A HISTORY OF THE CONCERT BAND AND ITS MUSIC

THESIS

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by

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PREFACE

The purpose of this study is to trace the development of the concert band from its earliest stages to the present time and to compile a list of original compositions for band that are worthy of serious concert performance, including compositions from 1750 until the present.

The data for this study were accumulated from the musical literature listed in the bibliography, the catalogs of major band music publishers, the actual scores of numerous major works for band, the scores and catalogs of some major band libraries and from conferences and correspondence with some prominent authorities in the band field. Many of the actual scores of original band compositions were accessible to this study from the band library of the University of Illinois, one of the largest of its kind in existence. Also, much invaluable information was received for this study from conference and/or correspondence with the following authorities in the band field: Mark H. Hindsley (University of Illinois), Clarence Sawhill (University of California in Los Angeles), Bernard Fitzgerald (University of Texas) and Donald I. Moore (Baylor University).

TABLE OF CONTENTS

LIST OF TABLES

LIST OF ILLUSTRATIONS

LIST OF ILLUSTRATIONS (continued)

LIST OF ILLUSTRATIONS (continued)

CHAPTER I

THE HISTORY OF EARLY WIND INSTRUMENTS, THEIR COMBINATIONS, AND THEIR MUSIC TO THE END OF THE BAROQUE PERIOD

In the fourteenth century there were in common use the direct prototypes of most of the instruments with which we are now familiar. However, a number of these instruments were used effectively, both separately and in groups, many centuries before this time.

A musical culture is known to have existed in Egypt as early as the fourth millenium B.C. The instruments of the Old Kingdom (before the eighteenth century B.C.) were chiefly harps and flutes. After the sixteenth century B.C. in the New Kingdom are found the addition of oboes, lutes, and many percussion instruments including the drum.[1] Geiringer confirms the use of the bone flute with finger holes back as far as the Stone Age (3000 B.C.). He also confirms the use of a primitive drum in that age if not somewhat earlier.[2] It is believed that the drum or other percussive instrument was in existence before any type of

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[1]Willi Apel, Harvard Dictionary of Music, p. 235.

[2]Karl Geiringer, Musical Instruments, p. 38.

horn. Man's consciousness of rhythm and the stimulation and comfort of it is experienced, and he could not refrain from stamping the ground, clapping his hands, etc.; this developed into beating on different types of instruments such as logs, rattles, etc.[3] The use of these early instruments can be traced mainly to their "frightening power" towards the enemy. Primitive man must have marvelled at the sound of the drum and "thought it the voice of a spirit, and worshipped it."[4]

Other instruments also were in use during the Stone Age. The flute was a charm for rebirth in Melanesia. Sachs lists the first instruments as being rattles, stamped pits, flute without holes, ribbon reed, and the bull-roarer.[5] Each of these instruments made use of the very basic rhythmic feelings and beliefs of the primitive man.

Later, man finds that the "frightening power" of a horn is much greater than the drum and adopts it in his martial music which has become very important in "scaring the foe."[6]

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[3]Curt Sachs, The History of Musical Instruments, p. 26.

[4]Henry George Farmer, The Rise and Development of Military Music, p. 1.

[5]Sachs, History of Musical Instruments, p. 63.

[6]John F. Rowbotham, A History of Music, p. 20.

Much speculation exists concerning a possible prehistoric German music culture because of the discovery of the Lur, a beautiful long trumpet of the Nordic bronze age, dating from the twelfth to the sixth century B.C. Geiringer states that it was in use all over Denmark, Scandinavia and Northern Germany about 1000 B.C.[7] However, Apel states that it is remarkable as evidence of a high standard of bronze founding rather than of a "prehistoric German music culture."[8] Nevertheless, this finding indicates some type of wind instrument in existence in this early age even though Geiringer describes "the slightly conical and boldly curved lurs, with the finely worked ornamentation at the bell end" as a distinguished creation of the Bronze Age and as marking the peak of "prehistoric instrument making."[9] In Fig. 1 is a picture of the Lur, a bone flute, and a drum which is reproduced from Geiringer.[10] Sachs describes the Lur as an instrument with entirely conical bore, flat disk at the end of the tube and a mouthpiece resembling those of modern tenor trombones. He verifies its existence in the Bronze Age but does not consider it a basis for

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[7]Geiringer, Musical Instruments, p. 38.

[8]Apel, "German Music," Harvard Dictionary, p. 293.

[9]Geiringer, Musical Instruments, p. 39.

[10]Ibid.

1. Drum from the Stone Age. *About* 3000-2500 B.C. *Found in Central Germany*

2. Bone flute from the Stone Age. *Found at Bornholm (Denmark), about* 3000-2500 B.C. (*cf. S. Müller*)

3. Player of the Lur. *Drawn by Angul Hammerich*

Fig. 1.--Reproduction showing drum and flute from the Stone Age and Lur from the Bronze Age.

assuming the existence of a great musical culture at that time. "It is a grave error to confuse the potentiality of an instrument with the music it actually performed."[11]

The Bible denotes that the music of the temple (the "High-Church" in Jerusalem) was in the hands of the Levites, who were entrusted with the care of the sanctuary. Instruments such as the Hasosra (a straight silver trumpet), Magrepha (powerful pipe organ), the Tziltzal (cymbals) and others seem to have been used mainly for the sounding of signals of assembly and for religious ceremonies.[12] Daubeny states that the Hasosra of the Jews was about twenty-one inches in length, and quotes Josephus (37 - 101 A.D.) as stating the "number of trumpets in use in days of Solomon was 200,000."[13]

"The Levites which were the singers . . . stood at the East end of the altar, and with them one hundred and twenty priests sounding with trumpets."[14]

The Shofar is another horn mentioned in the Bible and evidently was in use in these times. It is made of a plain goat's or ram's horn without a mouthpiece and produces only

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[11]Sachs, History of Musical Instruments, pp. 147-148.

[12]Apel, Harvard Dictionary, p. 379.

[13]Ulric Daubeny, Orchestral Wind Instruments, p. 81.

[14]II Chronicles, 5:12.

two harmonics (the second and the third). It is the only ancient instrument preserved in the Jewish cult today. It is traditionally used to end the New Year's Day and the Day of Atonement ceremonies.[15]

The instrumental music of the Temple fell into oblivion after its destruction in 70 A.D. However, the Hebrews made use of the trumpet in their wars, probably for signalling and for its "frightening power" as mentioned earlier. Its use is indicated in the following passage from the Mosaic ordinances, "And if ye go to war in your land against the enemy that oppresseth you, then ye shall blow an alarm with the trumpets, etc."[16]

Primitive man's horn, which developed into various species of the trumpet, was used by the Egyptians along with the drum in their important military music in an age about the "sixteenth century before our era."[17] Sachs mentions the appearance of the trumpet in Egypt about 1415 B.C. as used by soldiers. But it did not serve military purposes only. It was used as a sacred instrument in the worship of Osiris, early Egyptian god.[18]

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[15]Sachs, History of Musical Instruments, p. 110.

[16]Quoted without source in Farmer, Rise of Military Music, p. 3.

[17]Ibid., p. 2

[18]Sachs, History of Musical Instruments, p. 100; Osiris was the great Egyptian deity of the sun.

The Aulos (a pipe with either single or double reed and usually a double pipe which had finger holes, four to fifteen of them) was the most important instrument in Greek music about 1000 B.C.[19]

Of Egyptian ancestry and used some by the Hebrews was the Halil (probably a double oboe) which was used for highly exciting and "virtuoso-like" music; it even had to be banned from ritual use because of its exciting and distracting type of music.[20]

According to Arthur A. Clappé, the principle of the trombone was known to the Assyrians, Egyptians, Hebrews, Grecians and Romans. This particular principle referred to is not that of the slide but that of the large bore (approximately trombone diameter) of the large curved trumpet they used. Clappe also states that "the Romans had instruments structurally similar to modern slide trombones" which again refers to the bore and, in addition, to the exact shaping of the curved tubing. Instruments of this kind were recovered from the ruins of Pompeii, which was buried by volcanic rock and ash in 79 A.D., in excavations there and presented to George III (1738-1820).[21]

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[19]Kathleen Schlesinger, The Greek Aulos, p. 37.

[20]Apel, Harvard Dictionary, p. 379.

[21]Arthur A. Clappé, The Wind-Band and Its Instruments, p. 119.

The material out of which the Hebrews fashioned their trombones (trumpets, large bore) is mentioned in Numbers 10:2 where God, in the year "2454 after Creation," commands Moses to have two trumpets made of thick silver, "in order that the people might be summoned together and to give them a sign when the army was to depart."[22]

All of these instruments and others were evidently in use in these early days of recorded history. However, the main instruments in use seem to have been the trumpet, drum and flute. The Greeks adopted the trumpet from the Egyptians who had a tremendous influence on early Greek music, as evidenced by the early Greek writers. However, the Greeks reserved the trumpet mainly for signalling purposes while they used the "soothing tone of the flute during the march and exercises" to keep the troops cool and firm.[23]

An interest in musical perfection by these ancient peoples is attested to by the fact that in 396 B.C. the victors of the Olympic musical contests were two trumpeters, Timoeus and Crates.[24]

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[22]Michael Praetorious, Syntagma Musicum, Vol. II, p. a.

[23]Farmer, Rise of Military Music, p. 3.

[24]Daubeny, Orchestral Wind Instruments, p. 82.

The Romans regarded military music as seriously as any other branch of the art. They had a host of instruments, including the hydraulis (an organ of ancient Roman origin with a system of hydraulic pressure), the tuba (straight trumpet), the buccina (curved trumpet), the lituus (small trumpet) and the cornu (horn). Performers on these instruments were called Aeneatores who march in front of the army on the Column of Antonius[25] and the Arch of Constantine,[26] indicating the possibility of their use in marching music as well as in signalling. Indeed the use of most of the wind instruments and drums of this era seems to have been for signalling, though they were sometimes used in other military events and in religious ceremonies.

The music which was played by these "Aeneatores" and other musicians must be left to conjecture for there are no recorded specimens. It is probable that their music continued to be exclusively the "noise" or "frightening power" of the military forces and that all of the music was memorized and passed down from generation to generation and from one musician to the next in much the same way as many

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[25]The Column of Antonius was erected in 176 A.D. by Mark Anthony to commemorate the Emperor Puis Antoninus and his own victories in the German and Sarmatian Wars.

[26]The Arch of Constantine was erected in 315 A.D. in commemoration of Constantine's victory over Maxentius and is the best preserved monument of Ancient Rome.

of the old chants and "folk songs" have come down through the years.

The use of wind instruments in battle must have been very effective as Farmer indicates in describing the war-like Britons who began their attacks with taunting songs and deafening howls accompanied by the blowing of a great many horns and trumpets which, according to Polybius (205-120 B.C.), Chief Greek Historian of the Hellenistic Period, "quite terrified the Roman invaders of the time," (c. 130 B.C.)[27]

There is evidence of the use of martial music to enter battle in almost every country in Europe during these early centuries. The trumpet, because of its big, majestic quality (referred to by Daubeny as "brilliant and cutting" quality), was now becoming reserved for the use of kings and noblemen only. Daubeny tells us that "trumpeters had the standing of officers and were permitted to wear the feather of nobility in their caps, being also provided with horses and grooms."[28] This is oonfirmed by Kappey who also states that they acted as heralds and were required to play brilliant tunes which are known today as "flourishes" or "fanfares" for special occasions.[29]

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[27]Farmer, Rise of Military Music, p. 4.

[28]Daubeny, Orchestral Wind Instruments, p. 83.

[29]Farmer, op. cit., p. 8.

The effect of the military music to inspire the troops to battle has been more and more recognized and used by nations at war. In Butler's "Hudibras" (1663) he refers to "(The sound) of trumpet and of drum, whose noise whets valour sharp, . . ."[30] His use of "the sound" and "noise" as the music of the trumpet and drum further substantiates the belief that almost all of early martial music was used for its noisy, frightening, and valiant sound rather than for any great musical effects.

None the less, the trumpet became increasingly an instrument of pride, honor and the "pomp of war" for the nobleman. "In European countries during the Middle Ages, the number of trumpeters attached to prince or nobleman conveyed, to a certain extent, degree of rank."[31]

As the trumpet became more and more the reserved instrument of noblemen and kings, the horn and drum continued to stir the troops to battle until they became as important as the banners and standards of the King's army and thus these two became attached and grouped together on the field of battle. But besides the clamor and noise of the instruments on the field of battle, they were becoming used in other ways, including their use in religious

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[30]Farmer, Rise of Military Music, p. 1.

[31]Daubeny, Orchestral Wind Instruments, p. 83.

services and in secular celebrations. However, the early Christian church excluded musical instruments from their services, as indicated by Clement of Alexandria,[32] "We do not need the psalterium, the tuba, drum, and flute, which are liked by those who prepare themselves for war."[33]

Lang says, "We possess only a few late thirteenth century manuscripts containing pure instrumental music, among them instrumental motets, yet, judging from the numerous pictorial documents, instruments were widely used."[34]

Up to this time only individual instruments and their use have been included in the early instrumental music. Any groups of wind instruments and the music written for them have not really been considered, for until about the twelfth century there had been no "bands" but merely wandering musicians and the few individual musicians hired by noblemen. Early in the thirteenth century, however, are found the formation of bands of pipers and trumpeters and a little later guilds developed for their protection.

It is not until later in the same century that we have examples of the music itself. "Almost up to the days

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[32]Clement of Alexandria was a Greek theologian and Saint (c. 185 A.D.).

[33]Paul Henry Lang, Music in Western Civilization, p. 54.

[34]Ibid., p. 142.

of Louis XIV the drum was the main accompaniment of marching. Trumpets were used for fanfares and signals, but the earliest recorded marching tunes seem to be those of Byrd's 'Battle'." (William Byrd, 1543-1623)[35]

Wind instrument players were now being called on for more and more important duties both individually, as we have observed, and now in small groups and "bands." Some were hired for royal service as was Randolph, the king's trumpeter, in 1292.[36] Some were used for municipal and civic signalling, a carry-over from the military, as in Dover where the Burgmote Horn was used for calling the city "Corporation" at the order of the mayor. The minutes of these town proceedings were constantly headed "At a common Horn blowing."[37] Night watchmen (Waytes) first made their appearance during the reign of Henry III (1216-1272), "these being armed men who carried rude kinds of shawms (oboes) for signalling purposes."[38]

In many of the towns of the Middle Ages, especially in Germany, there was the practice of keeping wind players

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[35]Percy C. Buck, The Oxford History of Music, Introductory Volume, p. 217.

[36]Farmer, Rise of Military Music, p. 9.

[37]A. J. Hipkins, Musical Instruments, p. 1.

[38]Daubeny, Orchestral Wind Instruments, p. 38.

(usually only two or three) in towers for the purpose of keeping watch to alarm the town of approaching danger and also to announce the hours by playing at specified times.[39]

Meanwhile the royal trumpets of the king were still gaining in prominence. The flourish of trumpets at the public reading of a King's proclamation now became as essential and official an item as the impressed seal upon an indited royal decree. "Trumpet bands were developed by the elect, and courts the world over used their brilliant fanfares, not merely as 'sonorous metal blowing martial sounds', but as a recognized part of regal insignia."[40]

It is regrettable that specimens of this "regal music" were not preserved but until about the seventeenth century the music played by the bands of trumpeters was learned by ear, and transmitted without notation, "as something of a secret nature."[41]

"Meanwhile the trumpets blew, and their sounds being harmoniously blended, there arose a kind of discordant concord of notes."[42] This quotation is taken from Bohn's

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[39]Richard Franko Goldman, The Band's Music, p. 21.

[40]Henry George Farmer, Military Music, p. 10.

[41]"Wind-Band," Grove's Dictionary of Music and Musicians, p. 733.

[42]Farmer, Rise of Military Music, p. 11.

"Chronicles of the Crusades" emphasizing the use of trumpets (and horns) by the Crusaders when they went to battle the Saracen army (1096-1270). However, the Saracens used many more instruments in their martial music, including the trumpet (nafir), horn (buq), reedpipe(zamr),kind of oboe (shawm), drum (tabl), kettledrum (naggara), cymbals (sunuj) and bells (jalajil). "Furthermore their players were organized into a band which played unceasingly during the conflict for tactical purposes."[43] This practice spread all over the continent until each country maintained not only the King's trumpets for signalling, but also a separate military band. The trumpet gave the "signs of war" and the band (all kinds of shawms, reedpipes, horns and drums) inflamed the souls and courage of the warriors and created fear in the enemy.[44]

Meanwhile, as has already been noted, there were other military musicians who kept watch from towers in fortified castles and towns and sounded the horn when danger threatened. The jobs of these municipal musicians and those of the court and field of battle were being endangered during this time by an ever increasing number of wandering minstrels who carried secular music about the countryside

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[43]Farmer, Military Music, p. 10.

[44]Ibid.

singing and playing new and fresh exotic forms and styles of music, and making their way by fair means or foul, by what jobs they could best secure. Indeed, these vagabonds grew so in numbers and in immorality that the Church and the State formulated laws of repression against them.

These laws of repression were also intended as protection for the established court, municipal and military musicians from being undermined by these wandering social outcasts. Out of this situation arose the minstrel guilds with juridical courts, the first guild being that of the "Brotherhood of St. Nicholas" at Vienna in 1288.[45] This guild was imitated during the next two centuries by most of the large imperial towns, including Paris (1295) and Mainz (1355),[46] who established regular town bands from these guilds. "Towns also had their permanent minstrels; in Germany they formed very important corporations."[47]

Daubeny tells of the use of horns (bemes) in early English times in war, in the chase, and for signalling the arrival of visitors, the serving of meals, etc., in castles. "Later they became the symbols of tenure of land, and also for municipal purposes."[48]

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[45] Grove's Dictionary, p. 731.

[46] Farmer, Military Music, p. 11.

[47] Oxford History of Music, Introductory Volume, p. 203.

[48] Daubeny, Orchestral Wind Instruments, p. 73.

Thus the band, as it is thought of today, was gradually being formed through two main avenues of instrumental music; one through the martial music of the field and wind "bands" of noblemen, and the other through the formation of Guilds or town bands from the Turmer (towermen)[49] for municipal, religious and entertainment purposes. However, the music of these bands and also that of the modern concert band was influenced greatly by a third type of wind instrument music in this period, the wind ensembles which were used to accompany or reinforce the voice or the organ in both sacred and secular functions. Of the exact nature of this medieval instrumental music we can only guess. Goldman states that the instrumental music of the fourteenth, fifteenth and sixteenth centuries to a great extent paralleled the vocal music and that instruments were often used in conjunction with the voices.[50]

Many musical compositions of this period have come down to us with no indication as to the distribution of parts or to whether it was instrumental or vocal. There are also several vocal compositions with indications that they may be played by instruments either separately or in conjunction with voices. Many textless pieces also exist

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[49]These were called Waits in Britain, Wachter in the Netherlands, and Wettes in Flanders.

