the demands of divergent instrumentations.

PROBLEMS IN INSTRUMENTATION AND BANDSTRATION

One weakness in instrumentation has been the inherent doubling which thickens the quality of the band sound. The prevalent attitude in school bands in the past has seemed to be that everyone should play as much of the time as possible so at to not become bored. Thus many opaque sounds are destroyed by the addition of unlike voices playing the same line. All too frequently tenor sax, bass clarinet, and baritone horn played essentially the same part--or one finds that the 3rd B-flat clarinet, alto clarinet, and alto sax doubled what could have been a solo line for alto clarinet or alto saxophone. This emphasis in the middle register de-emphasizes the potential for the upper and lower registers--areas that often lack adequate personnel, such as piccolo and E-flat soprano clarinet, or bassoon and contra-alto or contrabass clarinet.

On occasion some instrument families are missing from the color spectrum, such as the frequently absent double reeds. Another problem is incomplete sections. Few bands utilize the full clarinet or saxophone section from soprano to contrabass voices, for example.

Since instrumentation and bandstration are by necessity integrally meshed in the creative process, some advocate that instrumentation should be the composer's prerogative so as not to limit the creative process.5 In fact, Gustav Holst, considering the study of orchestration to be an artificial exercise, made the following comment concerning Berlioz' concept of orchestration:

Orchestration? What do you mean? That's a question I cannot answer. You see, I'm not able to dissociate orchestration from the material which is being orchestrated. So Berlioz is no good to me. Once I tried to teach orchestration at the College (Royal College of Music), but I found it was impossible. The whole thing goes together, the material indicating the orchestration. If a drawing is bad, you can't show a student how to colour it.

Obviously composers have to work within some pragmatic bounds, but to allow no additions or subtractions from instrumentation, or to insert certain doubling (such as resulted when Holst's Suite in E-flat arrived in America) is frustrating to a composer and potentially compromises the music's original intent.

INSTRUMENTATION AND THE NATIONAL SCHOOL BAND CONTEST

In the United States, instrumentation was particularly inconsistent in early school bands. After the initial National School Band Contest in 1923, discussion ensued during subsequent years to address this problem so as to provide a working standard for all band programs interested in entering the contest. In 1927 the School Band Contests booklet listed the following acceptable instrumentation for a 68-piece band:

2 flutes or 4 piccolos (interchangeable)
2 E-flat clarinets
2 oboes
1 English horn
24 B-flat clarinets
2 alto clarinets
1 bass clarinet
2 alto saxophones (or 1 sop., 1 alto)
1 tenor saxophone
1 baritone saxophone
1 bass saxophone
2 bassoons

2 B-flat cornets
2 B-flat trumpets
2 B-flat fluegelhorns
4 French horns
3 trombones
2 baritones
2 E-flat tubas
2 B-flat tubas
timpani
drums

It was the committee's intention to replace the strings of the orchestra with a full complement of clarinets. This seemed appropriate due to the wide pitch range which is accessible and the perception that clarinets could play for longer periods of time with less fatigue than some other instrument families.7
This instrumentation met opposition not only from directors, but also from school administrators, instrument manufacturers, and music publishers. Although the committee held its ground, it secured the additional services of John Philip Sousa, Frederick A. Stock, Edwin Franco Goldman, Captain Taylor Branson (U. S. Marine Band director), and Herbert L. Clarke to work out a standard instrumentation to be published in the 1928 edition of State and National School Band Contests. The result was fundamentally the same as the previous year's, with the exception of allowing a slightly larger number of players and slightly enhancing the flexibility of numbers within sections.

School band directors were concerned by the demand for alto and bass clarinet players, citing the inability of such players ever to find professional employment. School administrators cited the Committee as being in camp with the manufacturers by creating a market for the sale of more instruments. Instrument manufacturers felt the Committee was de-emphasizing those instruments that were the moneymakers in regard to sales - cornets and saxophones. They felt that by limiting the number of these two instruments, while supposedly promoting the use of clarinets, bassoons, oboes, low clarinets, and French horns that were primarily of European manufacture, they were put at an unfair disadvantage. Eventually, manufacturers began to make those instruments previously made only in Europe, but not without protest. They would have preferred that the new instrumentation consist of up to fifty percent saxophones, but had to settle for the clause, which only allowed their numbers to be doubled!

