

# **An Historical Overview of the Influences on the Development of Wind Band Repertoire**

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## **ABSTRACT**

The wind band has undergone a substantial transformation since the days of its establishment in America. This dynamic process has been shaped by multiple influences that have contributed significantly to the repertoire. These affects have impacted the wind band and transformed it into an artistic performing medium that has generated a body of works.

Choirs and orchestras have had little difficulty in convincing composers to write new repertoire for their respected performance mediums. The wind band has not shared in that success and has had to entice composers in to writing new works. For example, composers such as Paul Hindemith and Aaron Copland's only major compositions for the band were as a result of commissioning projects. These projects have generated new literature and developed significant influences contributing to the body of repertoire in the wind band. Professional organizations, public schools, conductors, corporations, universities, composition contests, geographic locations, and composers are among several organizations that have had an impact on the extensive development of the repertoire during the wind band's short history.

## **PRESENTER**

Jeffrey T. Daeschler is currently a student in the Doctor of Education in Music Education degree program at the University of Illinois. In addition to pursuing coursework, Mr. Daeschler serves as the conductor of Concert Band IIA, is the Assistant Director of the Basketball Band, is on the Staff of the Marching Illini, and is an Instructor of Conducting in the undergraduate music education curriculum.

Prior to his arrival at Illinois, Mr. Daeschler served as Director of Bands at Amos Alonzo Stagg High School, a position he held from 2003-2008. As Director of Bands, he guided all aspects of the instrumental music program, including a competitive marching band, three concert bands, jazz ensemble, pep band, and pit orchestra for the musical. Mr. Daeschler has assisted Curnow Music Press in piloting and reviewing the conductor's manual for their *Essentials of Musicianship* series. Additionally, he serves on the staff of the John Philip Sousa Foundation's National High School Honor Band and has served as a conductor for Illinois Summer Youth Music. He maintains an active schedule as a guest conductor, adjudicator, and clinician for concert and marching bands, and has served in these capacities throughout numerous states. Professional affiliations include the College Band Directors National Association, College Music Society, MENC: The National Association for Music Education, Society for Research in Music Education, National Band Association, and Phi Mu Alpha Sinfonia.

## PRESENTATION OUTLINE

### Introduction

- A. 16<sup>th</sup> century: Military band begin in Europe
- B. 1771: 64<sup>th</sup> Regimental Band is organized in America by Josiah Flagg
- C. 1770-1840: 'Harmoniemusik' introduced in European courts
- D. 1783: Massachusetts Band formed—only one of two professional bands formed prior to 1800
- E. 1789: French National Guard Band (Paris) founded by Bernard Sarrette. Known as the beginning of the modern concert band
- F. 1798: United States Marine Band, "The President's Own", created by Congress
- G. 1813: Claggett invents the valve mechanism. Later perfected by Wieprecht in Germany and modeled by Gilmore in America
- H. 1825: Allentown Band begins; second oldest band in the country
- I. 1846: *Boosé's Journal* begins publication
- J. 1853: Kroll & Reistel reverse instrumentation of NY Seventh Regiment band from all brass to a mixed ensemble

### I. Patrick Sarsfield Gilmore

- A. Gilmore's Band Posts
- B. Jubilees
  - 1. 1864: Grand National Band—New Orleans
  - 2. 1869: National Peace Jubilee—Boston
  - 3. 1872: World Peace Jubilee—Boston
- C. The European Influence
  - 1. 1869 and 1871: Gilmore travels to Europe and is exposed to instrumentation treatments and repertoire
  - 2. World Jubilee gives him additional exposure
  - 3. Adds French treatment of woodwinds (saxes) to existing English techniques; uses German sax-horn choir
- D. English vs. French Instrumentation
- E. German vs. Gilmore Instrumentation
- F. 22<sup>nd</sup> Regiment Band, "Gilmore's Band"
- G. Literature Performed
  - 1. Quadrilles, polkas, medleys "of the time", transcriptions, vocal and instrumental solo works
- H. Gilmore was to band in America what his contemporary Theodore Thomas was to orchestra

### II. Europe: 1900-1925

- A. Royal Military School of Music, Kneller Hall
  - 1. Significant in addressing instrumentation concerns and the lack of original wind band repertoire
- B. The English Influence
  - 1. Gustav Holst

2. Gordon Jacob
  3. Ralph Vaughan Williams
  4. Percy Aldridge Grainger
- C. Donaueschingen Music Festival
1. Paul Hindemith becomes the Festival director and highlights military band music in 1926

### III. America: 1900-1930

- A. Professional Band Movement
1. More than 10,000 bands existed
  2. Decline occurs during the 1920s with the advent of the automobile, amusement parks, and talking pictures
  3. School and college bands inherited its repertoire and instrumentation from this movement
- B. The Sousa Band
1. First concert on September 26, 1921, just two days after Gilmore's death
  2. "Band was for entertainment, not education"—Sousa
  3. Adhered to English instrumentation
  4. Programming similar to Gilmore's
- C. Sousa vs. Gilmore Instrumentation