[50]Goldman, The Band's Music, p. 19.

that were probably, and in some cases stated to be, "for instruments." Arnold Schering gives an example of a thirteenth century motet indicated for "three viols" in his Geschicte der Musik in Beispielen #20. (See Fig. 2.)

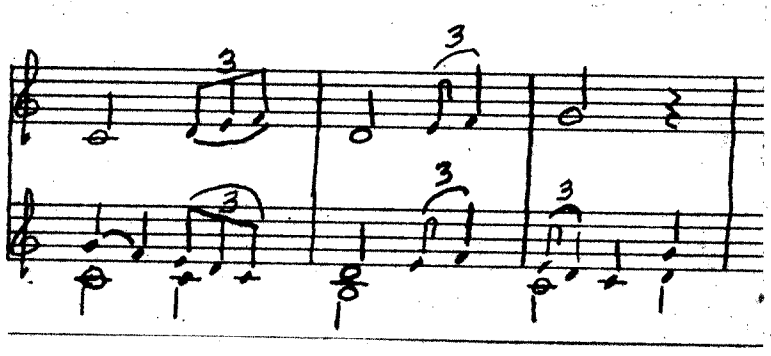

Fig. 2.--"In seculum viellatories" for three instruments (viols), Anonymous.

The theorist, Johannes de Groches (ca. 1300) mentions that all types of music were played on the viella (stringed instrument) and lists as the favorite forms of instrumental music the cantus coronatus, the ductia and the stantipes.[51]

Guillaume de Machaut (1300-1377) stated that it was perfectly permissable to play his ballads on organ, bagpipe or other instruments and "indicated that such a procedure constitutes a musician's droit nature."[52] An example

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[51]Lloyd Hibberd, "Estampie and Stantipes," Speculum, Vol. XIX, No. 2 (April, 1944), p. 237.

[52]Lang, Music in Western Civilization, p. 159.

of one of Machaut's ballads, "Ma chiere dame" is given by Schering, No. 26. (See Fig. 3.)

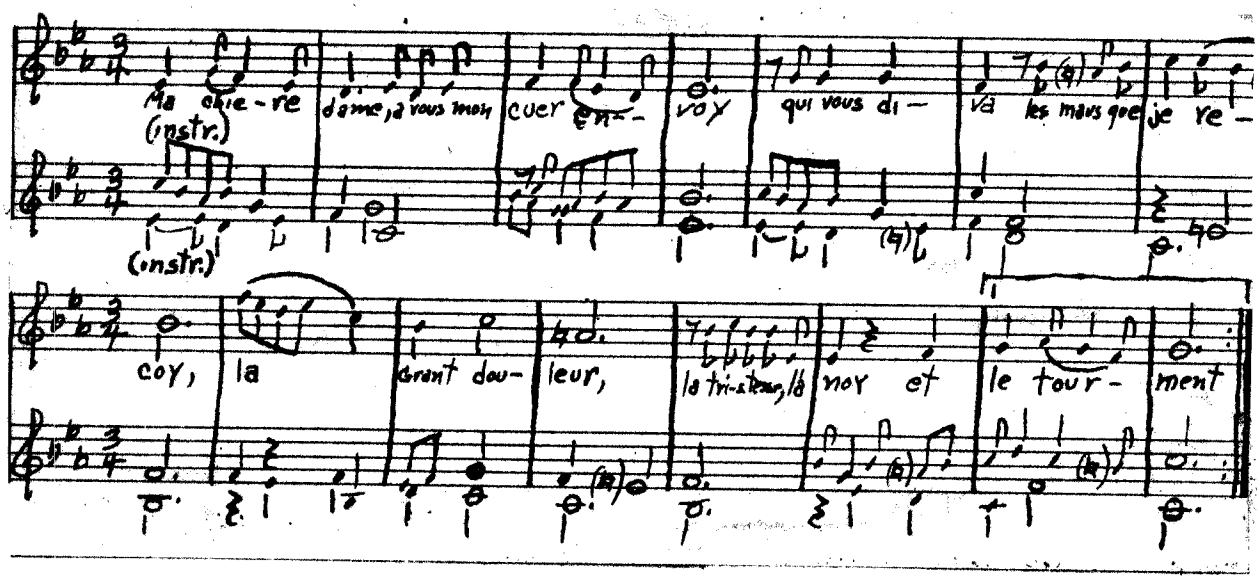

Fig. 3.--Ballade "Ma chiere dame," Machaut

Before the fourteenth century instrumental players substituted for vocalists or accompanied their singing. According to Apel, "among the medieval instruments used were various wind instruments. They were chiefly used for improvised (at least unrecorded) accompaniment of singers and dancers."[53] The manuscripts containing the music of this period do not constitute satisfactory documents for a complete idea of the music of this time, because "this was

[53]Apel, Harvard Dictionary, p. 356.

an era of improvization in which the written composition represented only the frame upon which the piece was built.[54]

By the fifteenth century instrumental music had become quite popular and had increased in its scope of instruments and their use. Sachs states there was a strong prevalence of wind instruments at this time and that between 1400-1600 instruments were made in families or consorts.[55] Goldman adds the following:

> A number of limitations somewhat conditioned the technique of writing for wind instruments in this period. The undeveloped instruments were many in number, falling into various groups most of which included the complete range from soprano to bass. Tuning harmoniously was practically impossible and so the tendency developed to write for choirs of similarly related instruments, reflected in today's string quartet. 'Color' as we think of it today was not known, but is comparatively new and a result of a conception of music altogether foreign to the early composers.[56]

Examples and illustrations of instruments and their music of this time can be found in Virdung's publication of 1511 which was placed in a facsimile edition by Leo Schrade in 1931.[57]

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[54]Lang, Music in Western Civilization, p. 158.

[55]Sachs, History of Musical Instruments, p. 303.

[56]Goldman, The Band's Music, p. 20.

[57]Sebastian Virdung, Musica Getutscht, pp. B iii and B iv.

By now most all of the monarchs had "bands" of some size and many of them were quite large. In 1359 King Edward III of England boasted of having a group of five trumpets,two clarions, five pipes, three waits (kind of oboe) and four others including a drum.[58] The use of trumpeters and other instrumentalists on the field of battle was still prevalent as shown by the fact that King Henry V had ten trumpeters to accompany him on the battle-fields of Crecy and Agincourt (1415).[59] King Henry VII had four sackbuts (trombones), nine trumpets and shawms in his private band in 1495.[60]

The türmer and waits of the fourteenth century were already beginning to combine their duties as tower watchers with "piping for the delectation of the citizens" at stipulated hours of the day and night.[61] In most cities these towermen formed small groups of six or eight players and played processional music, dance music, and the accompaniments for church chorales. After the reformation (early 16th century) their duties became more arduous when they had to remind the people to pray by performing chorales

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[58]Farmer, Military Music, p. 14.

[59]Daubeny, Orchestral Wind Instruments, p. 134.

[60]Ibid., p. 94.

[61]Farmer, op. cit., p. 16.

on trombones and zinken (wooden instruments with a cup mouthpiece and leather-covered tone holes) three times a day.[62]

The duties of these towermen were highly important to the people of the town, for the predatory feudal lords of the Middle Ages were always prepared, on the slightest pretext, to plunder wherever there was a fair prospect of booty. The türmer sounded on the zinken at every hour and blew the horn to warn of the enemy's approach, and also raised the alarm in case of fire. On feast days they played a sacred song at early dawn and a secular one at midday. Having absolute authority over his men, the master musician was able to delegate his duties aloft to the apprentices, himself returning to more comfortable quarters on the ground.[63]

The diversity of duties imposed upon these semi-official "town bands" led to the combination of other instruments with the two already in use, the trombone and the zinken. Gradually flutes, oboes, pommers (bombards), and, with the consent of some noblemen, sometimes his trumpets and kettledrums were added. Despite this occasional addition of different instruments, many of the

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[62]Goldman, The Band's Music, p. 22.

[63]J. A. Kappey, Military Music (A History of Wind-Instrumental Bands), p. 14.

bands remained very small. An idea of the town bands of the fifteenth century can be obtained from the one maintained at Basle comprising only three pipers, one at Coventry in 1423 of four pipers, and one at Nuremburg consisting of a shawm (oboe), two bombards (bass oboes), two trombones, a fife and a drum.[64]

Although these bands were small and had as yet a very limited quality of instrument, nevertheless it is from them that modern bands originated. Their ever mounting duties and extending popularity led to better instrumentation and music in later years. Full choirs of cornetti (similar to zinken), flutes, recorders, cromornes (crooked reedpipes) and the trumpet were gradually added to their instrumentation.

Very little of the actual music played by these early bands has been preserved except some town marches such as those of Worms and Bamberg (Germany) written for a shawm and two bombards. Yet there must have been a great deal of wind music existing in this heyday of town bands since the municipalities were demanding more and more musical performances of their small groups.[65] Fig. 4 contains the

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[64]Farmer, Military Music, p. 16.

[65]Ibid.

town march of Bamberg and Fig. 5 is that of Worms, both reproduced from Kappey.[66]

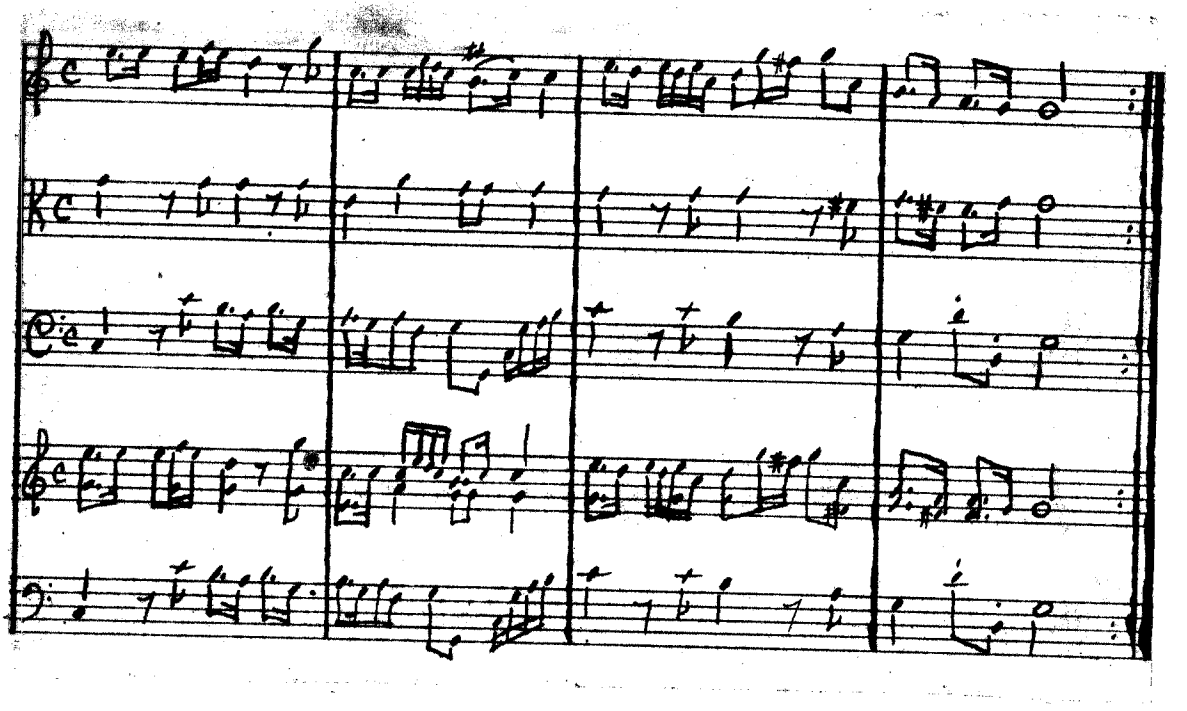

Fig. 4.--Municipal March of the Town of Bamberg, (Fifteenth Century?).

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[66]Kappey, Military Music, pp. 71-72.

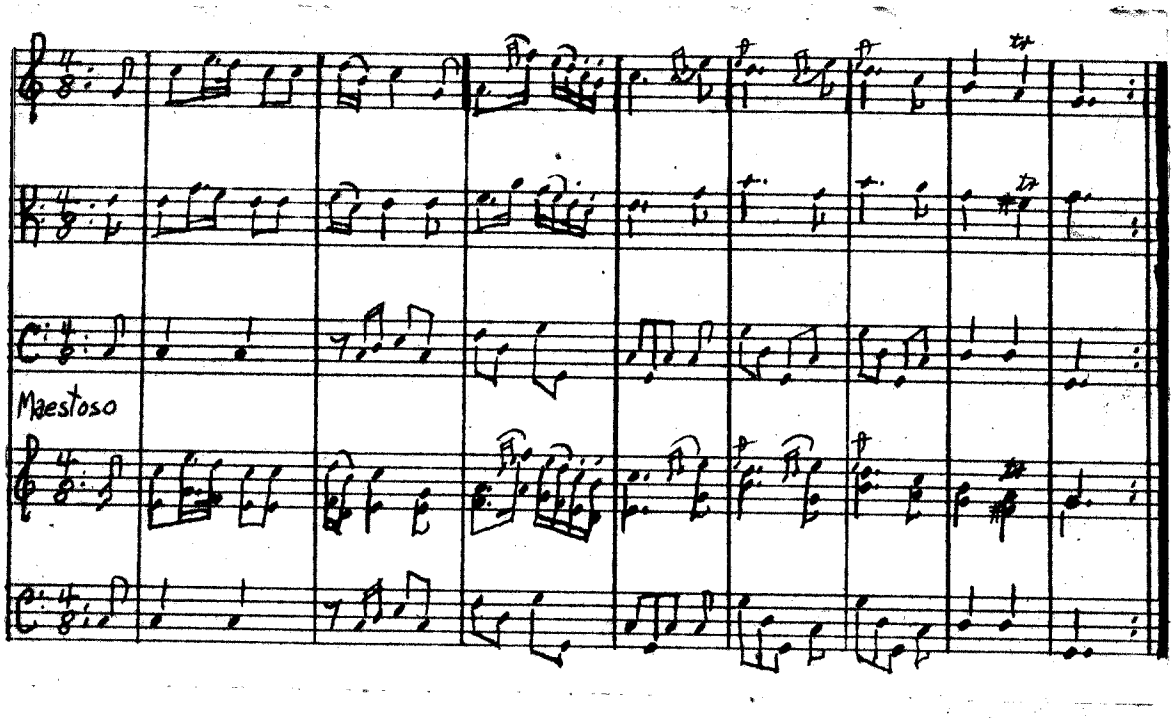

Fig. 5.--Municipal March of the Town of Worms, (Fifteenth Century).

In the music of the Renaissance (1400-1600) we know that instrumental music to a great extent paralleled the vocal music. A large number of motets and madrigals were often described as being suitable for either voices or instruments, but none of these seem to have had their instrumentation written out in full.[67] The distribution of parts and the exact media of performance seem to have been left to the occasion. A composition was executed as written only if all the required factors happened to be on hand. If a singer or instrumentalist were missing, his

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[67]Gerald Stares Bedbrook, "The Genius of Giovanni Gabrieli," Music Review, Vol. VIII, No. 2 (May, 1947), p. 94.

part was simply omitted, or if there were a player too many another part was composed or improvised and added to the existing parts.

The motet, Qui Latuit in Virgine (fig. 6), possibly by Guillaume Dufay (1400-1474), is an example of fifteenth century music in a form which was originally intended for voices but on occasion was played by instruments alone.

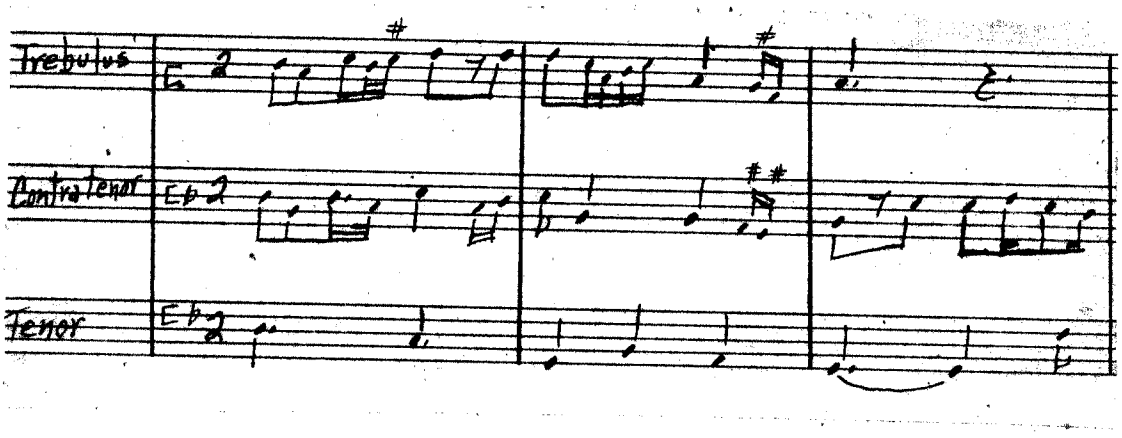

Fig. 6.--Third, fourth and fifth bars from the Motet, Qui Latuit in Virgine - Du Bist Mein Hort reproduced from the complete works of Dufay.[68]

Choirs of trombones were used in big celebrations during the fifteenth century, such as the annual wedding of the Doge to the Adriatic. One such motet by Antonius Romanus, Stirps Macenigo Ducalis Sedes, was written for the

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[68]Complete Works of Dufay, Vol. I, Part 1, p. 27.

induction of Tommaso Macenigo as Doge of Venice in 1413.[69] Fig. 7 contains five bars of this motet reproduced from Schering[70] who, though not specified in the original, suggests trombones and tromba for the parts as they were the only brass instruments of the time that could have played the parts.

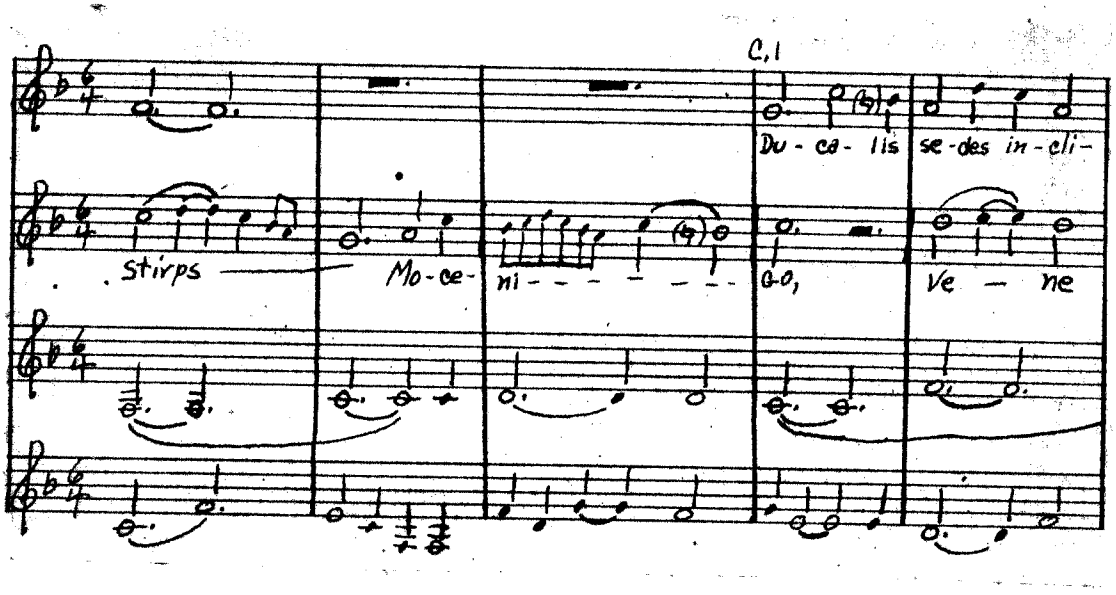

Fig. 7.--Measures 5-9, Stirps Mocenigo Ducalis Sedes, Romanus.