Music publishers were concerned that their entire catalogues would be rendered obsolete. Their argument was not unfounded. Music catalogues of the early 1920s listed the following instrumentation as standard for military band:

E-flat (D-flat) piccolo
E-flat clarinet
1st, 2nd, 3rd B-flat clarinet

alto saxophone
tenor saxophone
E-flat cornet
Solo, 1st, 2nd B-flat cornet
1st, 2nd, 3rd alto horn
1st, 2nd B-flat tenor horn
1st, 2nd B-flat trombone (treble clef)
1st, 2nd B-flat trombone (bass clef)
baritone (bass clef)
B-flat baritone (treble)
basses (bass clef)
B-flat bass (treble clef)10
drums

Publishers demanded the Committee draw up instrumentation that would fit existing publications. Meanwhile new publishers using the prescribed guidelines provided the needed literature to bide the time until the established publishers gave in to progress. Had the instrument manufacturers and more established music publishers had their way today's wind band movement might have a radically different appearance.

WIND ENSEMBLE VS. SYMPHONIC BAND

Ever since its inception, conductors and composers have argued the merits of the wind ensemble vs. the symphonic band. One concern is the doubling of parts. The elimination of doubling creates added clarity and precision. Also, when fewer parts are doubled, individual timbres project, in contrast to larger ensembles with a more homogeneous sound. Some pieces, such as Stravinsky's Symphonies of Wind Instruments written for wind ensemble or chamber winds, are best left alone. Lincolnshire Posey, while having been played successfully by groups of many different sizes, understandably takes on different qualities when played by a group of forty as opposed to a group of seventy or ninety. Balance becomes a factor when solo parts within the music have to play above a large ensemble. On the other hand, George Washington Bridge by William Schuman takes on striking differences when played by a large, rather than small, ensemble. The dissonance so common throughout the work takes on an edgy, almost brittle quality when played by a smaller group, while a large ensemble provides a depth of sonority establishing a quality of strength and foundation. The symphonic band also has the added advantage of greater dynamic contrast. An eighty-piece band playing a true pianissimo is a breathtaking experience. On the other hand, the wind ensemble has the jump on precision. Three trumpets playing a fast articulation, or three clarinets playing a demanding melodic sequence will play with more coordination than nine or twelve players trying to play in unison.

Since there are advantages to both, ultimately the decision as to which size of ensemble is more acceptable has been largely a matter of taste. Unfortunately, a bit of snobbery has been manifested on both sides of this argument, which has not served the cause of music education. Increasingly, flexibility has become the order of the day, allowing each director to promote the composer's true intent no matter what size ensemble is used.

CONCLUSION

Finally, because a reasoned approach to instrumentation and bandstration has been increasingly adopted, the aesthetic potential for the wind band is stronger than ever. Composers have demonstrated that the power and

sonority of the wind band is not an element of composition that needs to be over-emphasized to the detriment of musical taste. Compositions with continual, massive, homogeneous sounds have been increasingly replaced by works that provide variety through solo and small ensemble passages, and that promote opportunities for more imaginative color groupings, contrast in mood, and melodic development. Also, by limiting the amount of doubling, players are provided the opportunity to rest, which, in time, allows them to regain their endurance, especially in overly demanding works.

The color possibilities of the band, when compared to the orchestra, are limited only by the absence of the string section. Despite the lack of this fundamental sound of the orchestra, the wind band compensates with possibilities not regularly available to the orchestra. The orchestra generally does not use a full component of clarinets, while the saxophone family and the euphonium are seldom used. In the band, however, the general enlargement of flute, clarinet, and trumpet sections allows for harmonic possibilities within one timbre not possible in the generic orchestral instrumentation. This provides adequate power for a section not only to carry the melodic line above the rest of the ensemble, but also allows for harmonic support within the same section. With careful use of all sections it has become possible for the band to include not only a powerful sound, but also to escape the stereotype of a thick, dull homogeneous sound for one of clarity, refinement, and grace.

During the 20th century eminent composers have written many new works for the wind band that fit these criteria. The result is a sophistication of sound both exciting and intriguing.

20th Century Repertoire

The 20th century has seen a steady growth in original literature for the wind band, especially since 1940. Significant efforts have been made to improve the band's repertoire, both in substance and originality, while creating more functional and consistent instrumentation. However, this trend was been somewhat slow in coming. For decades the wind band relied on the orchestra for much of its repertoire because of the obvious similarities between the two. Using orchestral transcriptions created a "symphonic" sound for the band, and also created the tendency for composers writing original works for band to incorporate something of an orchestral style in their compositional technique.