### IV. United States: 1930-1950

- A. Edwin Franko Goldman
1. Founder of the famed "Goldman Band"
  2. Inaugurated the first American composition contest for band music
  3. July 21, 1942: Goldman Band presents an entire concert of original works for band
  4. Uses his own money to commission new works for band
- B. American Bandmasters Association
1. Brainchild of Goldman in 1928
  2. Primary purpose is to generate new works for band
- C. College Band Directors' National Association
1. Initiated by William Revelli in 1941 to promote the "dedication of the college band as serious and distinctive medium of music expression"
  2. Realized that composers avoid writing for band because it lacks standardization
- D. League of Composers
1. Influenced by Goldman to compose new, original works for band
  2. 1949: Goldman begins the "League of Composers Band Work Fund"
- E. Commissioned Literature Examples

### V. Eastman/Wind Ensemble Movement: 1952-1975

- A. Eastman
1. Summer 1952: Fennell sends out more than 450 letters to composers urging them to write for band

2. Built on the philosophy of “...no instrumentation!!! Suggested or expected” –Fennell
  - B. Wind Ensemble Literature
  - C. American Wind Symphony Orchestra
    1. Commissioned more than 400 works for winds, one of the largest projects to date
- VI. Symphonic Band: 1950-1975
- A. New York City
    1. Peter Mennin
    2. William Schuman
    3. Howard Hanson
    4. Robert Russell Bennett
    5. Vincent Persichetti
  - B. The Texas Influence
    1. Clifton Williams
    2. John Barnes Chance
    3. W. Francis McBeth
  - C. Ford Foundation
    1. Norman Dello Joio on advisory board and recommends that young composers be affiliated with school music programs
      - a. MENC ran the program from 1962-1968
    2. Exposed music educators to original works for band
  - D. ABA/Ostwald Contest
  - E. Ithaca High School/Frank Battisti
    1. Commissioned more than 29 works for band
    2. Composers included Benson, Schuller, Husa, Bassett, Hovhaness
  - F. Other Commissions

Conclusions

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## Significant Concert Band Repertoire

### Edwin Franko Goldman

*A Solemn Music* (1949)

*Tunbridge Fair* (1950)

*Canzona* (1951)

*Mademoiselle, Ballet for Band* (1952)

*Pageant* (1953)

*Chorale and Alleluia* (1954)

*Celebration Overture* (1955)

*Santa Fe Saga* (1956)

Virgil Thomson

Walter Piston

Peter Mennin

Robert Russell Bennett

Vincent Persichetti

Howard Hanson

Paul Creston

Morton Gould

### American Bandmasters Association

*Hammersmith; Prelude and Scherzo* (1930)

*Huntington-Tower Ballad* (1932)

*Lads of Wamphray* (rev. 1937)

*Lincolnshire Posy* (1937)

Gustav Holst

Ottorino Respighi

Percy Grainger

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### CBDNA

*Sinfonietta* (1961)

*Variants on a Medieval Tune* (1963)

*Emblems* (1964)

Ingolf Dahl

Norman Dello Joio

Aaron Copland

### Other Significant Literature

*Theme and Variations, Op. 43a* (1943)

*Russian Christmas Music* (1944)

*Suite Francaise* (1945)

*Ballad for Band* (1946)

*The Battle of Stalingrad* (1949)

*La Fiesta Mexicana* (1949)

*Divertimento for Band* (1950)

*Symphony in B-flat* (1951)

*West Point Symphony* (1952)

*Symphony for Band* (1952)

Arnold Schoenberg

Alfred Reed

Darius Milhaud

Morton Gould

Aram Khachaturian

H. Owen Reed

Vincent Persichetti

Paul Hindemith

Darius Milhaud

Morton Gould

## Selected Wind Ensemble Repertoire

<i>Symphony for Winds</i> (1945)	Richard Strauss
<i>Septet fur Blasinstrumente</i> (1948)	Paul Hindemith
<i>Symphonietta for Wind Instruments</i> (1948)	Willem van Oterloo
<i>Prelude, Fugue and Riffs</i> (1949)	Leonard Bernstein
<i>Symphony for Brass and Percussion, Op. 16</i> (1950)	Gunther Schuller
<i>Octet for Wind Instruments</i> (1952)	Igor Stravinsky
<i>Good Soldier Schweik Suite, Op. 22</i> (1956)	Robert Kurka
<i>Concerto for 23 Winds</i> (1957)	Walter Hartley
<i>Symphony No. 4, Op. 165</i> (1958)	Alan Hovhaness
<i>Old Wine in New Bottles</i> (1960)	Gordon Jacob
<i>Southwestern Sketches</i> (1962)	Samuel Adler
<i>Sinfonia No. 4</i> (1965)	Walter Hartley
<i>Design, Images and Textures</i> (1966)	Leslie Bassett
<i>For 24 Winds</i> (1966)	Lukas Foss
<i>Adagio para Orquesta de Instrumentos de Viento</i> (1966)	Joaquin Rodrigo
<i>Pittsburgh Overture</i> (1967)	Krzysztof Penderecki
<i>Verticles Ascending</i> (1968)	Henry Brant
<i>Seven Dances</i> (1972)	Francaix Jean
<i>Scenes</i> (1977)	Verne Reynolds