Meanwhile, the military and town guilds of musicians were continuing their growth both in size and prominence. Sanction of these guilds was given by both Church and State.

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[69]Arnold Schering, Geschicte Der Musik in Beispielen, p. 5.

[70]Ibid., p. 23.

In 1449 Henry VI appointed a commission of royal minstrels with authority to supervise and punish all minstrels throughout the realm in order that the genuine professional musician should not have to suffer from the competition of unskilled persons who might just as well earn their living in some other trade.[71] In 1497 the Queen of Cypress visited Brexia and was received with festive music. The entrance procession was played with thirty-four trumpets. There were also smaller groups listed, one of twenty-four players, a triangle, tambourin (drum), trombones and piffari (bagpipe).[72]

About 1500 a "new" instrument was introduced into the military organizations of Europe, the fife. This instrument was merely the outgrowth of the early pipes and flutes used in Egypt and Greece. Nevertheless, its use was overlooked in military music from the early Greeks until the famous Swiss infantry of the fifteenth century began using the "Drums and Fifes."[73] This combination of fife and drum for military bands spread to many other European countries and for many years these two instruments carried Swiss names

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[71] Oxford History of Music, Introductory Volume, p. 204.

[72] Otto Kinkeldey, Orgel und Klavier in der Musik des 16. Jahrhunderts (Leipzig, Breitkopf and Härtel, 1910), p. 166.

[73] Henry G. Farmer, Handel's Kettledrums and Other Papers on Military Music, p. 11.

even in foreign countries. In France, in 1534, Francis I passed an ordinance allowing two fifers and four tambourins (kettle-drums) to each 1,000 men of his army. In England, "Draumes and ffyfers" appear in a muster of the London Train-Bands "who in 1539, swaggered from Mile End to Westminster in all their glory."[74]

However, the old military array of instruments, such as the trumpets and clarions used by the English army at the Battle of Crecy in 1346, were still in use by many a king's army.[75] The mercenary troops of the Austrian Emperor Karl V and of the French King Francis I had large bands of trumpets and kettledrums and when they met in battle at Marignano (1515) and Pavia (1525), the "clash of the instruments was as fierce and famous as that of the weapons." Clement Janequin's chanson "La Guerre" (La Bataille de Marignan) describes this battle and the use of "Phifres (fifes) soufflez, frapez tabours (drums)" and later of "Sonnez, trompetes et clarons."[76]

In the court bands of Henry VIII (1491-1547) and Queen Elizabeth (1533-1603) are found a large array of instruments

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[74]Farmer, Handel's Kettledrums and Other Papers on Military Music, p. 11.

[75]Gustave Reese, Music in the Middle Ages, p. 409.

[76]Clement Janequin, "La Guerre" (La Bataille de Marignan), H. Expert (ed.), Les Maitres Musiciens de la Renaissance Francaise, p. 34.

with a preponderance of brass which reveals their love of barbaric splendor and display without regard for balance and proportion. King Henry VIII's band consisted of three lutes, 3 rebecs (stringed instruments), harp, two viols, fourteen trumpets, ten trombones, four drums, two tambourins,[77] and a bagpipe; that of Queen Elizabeth in 1587 consisted of six trombones, ten to sixteen trumpets, two flutes, bagpipes, drums and a few strings. Henry VIII, the most musical of the early kings, had many other instruments in the possession of his court and at his death (1547) he left some two hundred and seventy-two wind instruments.[78]

An admirable depiction of early sixteenth century wind groups is found in the wood cuts by Burgkmair entitled, "The Triumph of Maximillian" (1512). The duties of these players were chiefly in the imposing ceremonies of the court, but they were also used to strengthen the organ in the church services.[79] Fig. 8 and Fig. 9 contain reproductions of the woodcuts of Burgkmair which are pictured in

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[77]The tambourin was an oblong, narrow drum of Provençal origin. It is not to be confused with the tambourine which was introduced later and played with the hand. The tambourin (also called tabor, tambour) is usually played together with the small flute or pipe.

[78]Sachs, History of Musical Instruments, p. 303.

[79]Farmer, Military Music, p. 14.

Panoff.[80] These pictures contain a group of mounted musicians playing trombones (see Fig. 8) and trumpets and kettledrums. (See Fig. 9.) Other pictures of mounted musicians playing bombards, fifes, shawms and cromornes are on adjacent pages in Panoff.

Fig. 8.--Mounted Posaunisten-Korps (Trombone players) reproduced in Panoff's Militarmusik from Burgkmair's woodcuts (1512).

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[80]Peter Panoff, Militärmusik, pp. 23-24.

Fig. 9.--Mounted Trompeter und Pauker (trumpet and kettledrum), group reproduced in Panoff's Militarmusik from Burgkmair woodcuts (1512).

Wind instruments now began to be used in the protestant churches to play chorales and accompany the organ (in the time of Martin Luther 1483-1546 and the Reformation). The trombone was especially used for chorales because of its chromatic ability,[81] its tone and its likelihood of being

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[81]The first makers of trombones with the basic qualities of the modern instrument, including the slide, were the Neuschels of Nuremberg, who made the oldest specimen of this instrument about 1557.

played more nearly in tune than the other winds of this period. The dramatic possibilities of the trombone tone quality and intonation placed it in great demand for all types of functions in the sixteenth and seventeenth centuries.

Both trombones and cornetts (outgrowth of zinken, see p. 22) were used in the services of the church to accompany the organ in the later sixteenth century. Some of the works by Josquin des Prés (1450-1521), Kugelmann the Prussian trumpeter (? - 1542) and Johann Walther (1496-1570) were doubtless for wind instruments.[82] Josquin des Prés wrote a four-part canon for wind instruments in 1503. Part of it is reproduced in Fig. 10 from Schering No. 62.

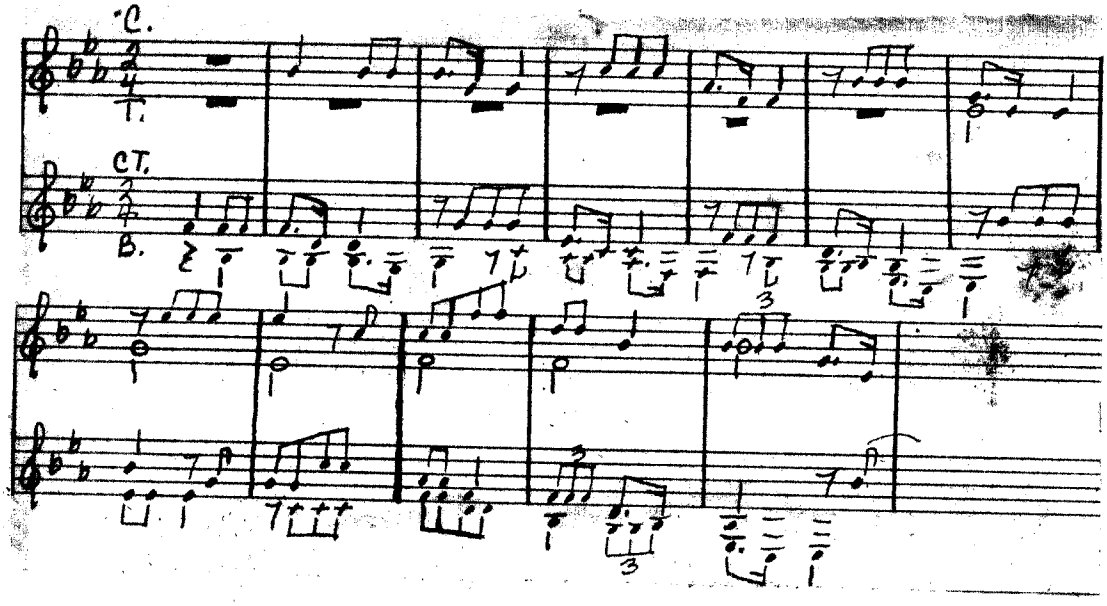

Fig. 10.--Measures 1-12, Königsfanfaren für 4 Blasinstrumente by Josquin des Prés, 1503.[83]

[82]Farmer, Military Music, p. 17.

[83]Schering, Geschichte Der Musik in Beispielen, p. 61.

A Canon for Three Wind Instruments (1542) by Johann Walther can be found in Schering No. 81. In Fig. 11 is a chorale, Nun Lob Mein Seel Den Herrn, for five wind instruments which is written by Johann Kugelmann, the trumpeter, in Augsburg (1540).[84]

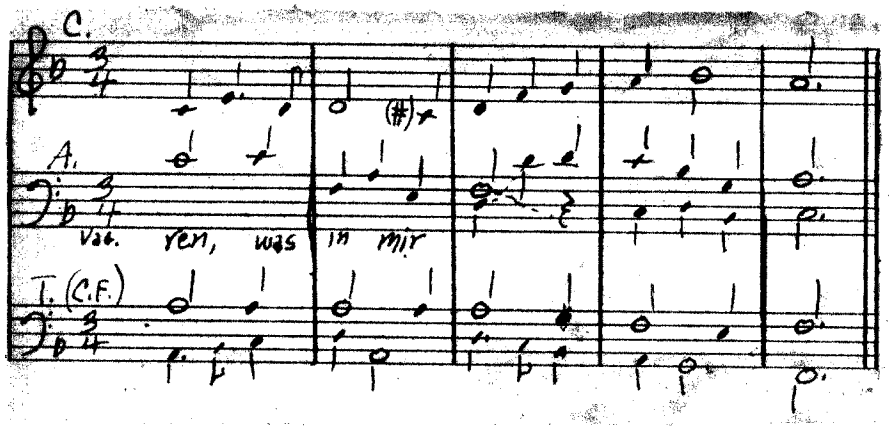

Fig. 11.--Nun Lob Mein Seel Den Herrn, Kugelmann (1540), reproduced from Schering.

In none of these examples is the instrumentation specified exactly, although wind instruments are called for on several of these early manuscripts. However, these examples are among the first which have been preserved that are written specifically "for wind instruments." The preservation of the music of this time and hereafter was aided greatly by the establishment of music printing as a commercial enterprise in 1501 by Petrucci at Venice.

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[84]Schering, Geschichte Der Musik in Beispielen, p. 107.

No doubt much more of the music was henceforth noted down than had been previously, when a large part of it was either memorized or improvised around simple notations. Books dealing with music and methods for playing the instruments in common use also began to appear.

A German instruction book for instrumental players by Sebastian Virdung in 1511, Musica Getutscht, has already been cited for bibliography. It deals with various instruments in general use and instructions for playing them using the clavichord, lute and recorder as the basic guides for instrumental techniques of all the instruments. In 1535 the Italian Sylvestro di Ganassi published a method for the flute and in 1553 the Spaniard Diego Ortiz wrote a method for the gamba and also a treatise showing in great detail how madrigals might be converted into instrumental pieces.[85]

Through these instrumental methods and others, and the increased demand for instrumental players, the musicians began to study and to improve their techniques on the various instruments with a resultant influence on the music written by contemporary composers. The quality of instruments and the proficiency of the performers would, of

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[85]Diego Ortiz, Tratado de Glosas, edited with German translation by Max Schneider (Published in Rome in 1553; second edition, with translation, published in 1936 by Kassel-Barenreiter).

course, have a great deal to do with the type and amount of music which would be written for them.

However, it cannot be said that instrumental music developed as a style completely independent of vocal music, but the views of some of our leading musicologists may be accepted that instrumental music existed alongside vocal music for many centuries. Lang states that the intrinsic features of instrumental music emerged in the measure in which it eluded the influence of vocal music and pursued its own path. This emancipation took place slowly, "as musical thought and form had been associated a long time with words."[86]

The instrumental groups of the fifteenth and sixteenth centuries were organized on a rather indefinite basis, varying even in a performance according to the musicians available at the time. However, it is known that in most cases instruments were played in homogeneous groups with all parts of a composition performed by the same family of instruments.[87] This small unit of related instruments was the typical ensemble of the sixteenth century and continued to be dominant through the following century. The esthetic ideal of the serious music of that time was evidently

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[86]Lang, Music in Western Civilization, p. 244.

[87]Sachs, History of Musical Instruments, p. 303.

homogeneity of sound rather than diversity and contrast as experienced in modern orchestration.[88]

Nevertheless, instrumental music continued its march toward prominence in all walks of life. In a letter of March 18, 1519, it is related that Leo X (pope) was in the habit of holding Sunday evening comedy for his guests. After every act there was an interlude played by shawms, corma musa, two cornetti, viols, lutes and an organetto.[89] Already in 1547 and 1559 Jacques Buus and Adrian Willaert had published pieces entitled Ricercari and Fantasie meant to be played on instruments alone although written in the vocal style. Figure 12 shows one of the Ricercar "For Instruments" of Adrian Willaert (1480-1562) who was choirmaster at St. Mark's Cathedral in Venice in 1527 and was instrumental in founding the so-called Venetian School.[90]

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[88]Richard Franko Goldman, The Concert Band, p. 20.

[89]Kinkeldey, Orgel und Klavier, p. 167.

[90]Lang, Music in Western Civilization, p. 91.

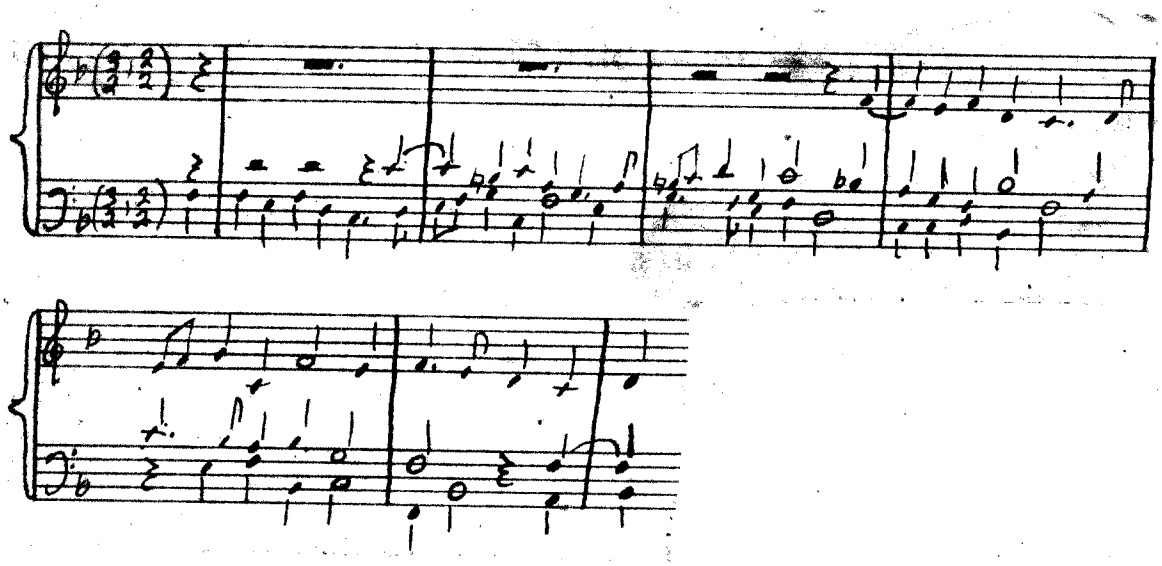

Fig. 12.--Ricercar "For Instruments," Measures 1-6, Willaert, reproduced from Schering No. 105.

The excellent work of Willaert and his successors in the Venetian School, through active participation and composition, greatly influenced the progressive movement toward instrumental independence. St. Mark's became the center of the colorful political and religious life of Venice, as well as being its musical converging point. The atmosphere of beautiful architecture, the colorful sea and the love for pomp and dignity of the Venetians is readily reflected in the excellence of the music created there.[91] This creativeness was, of course, stimulated by the invention of movable printing type at the famous Venetian

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[91]Bedbrook, "Genius of G. Gabrieli," Music Review, Vol. VIII, No. 2 (May, 1947), p. 94.

firm of Petrucci (as mentioned earlier) who began printing a great variety of music at the beginning of the sixteenth century.

Willaert introduced into music the elements of space and contrast and the fashion of echo effects (through the use of double chorus) which was to become an important device in the hands of Baroque composers.[92] Many other musical practices are credited to him also, including the foundation of modern polyphony and the tonic and dominant concepts of harmony. He went from the old church modes to the use of triads "built on the tonic, subdominant and dominant, and all harmonic changes were used by Willaert in a musicianly and praiseworthy manner."[93]

Eight instrumental ricercari in three parts by Willaert came out in 1549 in Tiburtino's Fantasie et Ricerchari and nine more of them appeared in his Fantasie, Ricercari of 1559.[94] In his O Salutaris Hostia for voices and brass, Willaert uses the instruments for accompaniment to the vocal parts. Schering cites this work as being representative of the Venetian School and suggests the use

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[92]Manfred F. Bukofzer, Music in the Baroque Era, p. 20.

[93]Emil Naumann, History of Music, Vol. II, p. 367.

[94]Gerald S. Bedbrook, Keyboard Music of the Middle Ages, p. 59.

of zinken and posaunen in connection with this work, which is reproduced in Fig. 13 from Schering.[95] This work is a truly magnificent work for voice and brasses.