As the previous chapters note, the wind band is not just a 20th century phenomenon. From the music of the town waits to the consorts of the Renaissance and the music of Gabrieli, to the tower music of Germany and the oboe band of Louis the XIV of the Baroque, to the Harmoniemusik of the Classical period to the French Revolution and the dawn of Romanticism, the wind band has been transformed to fit a variety of situations. But it is in the 20th century that the modern wind band finally takes its place as an art form not created to serve a strictly utilitarian function.

The wind band was well respected as a concert vehicle during the age of the professional bands. The legacy of Gilmore, Sousa, and so many others was handed down to a few good ensembles - notably the Goldman Band and the military bands which have played an important role in preserving the heritage of the wind band. Many outstanding ensembles also began to form in the colleges and universities across the United States, due in no small part to the immense growth of primary school bands. But except for marches, the literature performed still almost exclusively consisted of transcriptions, primarily of orchestral works.

REPERTOIRE OF THE EARLY TWENTIETH CENTURY

The wind band was well respected as a concert vehicle during the age of the professional bands. The legacy of Gilmore, Sousa, and so many others was handed down to a few good ensembles--notably the Goldman Band and the military bands which played such an important role in preserving the heritage of the wind band. Many outstanding ensembles also began to form in the colleges and universities across the United States, due in no small part to the immense growth of primary school bands. But except for marches, the literature performed still almost exclusively consisted of transcriptions, primarily of orchestral works.

The years 1917-1928 saw a total of forty-nine compositions for winds by composers such as Webern, Berg, Ives, Villa-Lobos, Piston, Sibelius, Poulenc, Busoni, Milhaud, Schoenberg, Stravinsky, Hindemith, Roussel, Shostakovich, Vaughan Williams, and Ibert. Stravinsky alone wrote seven works scored for winds between 1916 and 1924. These were the Duet for Two Bassoons, The Soldier's Tale, Rag Time, Three Pieces for Clarinet Solo, Symphonies of Wind Instruments, Octet for Wind Instruments, and Concerto for Piano and Winds. While most of these works were written for small ensembles, nevertheless, composers with varied backgrounds were showing interest in wind composition. But despite the interest of composers, the band profession as a whole failed to capitalize on this opportunity (one notable exception was the competition for original band works begun by Edwin Franko Goldman in 1920).

While a fair amount of interest was being shown by composers for the orchestral wind section, a number of original works for band or works transcribed by the composer for band were also being composed. During the first three decades of the 20th century these works included:

1902	Hill Song no. 1	Percy Aldridge Grainger
1905	Lads of Wamphray	Percy Aldridge Grainger
1909	Irish Tune	Percy Aldridge Grainger
	First Suite in E-flat	Gustav Holst
1911	Second Suite in F	Gustav Holst
1913	Dionysiaques, op. 62, no. 1	Florent Schmitt
1920	Molly on the Shore	Percy Aldridge Grainger
1923	English Folk Song Suite	Ralph Vaughan Williams
1924	Sea Songs	Ralph Vaughan Williams
	Toccata Marziale	Ralph Vaughan Williams
1926	Spielmusik für Blasorchestrer, op. 39	Ernst Toch
1928	An Original Suite	Gordon Jacob

In 1929, the American Bandmasters Association was formed, with Sousa elected first honorary life president. From the ABA, efforts began to spread throughout the country (largely beginning at the University of Illinois) to standardize instrumentation, rehearsal techniques, and performance practices, and to encourage new repertoire. This atmosphere soon became the training ground for future directors.4 Also through the efforts of the ABA and influential conductors such as E. F. Goldman, the push for original band literature began. A few established composers such as Henry Cowell (Shoonthree, 1940), Gustav Holst (Hammersmith, 1930), Percy Grainger (Lincolnshire Posey, 1937), and Ottorino Resphigi (Huntingtower Ballad, 1932) responded to the need, but original concert works by American composers were still uncommon.

REPERTOIRE OF THE EARLY 1940s

The years during World War II saw a new wave of interest in composition for winds. One can only conjecture as to the reasons, outside of the obvious emphasis military bands enjoyed during this period. Some of the better-known composers and compositions include:

1941	Cimarron	Roy Harris
	Newsreel in Five Shots	William Schuman
	Jericho Rhapsody	Morton Gould
1942	Circus Polka	Igor Stravinsky
	Legend	Paul Creston
1943	March, op. 99	Sergey Prokofiev
	Commando March	Samuel Barber
	Theme and Variations	Arnold Schoenberg
	Sonatina in F	Richard Strauss
1944	Fanfare for the Common Man	Aaron Copland
	Russian Christmas Music	Alfred Reed

1945	Suite Francaise	Darius Milhaud

Despite the increasing interest in wind composition, the potential for new repertoire was not yet completely realized. David Whitwell notices in reviewing Prescott and Chidester's Getting Better Results with School Bands, a book published in 1938 that passed through ten successive printings, that the seventeen programs suggested for mature student bands were 85% transcriptions. Whitwell observed the same trend in R. F. Goldman's The Band's Music, also published in 1938. Although the first portion of the book contains an extensive list of original band music, the list of suggested repertoire found later in the book contains eight hundred works, more than 88% of which are transcriptions. Consequently, even though composers were showing greater interest in composing for winds in general, and bands specifically, over one hundred fifty major orchestral works were transcribed for band.