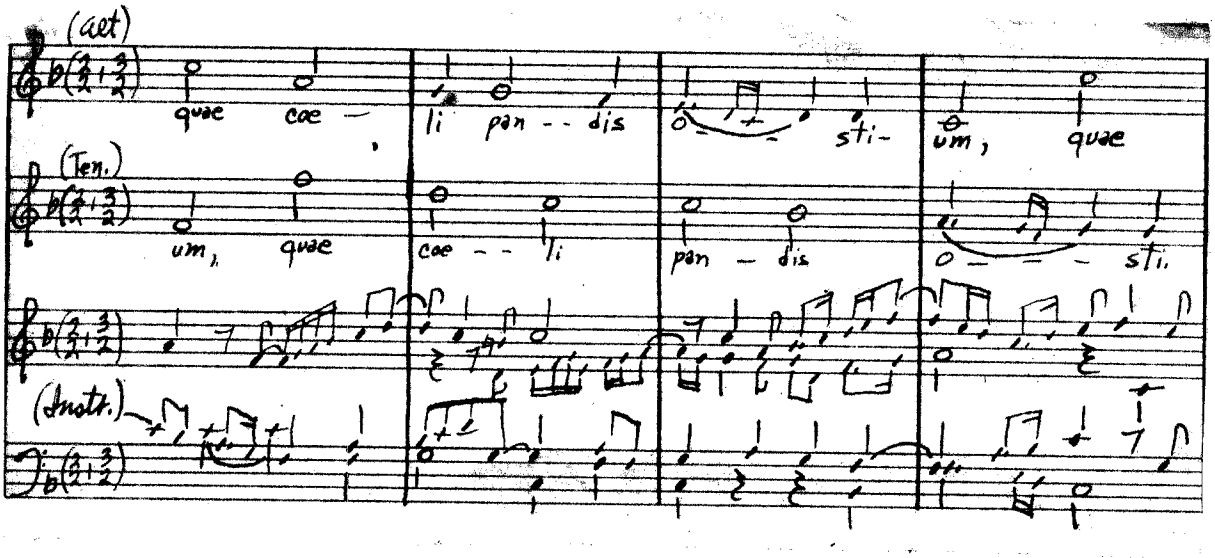

Fig. 13.--O Salutaris Hostia, Willaert, 1542

In the field of military music in the sixteenth century came "the renaissance of the art of war in Europe." The kings began a foundation of organization in their armies through administration, intensive drilling, equipment and "everything appertaining to martial pomp and display" (as we have seen).[96] Instead of hiring minstrels for a military campaign, "armies were adopting a precise

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[95]Schering, Geschichte Der Musik in Beispielen, pp. 12, 100.

[96]Farmer, Rise of Military Music, p. 16.

code of musical signals while the march in exact rhythm, accompanied by musical instruments, was now carefully taught."[97] This, of course, meant trained musicians in the units of the King's armies. The trumpet became the instrument of the cavalry, one allotted to each troop, and the side-drum (along with the bagpipe) became the instrument of the infantry, two to each company. The trumpeter was still used to convey signals for movements and for orders of both the cavalry and the infantry.[98]

Along with this change in the arts of war came the development of actual military marching music. At first it was only the drum beat by which soldiers marched but to this was added the fife or bagpipe and later other wind instruments to actually form a "military band" for marching purposes. In 1557 England allocated musicians to her troops at St. Quentin where some regiments of foot had a drum and fife band of as many as twelve players.[99]

The music played by these drum and fife bands included regimental marches, the pièce de resistence, and folk tunes and dances of the day. Thoinot Arbeau (1519-1595) in his

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[97]Farmer, Rise of Military Music, p. 16.

[98]Ibid., p. 17.

[99]Farmer, Military Music, p. 14.

Orchesography says "Those who play the fife improvise to please themselves and it suffices for them to keep time with the sound of the drum."[100]

In Germany, where the guild of Royal Trumpeters and Army Kettledrummers were the chief exponents of the fanfare, quite an imposing spectacle was created by the fourteen trumpeters and three kettledrummers of Charles V at his funeral in 1558.[101]

Most of the royal houses of the European countries in the sixteenth century maintained establishments of musicians, showing a strong prevalence of wind instruments as did the town bands of that day. We have already examined several of these establishments such as the ones of Henry VIII and Queen Elizabeth (see pp. 29-30). One such musical establishment was maintained in the court of Duke Albert V at Munich where Orlando (or Roland) de Lassus (1532-1594) was called in 1557 to direct the chamber music. Lassus sanctioned the practice of transcribing vocal compositions for instruments. At the marriage of Duke William V of Bavaria to Princess Renate of Lorraine in 1568, he conducted a performance of his own motet, Providebam Dominum

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100 Thoinot Arbeau, Orchesography, translated by Mary S. Evans, p. 39.

101. Farmer, Military Music, p. 18.

(Fig. 14), with a specified instrumentation of five cornetti and two trombones.[102] Lassus is said to have had a group of ninety singers and thirty instrumentalists at his disposal in the court at Munich, but these were probably used in smaller homogeneous groups, as was the general practice in the sixteenth century.[103]

Lassus made periodic trips to Italy to find musicians and engage them for the Bavarian court. On one such trip he found the leader of his orchestra (Antonio Morari) and there is some belief that Giovanni Gabrieli was one of his recruits, for Gabrieli served in the Munich court between 1575-1579. Lassus was offered a handsome salary to become chamber musician in the French Court of Charles IX in 1574, but Charles died within a few months and Lassus remained in Munich.[104]

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[102]Sachs, History of Musical Instruments, p. 298.

[103]Bedbrook, "Genius of G. Gabrieli," Music Review, Vol. VIII, No. 2, p. 92.

[104]Oscar Thompson, "Orlandus Lassus," The International Cyclopedia of Music and Musicians, p. 980.

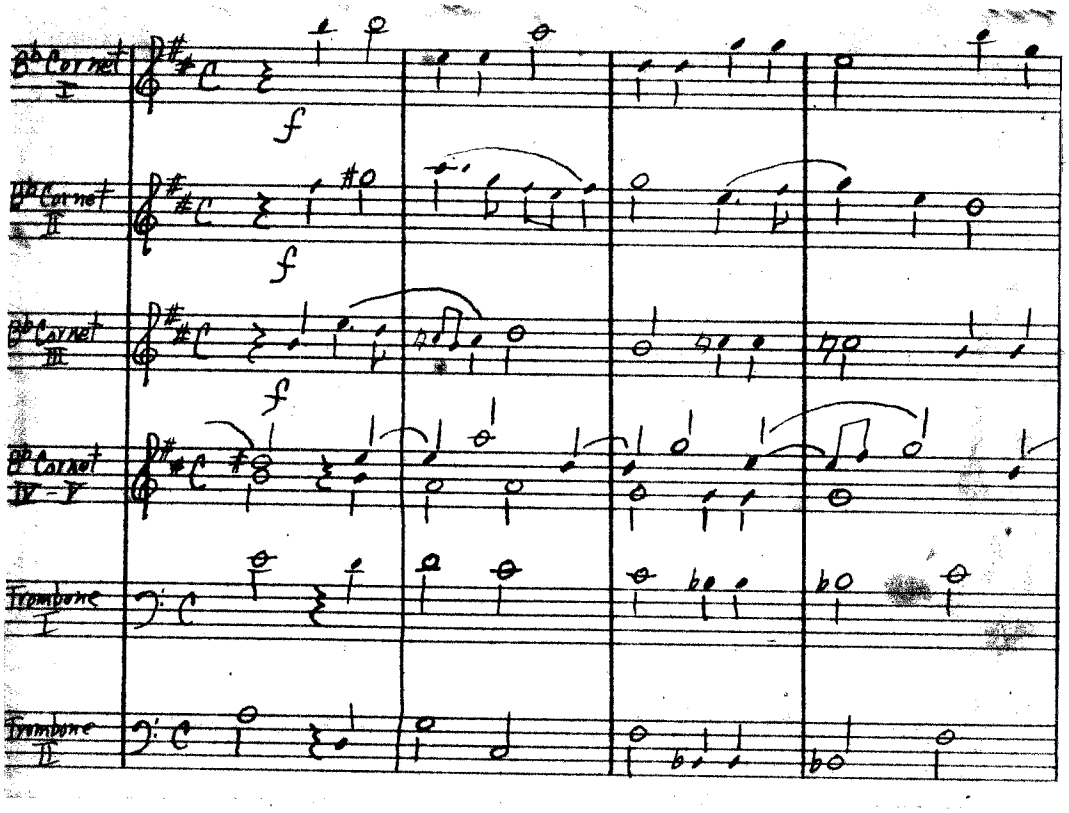

Fig. 14.--Providebam Dominum, Orlando de Lassus[105]

Municipal music was very strictly regulated in Germany during the sixteenth century and the records of it are often curious. The night watchman with his horn was a familiar figure (he still blows from St. Lambert's tower at Münster). At Hamburg the criminal was taken to the gallows to the accompaniment of horns and at Strasburg (as late as 1791) a horn was blown every evening between eight

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[105]Parts appear here in original key. Edition by Robert D. King (1940) has parts transposed down a major second and the lower octave added to the bass part. Tempo, phrase and dynamic markings were added by King also.

and nine o'clock to warn the Jews to leave the town. These Türmer also played for weddings, feasts and serenades. In such cases of private parties or weddings and the like the number of musicians who were allowed to play was dependent on the social position of the person engaging them.[106]

It has been shown that the town bands of the sixteenth century were not allowed to employ trumpeters or kettle-drummers, these being still reserved for the use of kings and nobles. When the law forbidding such employment was infringed upon heavy penalties were imposed by law upon the offending party or town.[107]

In this same century the German merchants at Antwerp were escorted daily to the Exchange by a band of music. No doubt, similar practices were in existence in a number of other towns. The music of these town bands of Germany and other countries appears today as ensemble music rather than that for the band proper, but it belongs to the band tradition since these small groups are the ancestors of the modern concert band. Rare specimens of this music have been preserved in the fifteenth century town marches of Bamberg and Worms (see Figures 4 and 5) and in a "Basse Danse," by an unknown composer, which was

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[106] Oxford History of Music, Introductory Volume, p. 217.

[107] Kappey, Military Music, p. 14.

published in Paris in 1530. It is reproduced in Fig. 15 from Kappey.[108]

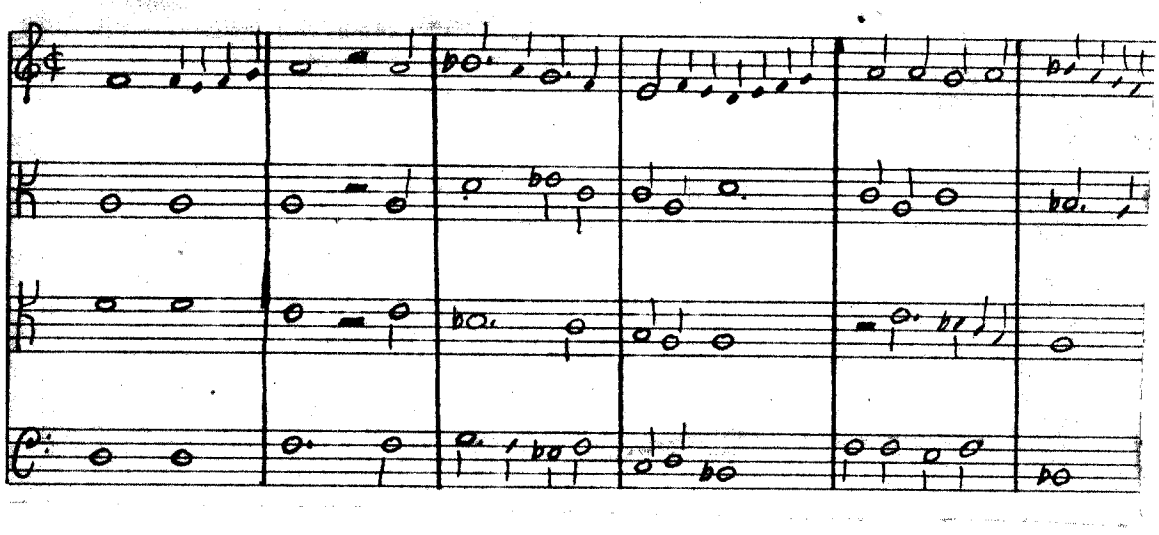

Fig. 15.--La Magdalena, Basse Dance, for four instruments, not specified, measures 1-5, Attaignant, 1530.

These town band combinations may have performed the exquisite Danceries (1555) of Claude Gervaise, in four or five parts, as they are known to have performed dance music and folk songs of the day.[109] In Germany, in 1558, one Krüger brought out a volume of four-part chorales having,

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[108]Kappey, Military Music, p. 14.

[109]Farmer, Military Music, p. 16.

in addition to a light organ accompaniment, parts for four and six posaunes (trombones).[110]

Examples of music which indicated instrumentation for winds are extremely rare, as has been seen, in the period from 1350-1600. Hans David states that the first compositions we can trace which were definitely composed for wind instruments are probably two pieces by the same name, Battle Airs for Wind Instruments, which were written by Andrea Gabrieli and Annibale Padoano and published in 1580.[111]

This brings us again to the influential Venetian School which, since the time of Willaert, has known such fine musicians and composers as Claudio Merulo (1533-1604), noted for his contribution as a great organist to an independent style of instrumental music. Zacconi (1555-1627) and Zarlino (1517-1590) of the Venetian School devoted ample consideration to wind instruments, especially in the use of choirs of trombones at celebrations such as the wedding of the Doge to the Adriatic. Many of the instrumental compositions of these Venetian composers (Merulo, Frescobaldi, Gabrieli and others) were evidently

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[110]Daubeny (Orchestral Wind Instruments, p. 95) does not identify which of several Prussians by the name Krüger wrote this volume. Eitner's Quellen-lexikon gives a Johann and a Bartholmaeus Krüger in the sixteenth century but credits neither of these nor any other with this publication.

[111]Goldman, The Band's Music, p. 21.

performed regularly by choirs of trombones and other wind instruments.[112]

Andrea Gabrieli (1510-1586) was selected as successor to Merulo as organist at St. Mark's. He developed every known form of composition for voices, instruments and organ. His music is sometimes described as "the complete and perfect expression of the Venetian Spirit."[113] His Battle Airs for Wind Instruments, published in 1580 (see Fig. 16), has already been mentioned. It has definite indications for wind instruments but apparently the exact instruments, and consequently the exact parts for each

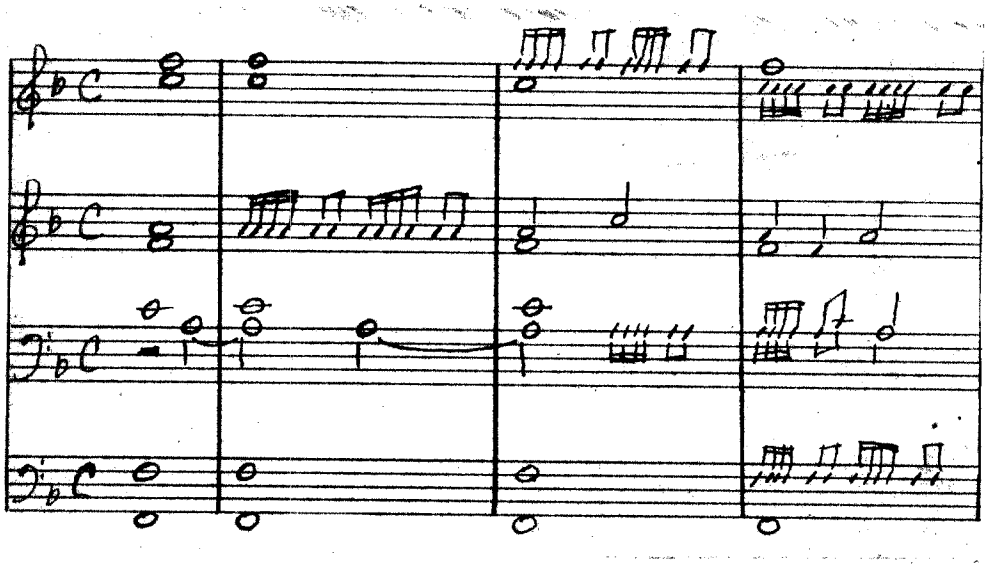

Fig. 16.--Measures 1-4 of Aria della Battaglia, per sonar d' Instrumenti da Fiato, Andrea Gabrieli, may be found in Italian Monumenti volumes.

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[112]Goldman, The Band's Music, p. 24.

[113]Bedbrook, "Genius of G. Gabrieli," Music Review, Vol. VIII, No. 2, p. 92.

instrument, are not specified. He also wrote the Canzona da Sonare for a quartet of instruments. Andrea Gabrieli's Canzon Arioso is described by Bedbrook as "a masterpiece which can take its place with anything in Europe at that time for brilliance and magnificance."[114]

Andrea Gabrieli brought up a nephew, Giovanni, in the practice of music and its composition which he carried to newer and greater heights in the next generation. Giovanni Gabrieli (1557-1612) was one of the most refreshing composers of the sixteenth century. At the age of twenty-seven he was first organist at St. Mark's (1585). From this position he composed and experimented with various instrumental groups and forms and exerted an influence on other composers, among them his pupil Heinrich Schütz.[115]

The instrumental forms of the time, which were mainly developed by G. Gabrieli and his fellow musicians, were the canzona, ricercar and the sonata. These instrumental forms, together with the operatic experiments of the Florentine composers, may be said to have set the example for serious instrumental music for the next hundred years or more. Although he wrote for voice and keyboard also, Giovanni's instrumental compositions are, in many respects,

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[114]Bedbrook, "Genius of G. Gabrieli," Music Review, Vol. VIII, No. 2, p. 92.

[115]Bedbrook, Keyboard Music from the Middle Ages, p. 89.

his outstanding achievements. His experiments with precise instrumentation (see Fig. 17), double instrumental choirs and his perfection in the use of dissonance, monothematic treatment and sequential patterns are all indicative of greater things to come in succeeding generations. Hans David credits Giovanni Gabrieli with starting the practice of writing differently for different instruments.[116] As Lang expresses it, "The elan and colorfulness, the emotional power and sensuous glow of Gabrieli's music overshadowed the great influence and prestige of Palestrinian art. Even former associates of the great Roman (Palestrina, 1524-1594) seemed to succumb to the new lure of instrumental music."[117]

Giovanni's major instrumental works were published in two volumes, the first collection of Sacrae Symphoniae (1597, for six to sixteen voices) contains vocal as well as instrumental music and a second collection of Sacrae Symphoniae (1615, for six to nineteen voices) contains instrumental music only and was published three years after his death along with his Canzoni et Sonate.[118] Many of

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[116]Quoted without source in Goldman, The Band's Music, p. 24.

[117]Lang, Music in Western Civilization, p. 324.

[118]Goldman, The Band's Music, p. 25.

these compositions have the instrumentation specified exactly, while others do not. Those that did not have the instrumentation specified were usually left to the arranger who made his own choice of instruments and the placement of parts.[119]

The fact that Giovanni Gabrieli fixed the instrument for each part in some of his scores indicates that the orchestration of an instrumental group was becoming more important. Sonata pian e forte (Fig. 17), the most famous of Gabrieli's compositions, is regarded by many writers as the first orchestral sonata and has the instruments indicated for each part.[120]

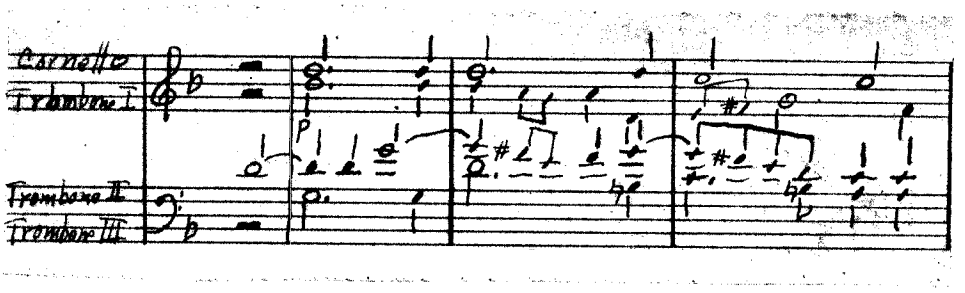

Fig. 17.--Measures 1-4, Sonata pian e forte, G. Gabrieli, 1597, reproduced from Schering No. 148.

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[119]Bukofzer, Music in the Baroque Era, p. 24.

[120]Three commercial transcriptions of this sonata are now available for brass ensemble (one arr. by Russell Harvey, Elkan-Vogel Co., Philadelphia; another arr. by R. D. King, Music for Brass, North Easton, Massachusetts; and a third arr. by Fritz Stein, C. F. Peters, Leipzig).

Until the introduction of instruments in Sacrae Symphoniae, compositions in the a cappella style had held full sway in the church but now the way was paved for a more extended employment of instrumental music. In the first collection of Sacrae Symphoniae (1597) are found:

Canzone No. 11 (Canzon a Echo)	First Choir:	1 trombone and 4 cornetti
	Second Choir:	1 trombone, 4 cornetti and organ
Canzone No. 16 (Canzone Quarti Toni)	First Choir:	4 tromboni and 1 cornetti
	Second Choir:	4 trombini and 1 violino
	Third Choir:	4 tromboni and 1 cornetti
Sonata pian e forte	First Choir:	3 tromboni and 1 violino
	Second Choir:	3 tromboni and 1 cornetti

The second collection of Sacrae Symphoniae (1615) includes:

In Excelsis	2 tromboni, 1 violino, 3 cornetti, organ and two four-part choruses
Suscipe	6 tromboni and 1 six-part chorus
Christus Surrexit	4 tromboni, 2 violini, 2 cornetti and 2 four-part choruses

In Fig. 18 is a reproduction of the brilliant "Sinfonia" from the deeply moving Christus Surrexit.

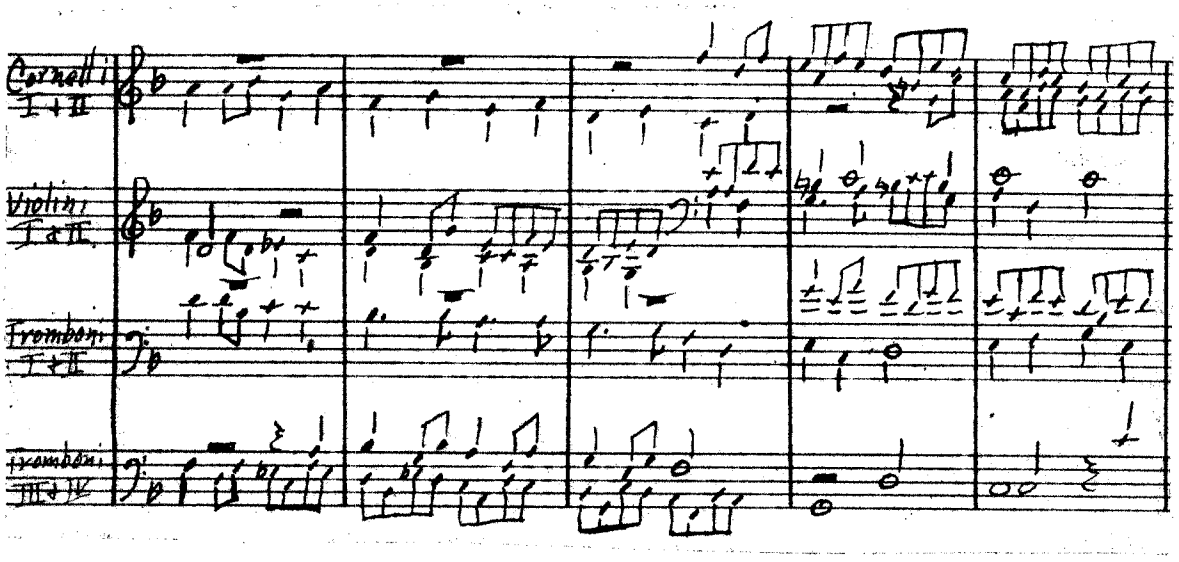

Fig. 18.--"Sinfonia" from Christus Surrexit, G. Gabrieli (1615), second collection of Sacrae Symphoniae.[121]

In his collection of Canzoni et Sonate (1615) Gabrieli's only composition scored for instruments is the extremely brilliant Canzone a'6 (two tromboni, two cornetti and two violini), a remarkable composition for its time. It is partly reproduced in Fig. 19.[122]

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[121]Reproduced from Bedbrook, "Genius of G. Gabrieli," Music Review, Vol. VIII, No. 2, p. 96.

[122]This entire composition can be found in the Oxford History of Music, Vol. II, pp. 431-436.

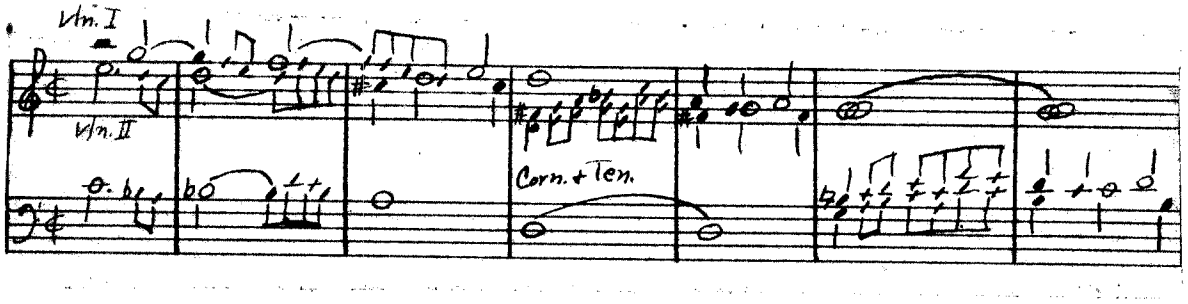

Fig. 19.--Measures 57-63, "Canzone a'6" from the Canzoni et Sonate (1615), Giovanni Gabrieli.

Concerning the instrumentation of these works, Hans David says, "It has been conjectured that the canzoni generally were intended for strings rather than for wind instruments while the sonate were intended for the latter. The sonate have a very buoyant style which makes them excellent material for performance with wind instruments alone."[123] Whatever the intended instrumentation on the scores that are left to conjecture, the sonate and canzoni of Giovanni Gabrieli can be played with inspiring sonority by modern brasses.

A vital part of the music of the Gabrielis is the color which they gained by extracting from each instrument the sounds that typified it and by mixing these sounds in various instrument combinations, creating a contrast or

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[123]Goldman, The Band's Music, p. 25.

blend of timbres for specific colors. This desire for more color, for variety, for freshness is the impetus for the concert band both then and today and has had a great deal to do with the continuous improvement in the quality of the concert band literature and in the band itself.

While the Gabrielis were advancing the instrumental music of Italy, the drum and fife bands and other military music groups of the continent continued to thrive. Scottish Regiments used the fife and drum in their calls and martial music to good advantage. In Fig. 20 is an example of their calls which were possibly used by these Scottish companies in France about 1590.[124]

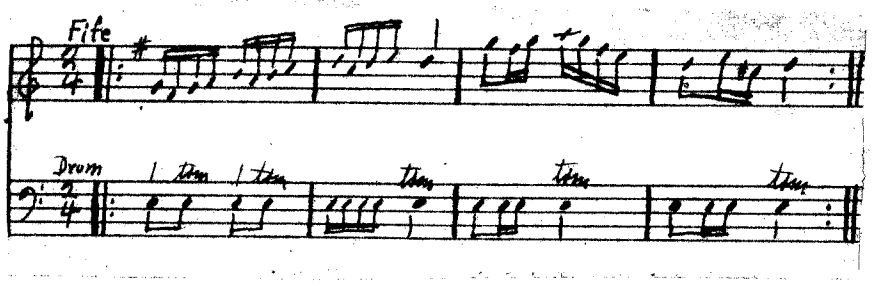

Fig. 20.--Drum and Fife Call of Scottish Regiments in France (1590).

Military signals in most countries were still being given by the trumpets and kettledrums of the cavalry in the sixteenth century. These trumpet and drum signals appeared

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[124]Reproduced from Farmer, Handel's Kettledrums, p. 36.

for the first time in print in the early seventeenth century, those of France being issued by Mersenne in 1636,[125] and those of Italy by Fantini in 1638.[126] (See Fig. 21).

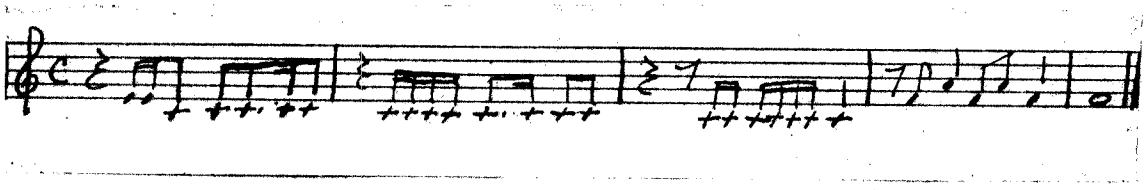

Fig. 21.--Trumpet signal Altitalienische Reiter-signale, G. Fantini, 1638.[127]

In England the march of the infantry was in high esteem until late in the sixteenth century when its characteristic dignity and gravity were somewhat lost through the failure of the drummers to keep a slow and steady beat and through the elaborations and change of rhythm to many popular songs of the day added by the fife players. So serious was the condition that a "Royal Command to Revive and Rectify the Form of March to be

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[125]F. Marini Mersenne, Harmonicorum Libri, Paris, 1635, G. Baudry, a rare volume in the Music Library at North Texas State College in Denton, Texas, which contains music, pictures and facts about the instruments of that day. The volume referred to in the text is evidently Mersenne's Harmonie Universelle, Paris, 1636, Cramoisy.

[126]Farmer, Military Music, p. 20.

[127]Reproduced from Panoff, Militärmusik, p. 47.

beaten by the Drums of the British Army" was issued and included one certain measure of tempo which was beaten in the presence of "deare brother prince Henry" at Greenwich Anno in 1610.[128]

The sixteenth century practice of using wind instruments in the church continued through the early seventeenth century. Many examples of this type of music have been preserved, including a number of chorales for organ and trombones by such typical composers of this period as Rosenmüller (1619-1684), Franck (1609-1667?), Hammerschmidt (1611-1675) and Gabrieli's pupil, Henrich Schütz (1585-1672).[129] Part XV of Schütz's Symphoniae Sacrae (1629) employs a sinfonia for cornetto (or violins), trombone and fagotto. (See Fig. 22.) This is one of the first examples of the use of the fagotto (bassoon) which was in existence somewhat earlier than 1578 when Siegmund Schnitzer, a famous bassoon maker, died in Nürnberg. According to Praetorious, Hans Schreiber (seventeenth century), a musician to the electoral court in Berlin, was, in 1618, constructing a fagotcontra (double bassoon) with C_1 as lowest note.[130]

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[128]Gerald Hayes, King's Music, p. 59.

[129]Goldman, The Band's Music, p. 23.

[130]Sachs, History of Musical Instruments, p. 317.

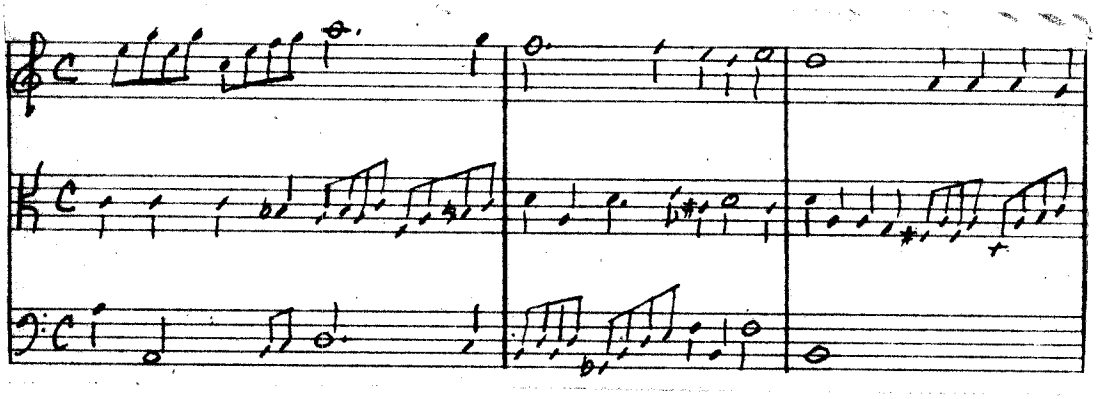

Fig. 22.--Measures 1-3 of Schütz's "Domine, labia mea aperies," Part XV of Symphoniae Sacrae (1629).[131]

Other instrumental compositions of the late sixteenth and early seventeenth centuries include a Passamezzo for six trumpets by Michael Praetorius (1571-1621) and two canzoni of Florentine Maschera (c. 1593) for wind instruments.[132]

Schering also gives an instrumental composition in 1571 by P. Phalese, Zwei Tanze für 4 Instrumente. However, most important is an early French ballet, Balet comique de la Royne, which is designed and produced by an Italian, Baldassarino da Belgiojoso (also known as Balthasard de Beaujoyeulx), who had come to France as one of a band of fiddlers sent to the French court about 1555. This ballet

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[131]Heinrich Schütz, "Domine, labia mea aperies," Part XV of Symphoniae Sacrae, edited by Philip Spitta, p. 77.

[132]Goldman, The Band's Music, p. 37.

was produced in 1581 and began with "a noise of hautboys, cornets, sackbuts and other sweet instruments of music" placed behind the scenes.[133] This unwritten overture to the opera has been cited by some as possibly the oldest set of band parts; however, it was possibly nothing more than the usual preliminary flourish of noisy music which heralded the beginning of a dramatic performance.

Claudio Monteverdi (1567-1643) in his famous opera, Orfeo, used an orchestra of no less than thirty-six instruments including four tromboni, two cornetti, one flautino, one clarino and three trombe sordine (muted trumpets). In 1607 at a performance of L'Orfeo at the court of Mantua, he scored a part of the overture to the opera for five trumpets in different registers (three trumpets, two trombones) and used them quite effectively.[134] A later orchestra of Monteverdi's time can be seen in the one he used in 1609 which was composed of forty-five instruments, including five tromboni, two cornetti, two flautini, one clarino and three trombe sordine.[135] Fig. 23 is a part of Orfeo which is reproduced from microfilm.

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[133]Edward J. Dent, Foundations of English Opera, pp. 14-15.

[134]W. S. Rockstro, A General History of Music, p. 132.

[135]Giacomo Benvenuti, I Classici Musicali Italiani, Monteverdi, "L'Orfeo," Vol. IX, p. 173.

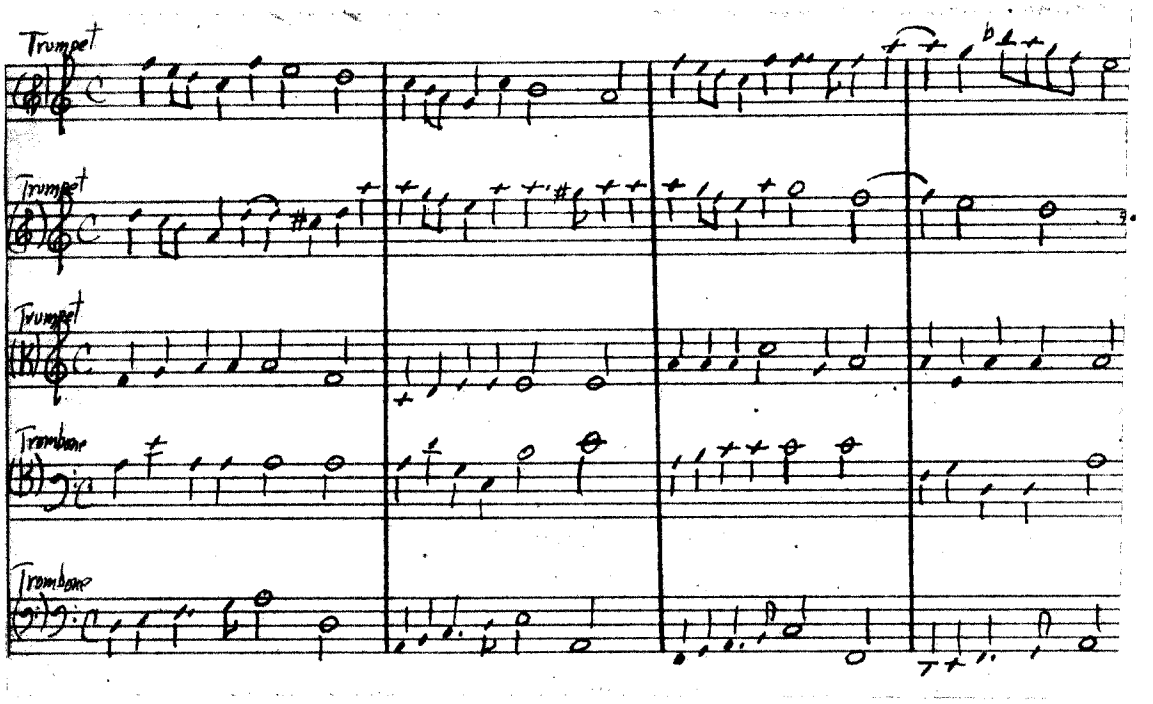

Fig. 23.--Segment of Monteverdi's Orfeo for three cornetti and two tromboni, 1607.[136]

The real development of formal "military music" may be said to have begun in the seventeenth century. In France, Louis XIV had established bands of oboes to perform marches and signal calls. To organize these bands and to compose and arrange music for them, he employed Jean Baptiste Lully (1632-1687).[137] Lully was well fitted for this work,

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[136]Claudio Monteverdi, Orfeo in his Tutte le Opera, Vol. XI, edited by G. Francesco Malipiero, p. 137.

[137]H. E. Adkins, Treatise on the Military Band, p. 5.

for he understood the oboe thoroughly and made use of it in his operas.[138]

When the "king's regiment" was established, at first the French March was used, then that of the Musketeers, and finally a new march composed for it by Lully. Either to obey the king's orders, or at the colonel's request, Lully, Andre Philidor (1647-1730), Martin Hotteterre (? - c.1761), and others wrote marches having two or four parts for the oboe and bassoon, with or without drums. These were composed for the French and Swiss guards, the Scotch dragoons, the Monterey's dragoons, the Fusileers, the Gunners, the Naval Guards, the regiment of Boulogne and many other groups including those of many foreign countries who requested their compositions.[139]

The music which Lully wrote and arranged for these oboe bands is simple four-part music (discant,alto, tenor, and bass oboe or bassoon) with two drum parts. Therefore, their main value lies merely in showing the ancestry of contemporary band music since the filling out of parts and elaborating into modern wind band instrumentation would distort the compositions beyond recognition. Lully also wrote instrumental music to accompany the operas and comedy

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[138]Goldman, The Band's Music, p. 26.