REPERTOIRE OF THE 1940s AND 1950s: AMERICAN COMPOSERS MAKE THEIR MARK

Although original compositions were not as prevalent as one might have hoped, the band medium was gradually developing original repertoire, and American composers were showing particular interest. The next ten to twelve years would reflect ever-increasing interest of American composers in band compositions:

1946	Ballad for Band	Morton Gould
1949	La Fiesta Mexicana	H. Owen Reed
	A Solemn Music	Virgil Thomson
1950	Suite of Old American Dances	Robert Russell Bennett
	Tunbridge Fair	Walter Piston
	George Washington Bridge	William Schuman
1951	Symphony in B-flat	Paul Hindemith
	Canzona for Band	Peter Mennin
	Divertimento for Band	Vincent Persichetti
	Psalm for Band	Vincent Persichetti
1952	West Point Symphony	Morton Gould
1953	Pageant	Vincent Persichetti
1954	Brighton Beach March	William Latham
1955	Celebration Overture	Paul Creston
	Chorale and Alleluia	Howard Hanson
	Fanfare and Allegro	Clifton Williams
1956	Santa Fe Saga	Morton Gould
	American Overture for Band	Joseph Willcox Jenkins
	Proud Heritage March	William Latham
	Three Chorale Preludes	William Latham
	Symphony no. 6	Vincent Persichetti
	Fanfare and Allegro	Clifton Williams
1957	March with Trumpets	William Bergsma
	Symphonic Songs for Band	Robert Russell Bennett
	Court Festival	William Latham
	Chester	William Schuman

1958 Symphony No. 3 Vittorio Giannini

Even with the advent of new literature, the overwhelming use of transcriptions was still common. In 1956 The Instrumentalist began a series entitled "The Best in Band Music". In 1958 it compiled the results of the thirty-one contributors to the column. There were, in all, 118 titles that were suggested by at least three conductors. More than 66% of the titles were transcriptions, although those selections receiving the most notice were almost without exception original band works.

REPERTOIRE OF THE 1960s

Among the number of works composed in the 1960s are:

1960	Fiesta del Pacifico	Roger Nixon
	Incantation and Dance	John Barnes Chance
1962	Sinfonietta	Ingolf Dahl
1963	Variants on a Medieval Tune	Norman Dello Joio
1964	The Leaves are Falling	Warren Benson
	Emblems	Aaron Copland
	Children's Overture	Eugene Bozza
	Trittico	Vaclav Nelhybel
1965	Designs, Images, and Textures	Leslie Bassett
	*Symphonic Dance No. 3	Clifton Williams
1966	Variations on a Korean Folk Song	John Barnes Chance
	*Scenes from the Louvre	Norman Dello Joio
1967	Variations on a Korean Folk Song	John Barnes Chance
	Third Suite	Robert Jager
	Elegy for a Young American	Ronald Lo Presti
	Masquerade	Vincent Persichetti
1968	Fantasies on a Theme by Haydn	Norman Dello Joio
	Music for Prague	Karel Husa
	Rocky Point Holiday	Ron Nelson
	Pittsburgh Ouverture	Krystof Penderecki
1969	Variations on a Theme by Robert Schumann	Robert Jager

*transcribed by the composer

REPERTOIRE OF THE 1970s

By the middle 1970s the balance between original literature and transcriptions began to tip the other way. By comparing numbers of original and transcribed works performed at the Midwest National Band and Orchestra Clinic and the College Band Directors National Association conventions, James Westbrook determined that only 27% of the compositions performed were transcriptions

At the present, an increasingly large amount of literature is being composed for the band medium. Admittedly, much of the new literature will not stand the test of time. But this tends to be consistent with all genres of music from any given period of music history. In trying to approach the status of the orchestral medium the band has often been frustrated by literature which is shorter in length and lighter in content. Many of the

established Americans who wrote original works for band since World War II have written substantially more literature for orchestra. While giving the band repertoire works of higher quality, some of these composers still have not always approached band composition with the same energy and musical commitment with which they approached other mediums. For instance, Barber's Commando March - albeit a very fine march - will never sustain the notoriety of his Violin Concerto. The good news is that there were many others who accepted the challenge and provided works of length and breadth, such as the symphonies by Gould, Persichetti, and Giannini, La Fiesta Mexicana by H. Owen Reed, and Lincolnshire Posy by Grainger.
As the amount of available repertoire grew, new works from the 1970s included:

1970	Apotheosis of This Earth	Karel Husa
1971	The Purple Roofed Ethical Suicide Parlor	Donald Erb
	Summer in Valley City	Ross Lee Finney
1972	Sinfonia III Crucifixus a 25	Timothy Broege
	Elegy	John Barnes Chance
	Chorale and Shaker Dance	John Zdechlik
1973	Gazebo Dances	John Corigliano
1974	The Passing Bell	Warren Benson
	Armenian Dances	Alfred Reed
1976	Kaddish	Francis McBeth
1977	and the mountains rising nowhere...	Joseph Schwanter
	Skating on the Sheyenne	Ross Lee Finney
1979	Do Not Go Gently Into That Good Night	Elliot Del Borgo

REPERTOIRE OF THE 1980s

Works written in the 1980s include:

1980	Consorts	Mario Davidovsky
	Dialogues and Entertainments	William Kraft
1981	After a Gentle Rain	Anthony Iannaccone
	Terpsichore	Bob Margolis
	From a Dark Millenium	Joseph Schwantner
1982	Grand Pianola Music	John Adams
1983	Fantasia in G	Timothy Mahr
1985	Colors and Contours	Leslie Bassett
	Winds of Nagual	Michael Colgrass
	Symphony no. 2	David Maslanka
1987	Symphony no. 1	Johan De Meij
1989	The Sword and the Crown	Edward Gregson

REPERTOIRE OF THE 1990s

Selections for the 1990s include:

1990	Circuits	Cindy McTee
1991	Arctic Dreams	Michael Colgrass

	Three City Blocks	John Harbison
	American Games	Nicolas Maw
	Gaian Visions	Frank Ticheli
	Postcard	Frank Ticheli
1992	A Movement for Rosa	Mark Camphouse
	Passacaglia	Ron Nelson
1994	Amazing Grace	Frank Ticheli
	Zion	Dan Welcher
1995	*Early Light	Carolyn Bremer
	Ghost Train	Eric Whitacre
1996	Watchman, Tell Us of the Night	Mark Camphouse
	Waking Angels	David Gillingham
	Awayday	Adam Gorb
	Dance Movements	Philip Sparke
1997	Niagara Falls	Michael Daugherty
	Fantasy Variations	Donald Grantham
	Blue Shades	Frank Ticheli
	Cajun Folk Songs II	Frank Ticheli
1998	Southern Harmony	Donald Grantham

*transcribed by the composer

CONCLUSION

The quality and sophistication of wind band music in the last several decades has grown exponentially. Thick scoring and over-doubling are not as prevalent as in times past. The percussion section has at times held a position bordering on parity with the woodwinds and brass. The palette of tonal color rising from the percussion section is enormous, with the addition of unconventional objects such as brake drums, and a variety of ethnic drums and instruments. The mallet instruments have become an integral part of band scoring, as has the piano. It is not uncommon to see harp and celeste scored in band music. Singing from the ensemble is common, as well as variety of aleatoric practices. The manner in which composers viewed the wind band was forever changed with the writing of works such as Husa's Music for Prague 1968, and especially Schwantner's and the mountains rising nowhere... Schwantner's use of motivic development, piano, aleatoric effects, and an enormous percussion section utilizing innovative effects such as a water gong were revolutionary.

The commitment from contemporary composers to write for the wind band has been most credible. More often than not in the past it was deemed fortunate to extract one or two works for band from major composers. Today it is exciting to realize that when one hears a performance by a major symphony orchestra of a work by Frank Ticheli, one can count numerous compositions of high merit written for the wind band by the same composer as well.

Due to commitments from commissioning projects, grants and composition contests, the flow of new compositions for the wind band by talented, insightful composers has grown exponentially. Composers are increasingly aware that new compositions for band tend to enjoy more performances than those for orchestra. The good news concerning the ongoing renaissance of new band literature is that there is more music being written than can be played by any one ensemble. This plethora of new literature has finally made it possible to

create a standard repertoire of great music for bands. The 21st century holds the challenge for proponents of the wind band to continue to support the music endeavors of school and professional ensembles as well as to foster the creation of new literature from the most capable composers available.