[139]Michel Brenet, "French Military Music in the Reign of Louis XIV," Musical Quarterly, Vol. III (July, 1917), p. 348.

of the King's court. He introduced into the opera Thesee, in 1675, a march (see Fig. 24) planned in imitation of those given to the troops of the King of France but more brilliantly colored with the splendor of the trumpets and the kettledrums.[140]

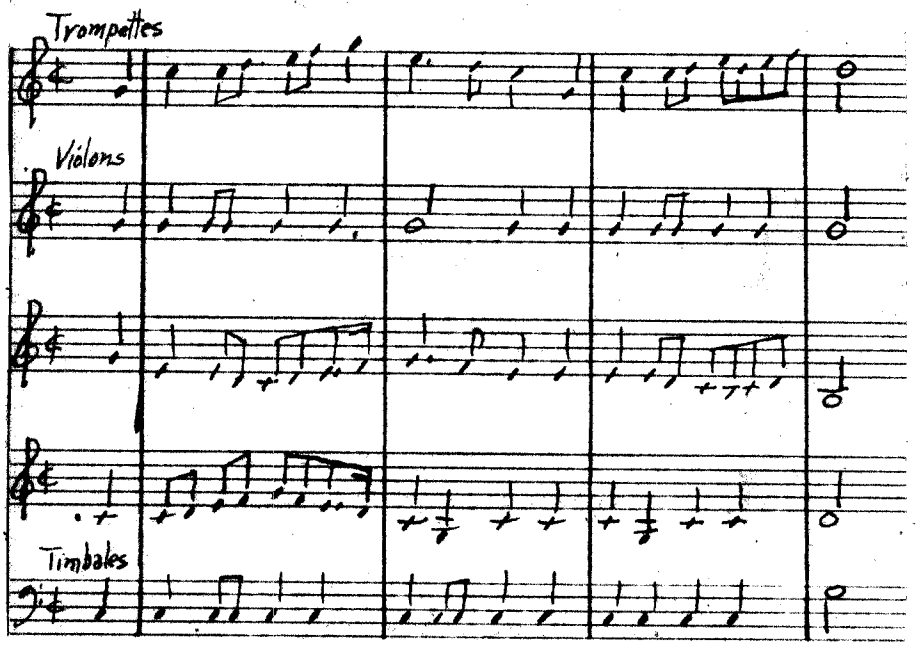

Fig. 24.--Measures 1-4, March from the opera Thesee, Lully, 1675, reproduced from Brenet's article in Musical Quarterly. (See footnote 139.)

Among the numbers which Lully arranged for the oboe bands are Marche des Mousquetaires du Roi de France and the March des Dragons du Roi. Many of these pieces are quite

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[140]Brenet, "French Military Music . . .," Musical Quarterly, Vol. III, p. 352.

pleasing and have more than historical value. An example of the former march is given in Fig. 25.

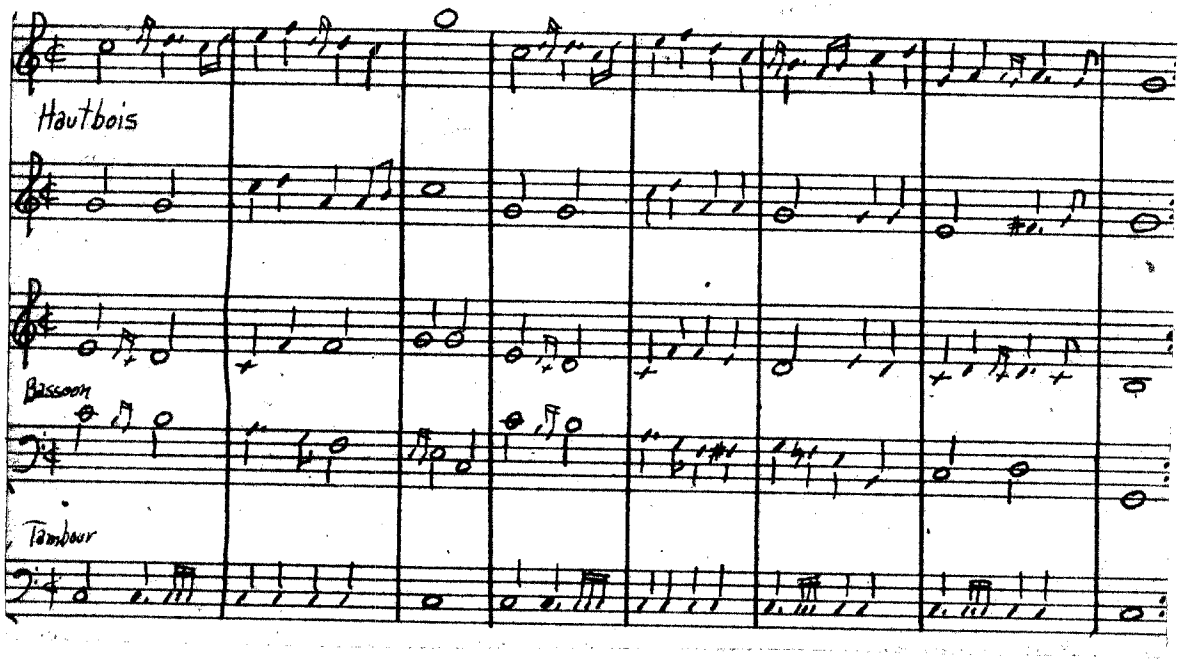

Fig. 25.--Marche des Mousquetaires du Roi de France, Lully, measures 1-8.[141]

The march for hautboys, Dragons du Roi is reproduced in Fig. 26.

The regard with which the public greeted these bands and Lully's compositions for them must have been unusual, for Smith tells us that "Lully's marches attained a

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[141]Brenet, "French Military Music . . .," Musical Quarterly, Vol. III, p. 350.

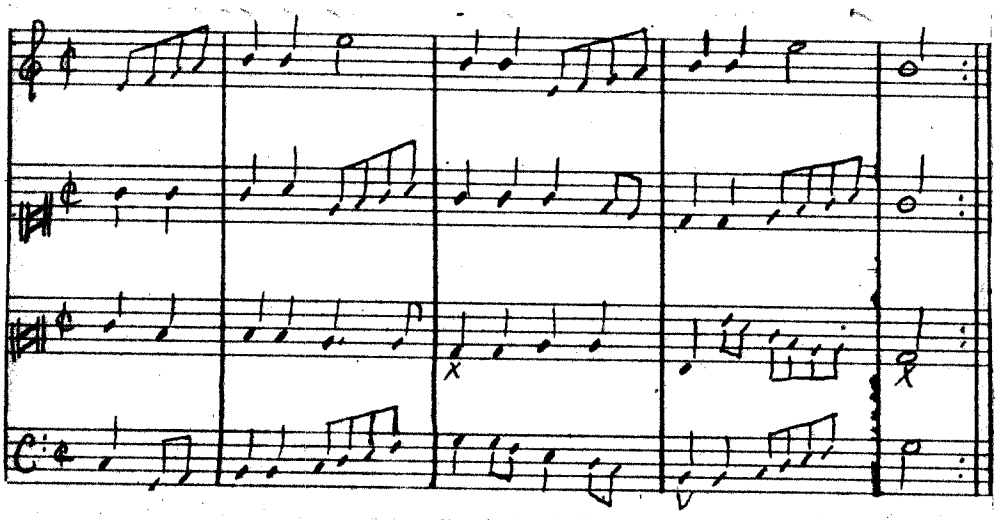

Fig. 26.--March for Hautboys Dragons du Roi, Lully, measures 1-4.[142]

European fame . . . they were used not only by the French Army, but by the armies fighting against France."[143]

Lully is credited with having introduced many important practices in the field of instrumentsl music, for instance his use of the baton in conducting his instrumental groups.[144] He is also credited with being the first to use the waldhorn, the direct ancestor of the modern French horn with the "widened bell" and the "soft, mysterious tone," in his orchestra.[145]

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[142]Farmer, Rise of Military Music, p. 46.

[143]Leo Smith, Music of the Seventeenth and Eighteenth Centuries, p. 55.

[144]Oxford History of Music, Vol. V, p. 47.

[145]Daubeny, Orchestral Wind Instruments, p. 74.

The drum and fife bands of France are thought to have been replaced in some instances as early as 1588 by these bands of hautboys. And even this custom is supposed to have been copied from the Germans. Regardless of the truth or falsity of these statements, the bands of oboes did gradually begin to replace the fife and drum groups of the various nations of Europe.

The history of today's band music has a strong footing in the Turmmusik (tower music) of Germany during the seventeenth century. It has already been noted that tower musicians did exist, and that they developed into town bands during the previous four hundred years. These musicians who played short concerts from the town hall tower (Rathausturm) at stated hours (as well as taking part in religious and municipal ceremonies, playing for town dances, alarming the town at the approach of the enemy and giving fire warnings) had regulations concerning terms of service, behaviour, instrumentation, etc., in the Acts of the Burgomasters of several towns about the middle of the seventeenth century. These bands of türmer (or thuermer) were perhaps the most important exponents of wind-instrument music until the middle of this seventeenth century.[146] Later, these musicians were called "stadtmusicus" or "stadtpfeifer" because they served the town. Nearly every

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[146]Goldman, The Band's Music, p. 22.

town of moderate size had its own band and the rivalry between them was responsible for bringing wind-instrument music to a commendable degree of advancement.[147]

Possibly the most active of these groups was the Leipzig band where Johann Pezel (1634-1694) served as town musician. His early history and activities are still unknown, but he is first known from the documents of Leipzig where his name appears (in 1664) as a member of the "kunstgeiger" (art-fiddlers). About 1669 he joined the Stadtpfeifers in whose company he faithfully served the municipal council until the summer of 1681 when, apparently frightened by the plague, he went to Bautzen. He served in the Stadtmusicus group in Bautzen from 1681 until his death in 1694. With the exception of Gottfried Reiche, Pezel (also known as Pezelius) is the only stadtpfeifer whose compositions were published at this time. Their number is great and by no means limited to Turmsonaten. He also wrote suites for string instruments, but this study is concerned mainly with two works, Hora Decima Musicorum of 1670 and Funffstimmigte Blasenden Musik of 1685.[148]

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[147]Kappey, Military Music, p. 15.

[148]Arnold Schering, "Vorwort" to Johann Pezel's Turmmusiken und Suiten, in Denkmäler Deutscher Tonkunst, Vol. 63, p. v.

The Hora Decima consists of forty sonatas in five parts for two zinken (cornetti) and three posaunen. In the preface of this volume Pezel states that he is publishing it at the request of a large number of tower musicians in Germany. He also includes in the foreword an arrangement for indoor playing in which the violins and violas take the parts of the zinken and posaunen but the music, with its serious nature and lack of fast passages, is completely in the character of wind music.[149]

The Funfstimmigte blasenden Musik (1685) contains seventy-six suite movements, some of which are arranged in suites. They are written in five parts for two zinken and three posaunen (alto, tenor, bass). Pezel also published the Musica-Vespertina in 1669 while he was still a member of the "Art-Fiddlers." This work consists of twelve dance suites written for strings and bassoon and probably led to his promotion to the Stadtpfeifer.[150] Fig. 27 is a reproduction of part of the Sonata No. 3 from the Hora Decima.[151]

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[149]Johann Pezel, "Hora Decima" in Denkmäler Deutscher Tonkunst, Vol. 63.

[150]Johann Pezel, "Fünff-stimmigte blasenden Musik," in Denkmäler Deutscher Tonkunst, Vol. 63.

[151]Johann Pezel, "Sonata No. 3" from his Turmmusik, edited by Ernst Hermann Meyer, Leipzig, Breitkopf and Härtel, 1930, p. 2.

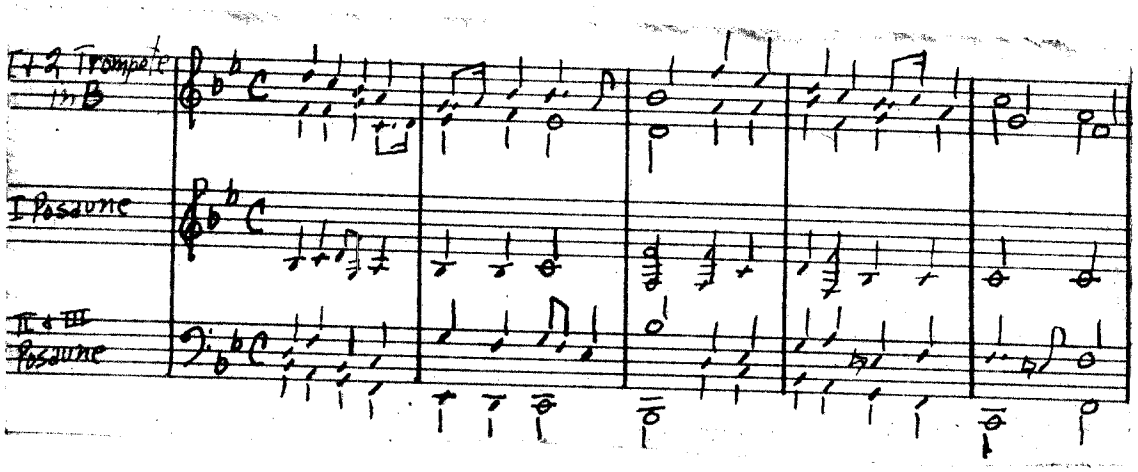

Fig. 27.--Measures 1-5 of "Sonata No. 3," from Hora Decima by Pezel, 1685.

Many of these pieces by Pezel have instrinsic musical value and the two collections as a whole, being the first volumes given exclusively to wind instruments, have immense historical interest. Many of these four and five-part pieces of Pezel, or of Reiche, can be played by brasses in any multiple of four or five, making up a true choir.[152]

A reproduction of "Zwei Suiten für Blasinstrumente" from Pezel's Fünff-stimmigte blasenden Musik is in Fig. 28.[153]

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[152]Goldman, The Concert Band, p. 184.

[153]Johann Pezel, "Zwei Suiten für Blasinstrumente," from his Fünff-stimmigte blasenden Musik in A. Schering, Denkmäler Deutscher Tonkunst, Vol. 63.

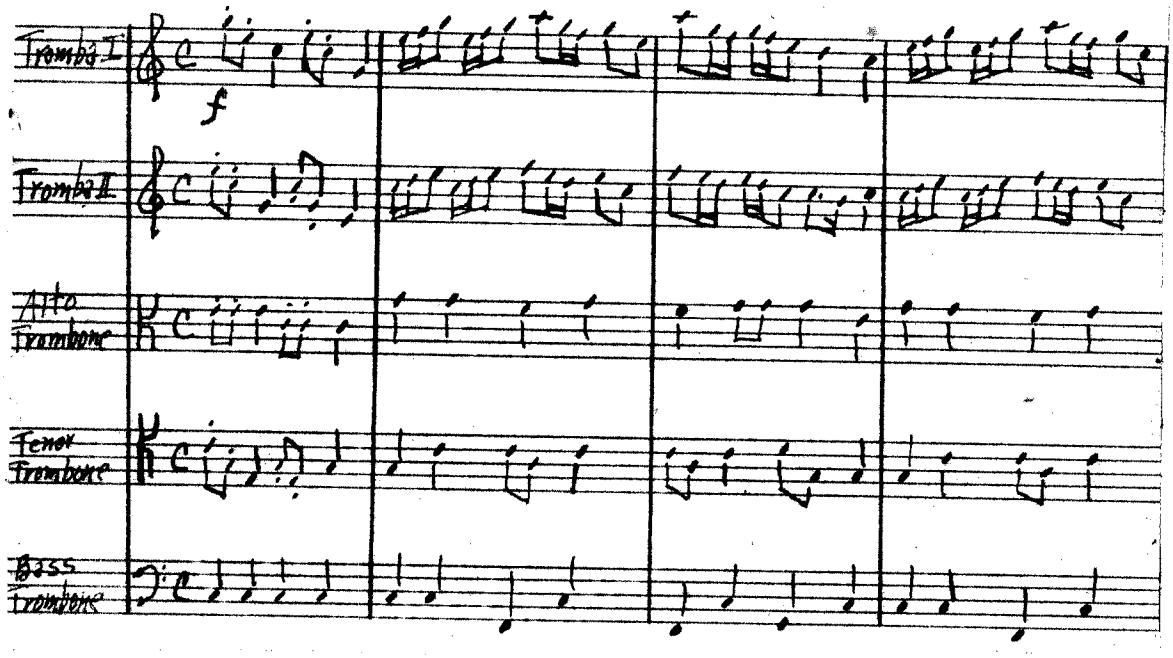

Fig. 28.--Measures 1-4 of "Zwei Suiten für Blasinstrumente," from Fünff-stimmigte blasenden Musik, Pezel, 1685.

Gottfried Reiche (1667-1734) was a famous trumpet virtuoso and composer of this period whose works, along with those of Pezel, represent the peak of tower sonata literature. He was a member of the Leipzig stadtpfeifers in 1691, became master violinist in 1700 and later served as first trumpeter under Johann Sebastian Bach. Reiche was held in very high esteem by the city of Leipzig and many others of his day, and in 1727 the Council of Leipzig had his portrait painted by Elias Gottlieb Haussman, the famous painter of Bach. He is reported to have died of an

overstrain from blowing at a performance of the Bach Cantata, Preise dein Glucke, Ges egnetes Sachsen.[154]

Tower music was the music of the people, for it accompanied their work and play and was woven into their daily lives. Reiche was one of the greatest contributors to this music of the people. In 1697 he published his Vierundzwanzig Neue Quatricinia for one cornet and three trombones. He also wrote 122 Abbtasstuckgen (small pieces for wind instruments) and five chorale books, but the Quatricinia, which are sonatinas and fugues, are the only works extant. Figure 29 is a reproduction of part of Sonatina No. 10 from Reiche's Quatricinia.[155]

Several of the Reiche works have been published and edited for modern brass ensembles. The modern edition of "Sonata No. 7," made by Robert King, calls for trumpet, horn, trombone and tuba. A baritone part also has been added and the music has been transposed down an augmented fourth to make it convenient for modern instruments.

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[154]Adolph Müller, editor, "Vorbemerkung" to Gottfried Reiche's Vierundzwanzig Neue Quatricinia.

[155]Gottfried Reiche, "Sonatina No. 10," in his Vierundzwanzig Neue Quatricinia, edited by Pfarrer Adolf Müller, p. 22.

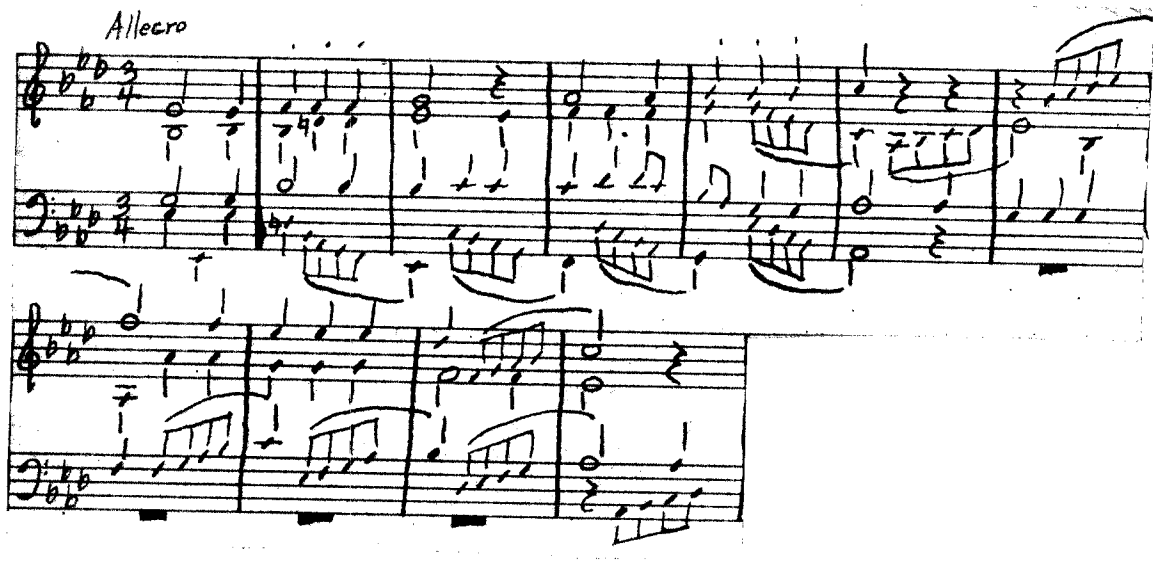

Fig. 29.--Measures 11-21 of "Sonatina No. 10," from the Vierundzwanzig Neue Quatricinia, Gottfried Reiche, 1697.

The German tower music evidently continued through the eighteenth century and was still in the popular favor of the people and of many composers. Goldman tells us of a book published at Berlin in 1784 by C. C. Rolle that says, "those who play simple chorales from the towers, also have sonatas composed for them, which they play together to all the inhabitants of the town."[156]

Another notable contributor to the wind-music of the seventeenth century was Henry Purcell (1658-1695) whose works for winds include a Voluntary for three trumpets, three trombones, tympani, side drums and organ. He also

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[156]Goldman, The Band's Music, p. 22.

wrote a March and a Canzona for four trombones in 1695. These latter two works were composed for the funeral of Queen Mary, along with a beautiful anthem, "Thou knowest, Lord, the secrets of our hearts." The March is dirge-like and was used for the procession to Westminster Abbey, and the impressive Canzona was played in the Abbey during the funeral service.[157] Purcell died only a few months later and the music which he had composed for the funeral of his Queen was played at his own funeral also. Fig. 30 gives the Solo Trumpet part to Purcell's famous Trumpet Voluntary.[158]

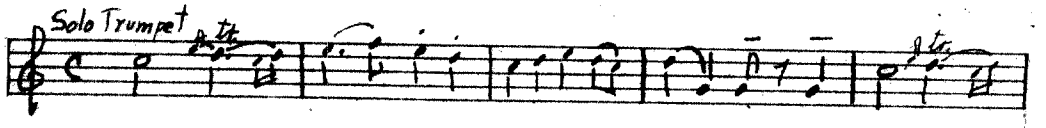

Fig. 30.--Measures 1-5 of Purcell's Trumpet Voluntary, solo trumpet part.

"One of the most important achievements of these composers of the seventeenth century was the establishment of

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[157] J. A. Fuller Maitland, "Henry Purcell," Grove's Dictionary of Music and Musicians, Vol. IV, third edition, p. 290.

[158] An arrangement of this work has been made for Brass Choir by Leon Brown, a copy of which is on file in the North Texas State Music Library, Denton, Texas.

the groundwork of modern instrumental music, and the discovery of the principles of style and form which were essential to it."[159]

The instrumentation of the early military band was developed in Germany, a typical group being: two flutes, two oboes, two horns, two trumpets, two bassoons and a trombone. In France, regimental drum and fife bands had given place to bands of hautbois players as early as the year 1588 (as mentioned earlier) and these bands soon were augmented with other wind instruments. England seems to have lagged behind, for it was not until about 1678 that the Horse Grenadiers acquired six oboe players. The military band proper was first introduced into England from Germany in the reign of Charles II (1660-1685). In his time every posse of trumpeters was allotted at least one kettledrummer, and bands in regiments in England were not officially recognized. The bands existing in the regiments were maintained entirely by their own officers. Units competed with one another in the splendor of the uniform and the number of men in them but no effort was made to co-ordinate the pitches of the instruments of the various bands. This resulted in chaos, of course, and British Army Bands compared most unfavorably with the

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[159] Oxford History of Music, Vol. III, p. 308.

bands on the Continent, which had reached a fairly high state of efficiency. Before this, the Royal Artillery had a number of men who were trained as musicians, but they consisted mainly of drum, fife and bagpipe players, as did the Band of the Scots Guards in 1662.[160]

Charles II, during his exile in France, was very fond of the Band of Hautbois there so when he returned to England in 1661 he introduced them into the Horse Grenadier Guards. In 1685 the King issued a warrant authorizing twelve hautbois to be attached to the King's Regiments of Foot Guards and to receive extra pay for their services.

Meanwhile, the instrumentation and music of the wind bands, both town and military, continued to develop. The old wind bands which played at fairs and popular festivals consisted mainly of cornetts and sackbuts, while the music at tournaments and feasts was supplied by a variety of instruments playing in crude harmony.[161]

Many changes were forced upon this instrumentation by the beginning of the eighteenth century when Germany led the way in matters of military music. The oboe reed now came under the direct control of the lips instead of the former reed placed inside a hollow mouthpiece tube which was blown into. This, of course, brought better control

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[160]Adkins, Treatise on the Military Band, pp. 4-5.

[161]Daubeny, Orchestral Wind Instruments, p. 125.

and consequently a better sound for the oboe and a much more important place in the melodic sense. The bassoon (or curtall in England) had replaced the bombard group and, with its development and that of the French horn, the much-prized trombone fell into neglect for the best part of a century. The wäldhorn (French horn), with a new alteration in its coiling tubing, gained a new position in wind bands as well as placing itself in great demand for performance in churches, theatres and for chamber music. This instrument, along with the invention of the clarinet in 1696 (or more correctly the development of), originally being played with the reed against the upper instead of the lower lip, made a very definite change in all future instrumentations of bands and other instrumental groups, and created a new conception of sound in these groups.[162]

The first military band score which includes the clarinet is given by Kappey as that of the march Prinz Anton (Fig. 31), dated 1720.[163] This development gives the period around 1700 considerable importance, as future scores of band music reflect this conception of band instrumentation. Little further progress was made during the eighteenth century, except for the introduction of cymbals

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[162]Farmer, Military Music, p. 27.

[163]Kappey, Military Music, p. 19.

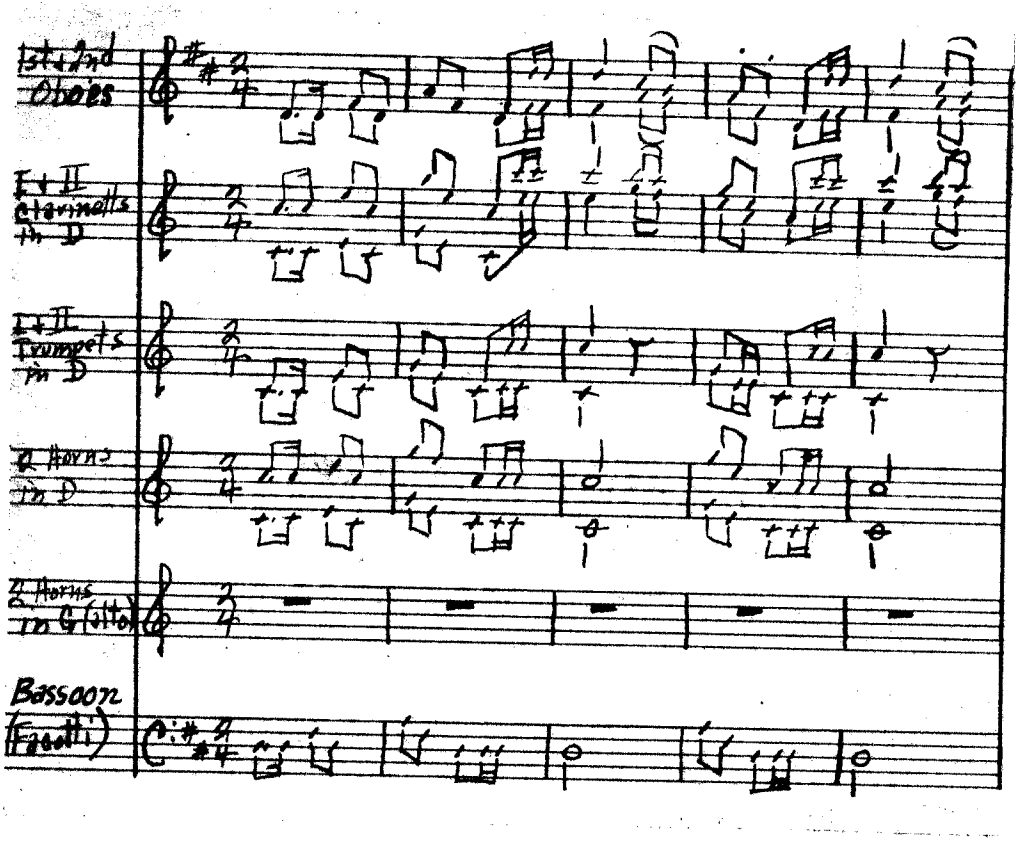

Fig. 31.--Measures 1-5, March, Prinz Anton (1720)

and triangles and various small drums into band instrumentation. These were popularized in Europe by the vogue of the Turkish Janissary Bands during the first half of the century. (A description of these bands follows in Chapter II of this study).

In 1706 a German army band consisted of two oboes, two trumpets or horns, and two bassoons, plus drums; but by the mid-century this type of German band had settled down to a norm of two oboes, two clarinets, two horns and

two bassoons. This was the Harmonie-Musik combination, said to have been fixed by Frederick the Great, and was quite popular with the composers of this day and later with such men as Mozart and Beethoven.[164]

About 1745 the use of the fife was revived in English bands. The Royal Artillery Mounted Band had its beginning about this time as a drum and fife band also boasted of a Fife Major. This revival of the fife did not carry over to the Continent of Europe, for in 1741 there existed in France the Uhlans of Marshal Saxe, the Gardes Francaises and a regiment of Croats with a band. These bands were composed of horns, bassoons and cymbals. In Britain, the first band of enlisted musicians seems to have been that of the First Foot Guards (Grenadiers) in 1749.[165]

The majority of wind-band music written in the early eighteenth century was no great improvement over the earlier marches of Lully. Certainly there existed no wind instrument compositions which would compare favorably in beauty or seriousness with the sonate or canzone of Gabrieli, or to the tower music of Reiche and Pezel. The tower musicians themselves almost completely disappeared about 1715, though some few towns maintained them until later in the

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[164]Farmer, Military Music, p. 27.

[165]Farmer, Handel's Kettledrums, p. 16.

century. The lack of "art music" for the band (or wind instrument ensembles) is due to the development of an independent instrumental style of too great complexity for wind instrument performance (in the eighteenth century). This handicap lay in the limitations of the wind instruments of this period and especially of their tuning which was very difficult, if not impossible (except in the case of the trombone). Thus the orchestra, with its more capable stringed instruments and superior technique and flexibility, took over the "art music," and wind instruments were mainly relegated to small ensemble music and military and popular use.[166]

This wind-band music in the first half of the eighteenth century includes only a few numbers of any importance. J. P. Kreiger (1649-1725) wrote a Lustige Feldmusik (Joyous Outdoor Music) for oboes and bassoons. J. J. Mouret (1682-1738) wrote forty-seven Divertissements, including fanfares for trumpets, oboes and tympani. Also in 1756 A Collection of Airs and Marches by R. Bremmer was published and contains "The Highland March" by Captain John Reid of the Scots Guards Band (t was the old slow march of the regiment).[167] There is also record of a Marcia Villanesca of Leopold Mozart (1719-1787).

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[166]Goldman, The Concert Band, p. 30.

[167]Farmer, Handel's Kettledrums, p. 3.

Our best source of wind instrument music of this time, from a major composer, comes from the famous English composer George Frederick Handel (1685-1759). In 1715, Handel composed the famous Water Music for the King's passage up the Thames and it was played, under the direction of Handel himself, by a band of mainly wind instruments on a barge following the royal yacht. This composition, in which Handel made good use of the winds, especially the French horn, helped to restore him to the King's favor.[168]

Handel also composed, in 1726, a slow parade march for the Grenadier Guards which was also contained in his opera Scipio and known as the March from Scipio. A modern version of this march, called The Royal Guards March, has been played in recent years. Goldman also mentions a Concerto in F for a double set of wind instruments and strings which was composed by Handel.[169]

In 1749 George II commissioned Handel to compose music to accompany a display of fireworks to be held in Green Park. This occurrence provides us with one of the major eighteenth century compositions for wind-band, the Royal

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[168]Hayes, King's Music, p. 59. This Water Music Suite has been adapted for modern band by Hersey Kay and is available from the publisher, Theodor Presser, who also publishes a modern band adaptation of Handel's march from Scipio entitled Slow March Scipio.

[169]Goldman, The Band's Music, p. 38.

Fireworks Music. "To make headway against the explosions, the open space, and the noise of the onlookers," Handel scored as follows:

Trombe (Trumpets) I, II, III	3 players to each part
Tympani	3 pairs in D and A
Corni I, II, III	3 players to each part
Oboe I	12 players
Oboe II	8 players
Bassoon II	8 players
Bassoon II	4 players[170]

This Royal Fireworks Music consisted of an overture and five short movements, scored for fifty-six wind instruments.[171] A part of the Overture from this Royal Fireworks Music is reproduced in Fig. 32.[172]

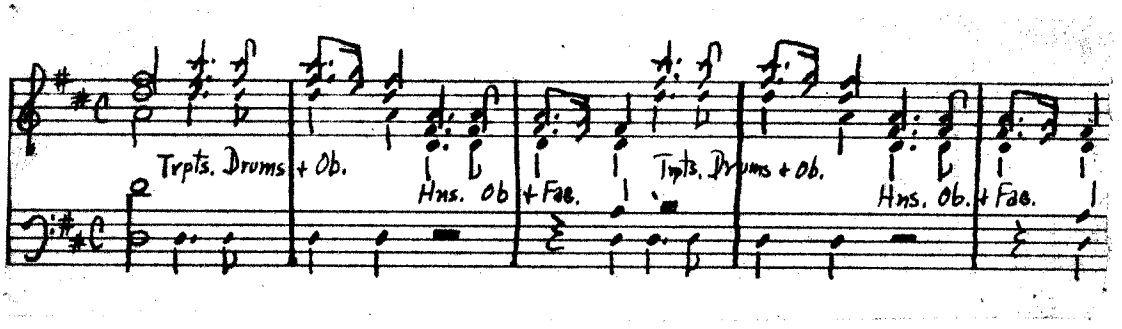

Fig. 32.--Overture to the Royal Fireworks, Handel (1749)

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[170]Hayes, King's Music, p. 68.

[171]Richard Alexander Streatfield, Handel, p. 201.

[172]Hayes, King's Music, p. 79. Handel's Royal Fireworks Music has been edited for modern band by Harvey Sartorius and is published by Music Press.

Most of the other works composed for wind-bands during this first half of the eighteenth century are inconsequential and in many cases are unworthy of mention as the ancestry of concert band literature of today. However, a few of these compositions have been arranged to fit modern band instrumentation and others may be discovered in the future which are worthy of arrangement and thus add to our concert band literature of this period. Panoff gives the scores to a March of the Scottish Archers (eighteenth century) and a Marsch der Grandmusketiere which are worthy of mention here. (See Fig. 33 and Fig. 34.)

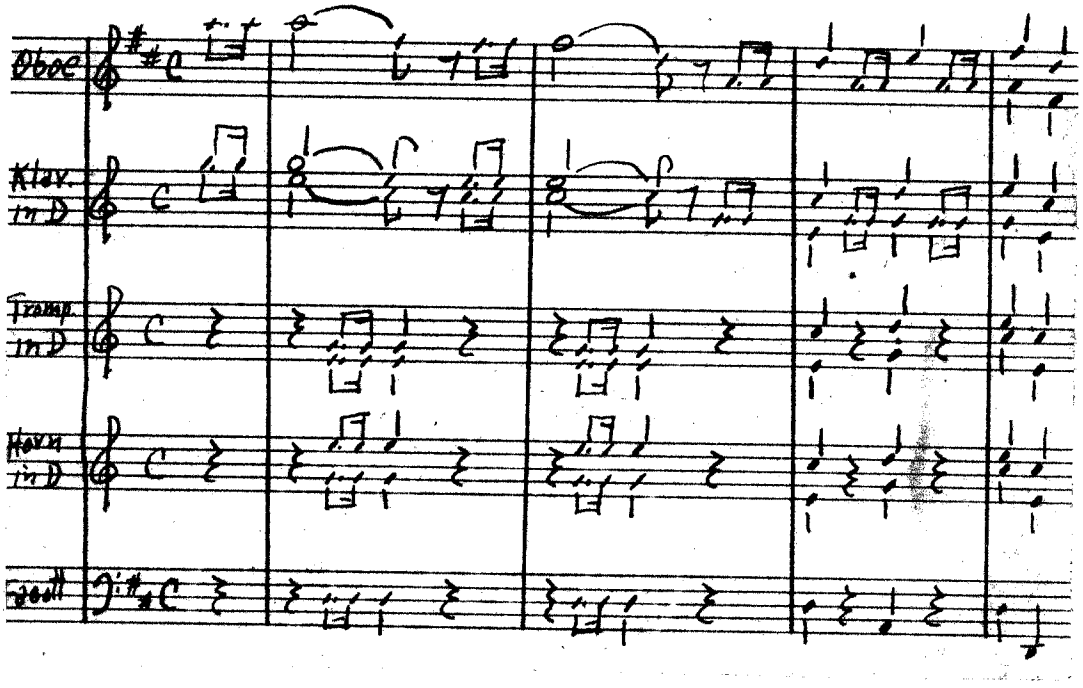

Fig. 33.--Measures 1-4, March of the Scottish Archers (eighteenth century).[173]

[173]Panoff, Militarmusik, p. 103.

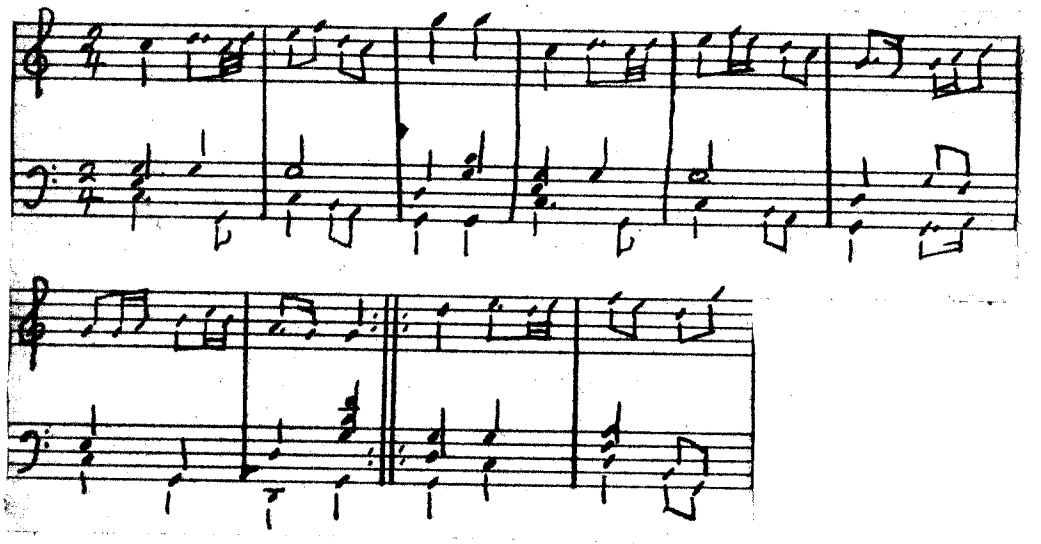

Fig. 34.--Measures 1-10, Marsch des Grandmusketiere[174]

It can be seen that from the time of the bone flute and the drum of the Stone Age, wind instruments have been used for the music "of the people." Though little "art music" has been written for them up to this time (1750), they have nevertheless contributed greatly to the development of instrumental music in their countless services rendered to the people they served (tower music, town bands, court music, King's trumpeters, etc.). Besides these services to the people and the spread of instrumental music as a result, these groups of wind instruments created a demand for better instruments so that their possibilities as musical and entertainment groups could be increased. Thus

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[174]Panoff, Militarmusik, p. 52.

many of the instruments which later became used in symphonic and chamber music groups were originally pioneered by the wind bands of an earlier period. Once these instruments had proven themselves, they were accepted by other music groups and effectively used in the performance of the better music which was written for them.

In the following pages of this study it is possible to see that the wind-band movement continued to grow and gradually became well enough developed to have better music written for them by the more prominent composers of the day, thus leading into the present day existence of multitudes of bands, many of them quite good musically, with a gradually increasing number of good compositions written originally for concert performance by them.

CHAPTER II

THE DEVELOPMENT OF THE BAND

(SINCE 1750)

> We must remember that the band has a definite tradition arising out of the military. From the time of the bands which accompanied Edward III to battle, to the early town bands of Germany, the oboe bands of Louis XIV and the Napoleonic army bands, wind-instrument combinations have had their musical functions subordinated to what may be termed their moral, civic, or martial duties. A survey of original literature will show much honest music written for wind instruments, but with the exception of marches, little for the band. The concert band did not begin to take shape until the 19th century, though its prototype was fully evolved in the 18th, as evidenced by the compositions of Mozart for open-air performance. Technical limitations, the imperfections of wind instruments, had their part in restraining the development of a band literature.[1]

The French Revolution actually prepared the way for the growth of bands and of band music. A large musical group performing in the open air where large crowds could gather and listen was an obviously desirable thing; the military bands were soon augmented for this purpose. The band changed considerably in instrumentation during this time to meet the demands placed on it by its audience and its growing musical repertory. The latter consisted chiefly of transcriptions of light-opera overtures, salon pieces,

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[1]Richard Franko Goldman, The Band's Music, p. 4.

dances and some original works for band--marches and polkas. The band and its audience hold an interplay of influence in the music and the instruments used. "A new era begins with the invention and rapid improvement of the clarinet, which for wind-bands is as important as the violin is for the orchestra."[2]

Since communication was not rapid in the eighteenth century, there did not exist a high degree of standardization of instruments or instrumentation; however, the need for better instruments was especially felt during this classical period.[3] These needs were met by the introduction and use of new instruments and the improvement of the old. The use of the clarinet, horn and bassoon in large numbers can be seen, and with their advent the use of the trombone and oboe became much less common. During this time the recorder was being replaced by the transverse flute which by 1700 had a conical bore, with the exception of the head joint which remained cylindrical.[4]

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[2]J. A. Kappey, "Wind-Band," Grove's Dictionary of Music and Musicians, edited by H. C. Colles, Vol. V (1937).

[3]Karl Geiringer, Musical Instruments, p. 153.

[4]Francis W. Galpin, Old English Instruments of Music, p. 154. Also consult Alex Leseur, "The Transverse Flute As An Instrument and the Music of the Baroque Period," Unpublished Master's Thesis, Department of Music, North Texas State College, 1951.

German composers at the beginning of the eighteenth century gave the horn more prominence in the wind-band by letting it adopt sustaining parts when playing with other instruments; composers no longer used the horn in the highest register and often gave it a sort of continuo part by filling in the gap between melody and bass.[5] This new use of the horn did not become universal at first; the German bands made more use of it in their combinations than did the other bands of Europe.

The early clarinet was becoming quite well-known to the people by this time since it had been used as early as 1720 in military bands. From its original development with the single reed being placed against the upper lip, the clarinet gradually made its way into greater use and was improved a great deal in the latter half of the century. However, this instrument was still a far cry from the excellent (in comparison) symphonic model clarinet of today, as evidenced by an article which appeared in 1784 in the Musikalische Almanac: "Playing this instrument [clarinet]. . . is beset with difficulties which if not overcome can result in the most indescribable chaos and squeaks. Run away at such times if you can!"[6]

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[5]Musikalische Almanac (1784), quoted without author in Geiringer, Musical Instruments, p. 175.

[6]Ibid., p. 170.

Of course, part of the difficulty with the instrument came from the inexperience and lack of ability or training of the player.

In the eighteenth century Germany led the way in military music. There was no fixed plan in instrumentation of the band, the arrangement of which rested with the colonel or bandmaster. However, from 1763 military music assumed a definite form. King Frederick II of Prussia fixed the first organization as two oboes, two clarinets, two horns and two bassoons (this combination of instruments was known as the Harmonie Musik and was a favorite with composers). After a short time a flute, two trumpets and a contrafagotto (contrabassoon) were added. Even Frederick the Great wrote a Military March for this combination. This great ruler was quite fond of playing the flute and kept his flute-master, Johann Quantz (1697-1773), writing a constant succession of flute compositions for him to perform. Frederick II also maintained an orchestra at this court.[7]

In England the Band of Musick, Royal Regiment of Artillery, was created in 1762, consisting of the Harmonie

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[7]Elizabeth Wray, A Skeleton History of Music, p. 50.

Musick of eight men who could also play the cello, bass, violin and flute.[8]

The French can be said to have patterned their bands directly after the German organizations, for in France an instrumental group, very similar to that used by Frederick the Great, became popular about 1764. About five years later (1769) bands were formed for an army in Austria.

In the United States it seems that the first band (of any description) around New York City was a group of four Dutch citizens who played the trumpet, flute, violin and drum and gave "free concerts every Saturday afternoon at Bowling Green to crowds of one hundred or more people." (c. 1630). However, the first band of any size in America was one organized by Josiah Flagg in 1773, consisting of about fifty men. This organization gave concerts in Faneuil Hall in Boston.[9]

Shortly after the middle of the eighteenth century, Colonial periodicals contained advertisements of clarinets, horns, flutes and trombones. They stimulated an interest and instruments were bought and sold. Instrumental music, however, was looked upon with disfavor by the public at that time, religious singing being the only acceptable

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[8]Henry George Farmer, The Rise and Development of Military Music, p. 57.

[9]Alberta Powell Graham, Great Bands of America, p. 13.

music. At least this was true in the Northern colonies where the Puritans and Pilgrims were firm in the belief that music produced from a fiddle, flute or horn was worldly and had no place among God-fearing people.[10]

As far as military "musics" are concerned in America, only drums and fifes were used. The first drummers and fifers in the U. S. Marines were enlisted as members of the 1st and 2nd Battalions of American Marines authorized by Congress on November 10, 1775. Two drummers and one fifer were a part of each ship's Marine Guard in the early Navy. In 1798 President Adams approved a bill for the Marine Corps to enlist a drum major, a fife major and thirty-two drummers and fifers. A sufficient number of these men were retained in Philadelphia under Drum Major William Farr to form a military band which was the nucleus of the famous U. S. Marine Band, the oldest organization of its kind in the United States.[11]

Other early bands in existence in the United States include the Green Dragon and the Boston Brigade Bands. In 1767 a concert was announced in New York by the "Royal American Band of Music." In 1771 the band of the 64th Regiment in Boston presented a concert. (These were

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[10]William Carter White, A History of Military Music in America, p. 14.

[11]U. S. Marine Corps, Manual for Field Musics, p. 1.

probably English regimental bands which were stationed in Boston during this time). In 1783 the Massachusetts Band of Boston performed in Salem, Massachusetts, for the benefit of the poor. Philadelphia is also accredited with a concert in 1771 in which the use of trumpets, kettle-drums and "every instrument that could be used with propriety" is mentioned. In 1783 a concert by an Artillery Band from Portsmouth, New Hampshire, was also given in Salem, Massachusetts.[12]

In Europe at this time most bands maintained meager instrumentation, although the number of bands in existence was constantly growing. Even an independent organization like the Honorable Artillery Company could only boast a band (in 1783) of four clarinets, two horns, one trumpet and two bassoons. However, the bands gradually increased in size and importance with a better instrumentation in succeeding years.[13]

The French Bands of the Republic (1795) consisted of one flute, six clarinets, three bassoons, two horns, one trumpet, one serpent and side-drums.

In England, in 1783, the Duke of York, wishing to improve the musical service of such bands as the eight-piece

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[12]Waldo Selden Pratt and Charles N. Boyd, editors, "Historical Introduction and Chronological Register," Grove's Dictionary, Vol. VI (1920).

[13]Farmer, Rise and Development of Military Music, p. 63.

Coldstream Guards band, imported from Germany what was probably the first "full band" of twenty-four men who brought oboes, clarinets, horns, bassoons, flute, trumpets, trombones, serpent, tambourines and crescent (played by three negroes).[14]

There was still no standard instrumentation, however, and many small and oddly instrumentated groups were in existence, as evidenced by an account of a performance in Westminster Abbey in 1785: "In His Majesty's Military Band there were six musicians who played three species of sackbut; tenor, bass, & double bass."[15]

An account of French bands of the eighteenth century is given in Nelson's Encyclopedia:

> The earliest record of regimental bands is contained in a French decree of April 19, 1766, assigning a band of music to each regiment, but it was near the close of the century before the institution was thoroughly established, the instrumentation of the time consisting of drums beaten with only one stick, fifes, flutes, trumpets, pandean pipes (in Italy), and, a little later, bagpipes and violins.[16]

In England, the clarinet was now becoming recognized as superior to the oboe in point of brilliancy, compass and

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[14]Kappey, "Wind-Band," Grove's Dictionary, edited by Colles, Vol. V (1937).

[15]Charles Burney, An Account of the Musical Performances in Westminster Abbey, p. 7.

[16]"Band, Military," Nelson's Perpetual Loose-Leaf Encyclopedia, revised and edited by William M. Schuyler, Vol. I (1932).

volume, and was classed as the number one military band instrument, with the oboe relegated to second place. With the addition of clarinets, the bands of England were similar to those of Germany in instrumentation. According to Georg Thouret (1855-1924) (German writer on music history), the English military march of that period (1770) served as a model for Europe and made popular the graceful 6/8 time for marching.[17]

About this time a new and entirely different type of band was introduced to the European continent, having its origin in Turkey. It was known as the Turkish Janizary Band and is described by C. F. D. Schubart (1739-1791, musician and poet) as follows:

> The character of this (Turkish) music is so warlike, that even cowardly souls throw out their chests. Each beat is delineated so strongly, with such new manly accent, that it is well nigh impossible to get out of step.[18]

These Turkish Janizary bands consisted of six groups of musicians:

1. 9 playing the zurna (kind of oboe) including their chief, the bandmaster, who played one.
2. 9 playing the chaghana (ancestor of Jingling Johnny).
3. 9 playing Turkish bass drums, their chief was the assistant band-master.

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[17]White, History of Military Music in America, p. 13.

[18]Nicholas Bessaraboff, Ancient European Musical Instruments, p. 21.

4. 9 playing the cymbals.
5. 9 playing the naggara (small kettledrums).
6. 9 playing the burn (Turkish trumpet).
Total--54 players.[19]

The credit of having inaugurated this "Turkish Music" to the European continent belongs to Poland whose ruler, Augustus II (c. 1733), had received a full Turkish military band from the Sultan. This craze of "Turkish Music" soon swept through European armies and by 1770 almost every army had introduced Turkish percussion and concussion instruments into their regimental bands, the most outstanding being the bass drum, kettledrum, cymbals, triangle and the "Jingling Johnny" or Turkish crescent. Their adoption was very important to regimental music, especially because it happened at a time when the band of music, as a help to the cadenced step, was being openly challenged. Turkish marches now crowded into the military music collections published the last quarter of the eighteenth century. They had already been popular with the Drums and Fifes in the two earlier decades.[20]

The "Jingling Johnny" is an interesting instrument and became very popular with regimental bands in this day and age. It consisted of a wooden pole surmounted by one or

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[19]Ibid.

[20]Henry George Farmer, Handel's Kettledrums and other Papers on Military Music, p. 44.

more metal crescents adorned with red horsehair plumes hanging from the sides. From the crescents hung countless bells and grelots which jingled when shaken. This instrument became the glory of the regiment, with each trying to outdo the other in new fantastic structure and design. After the Crimean War (1856), however, both the "Jingling Johnny" and the tambourine were finally discarded, as had been the small infantry band kettledrum several decades earlier. The glockenspiel now took the place of old "Jingling Johnny" and, retaining much the same shape of it at first, was carried in the same manner and was furnished with red horsetail plumes. However, it consisted of tuned metal bars that could be played musically in performance.[21] (A recent version of the "Jingling Johnny" was brought out a few years ago by Jen-Co Instrument Co. but it was not generally accepted by the bands.)

This Turkish influence was felt by all of the bands of the day and by the beginning of the nineteenth century all European armies had their bands with "Turkish Music" as their main element. Frederick the Great secured the services of real janizary musicians for several of his Prussian regiments. Wind bands still retain parts of this

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[21] Ibid., p. 46.

invigorating influence. The bass drum and cymbals are now indispensable.[22]

The Royal Artillery Band of England in 1782 included a bass drum, cymbals and tambourine in its instrumentation. The Coldstream Guards had two tambourines and a "Jingling Johnny" in 1785, and the Scots Guards had the latter instrument in 1805. These instruments were of a different size and were used differently from those of today. The bass drum was longer than the diameter of its head. It was carried at the waist and beat with two sticks by mostly "long-armed negroes." In the cavalry it was often carried on horseback, as was probably the drum of the 7th Hussars at Waterloo (1815).

The kettledrum, which was used singly, was only half the size of the cavalry kettledrums, which were played in pairs. It was carried and played like a side drum, was about twelve inches in diameter and about sixteen inches in depth. One of a large type is to be seen in a military print of a Guards band (c. 1790) marching out of St. James' Palace. A reproduction can be found in Fig. 35 taken from the frontispiece of Farmer's Rise and Development of Military Music (1912). The tambourine was much larger than that used by regimental bands of recent years. It was

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[22]Bessaraboff, op. cit., p. 24.

Fig. 35.--A Guards Band (c. 1790) marching out of St. James' Palace.

never less than twice the size of the modern instrument. It was usually furnished with small bells and grelots, as well as the usual jingling plates in the rim. The triangle also was much heavier than that of today. The cymbals or "clash pans" were always a special feature of this "Turkish Music" element.[23]

English bands of music suffered in the military ranks in the latter part of the eighteenth century due to the revival of the fifes and drums and to the establishment of

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[23]Farmer, Handel's Kettledrums, p. 45.

trumpet bands (1764), both of these being supported by the state, while the "bands of music" depended on a fund mostly maintained by the officers of their regiment.[24] (This accounts largely for the drum and fife groups in the United States, since the first American military "musics" were patterned directly after the English units and even played their music.)

However, at the close of the eighteenth century the addition of trombone and serpent in many military bands led back into a larger and better instrumentated group. This terminates a long period of disuse for the trombone, having formerly been a very popular instrument "hedged" with a sort of divinity and used mostly in the service of church and king.[25]

Toward the end of the eighteenth century and in the early nineteenth century the real seeds of today's concert bands are found. The open-air performances of Mozart's and Haydn's compositions paved the way for concert music. Mozart's compositions for wind groups are numerous. Best known are his three serenades: Serenade in B flat for thirteen wind instruments (K361), the Serenade in E flat (K375) and the Serenade in C minor (K388). The latter two

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[24]Farmer, Rise and Development of Military Music, p. 55.

[25]Ibid., p. 64.

are for the most popular instrumentation in Germany, the Harmonie Musick.[26]

The works of Franz Joseph Haydn for wind instruments are also numerous, but his best works for the wind band of his day are his Hungarian National March (1802), his Feldpartita in D flat Major (containing the "Chorale St. Antoni" which was used by Brahms in his Opus 56) and his Nocturnes for Wind Instruments. He also wrote marches for the Prince of Wales, for the Volunteer Cavalry of Derbenshire and for the Royal Society of Musicians.[27]

On the occasion of the marriage of the Duke of York to Princess Frederica of Prussia in 1791, several English marches and other works for military band, plus other specimens of English works, were sent to Germany to be played. These works included some works of Handel and J. C. Bach.[28]

Handel's works for band have already been examined in the previous chapter. In considering those of J. C. Bach (1735-1782) the following works for band are found: four marches for the famous Harmonie Musick combination of two

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[26]Goldman, The Band's Music, p. 40.

[27]Ibid., p. 39.

[28]Farmer, Rise and Development of Military Music, p. 66.

oboes, two clarinets, two horns and two bassoons, and two marches for the same instrumentation minus the oboes.[29]

The first band of the Coldstream Guards (England) was formed in 1785 when twelve musicians were enlisted in Hanover by the Duke of York. The performers comprised four clarinets, two oboes, one trumpet, two horns, two bassoons and one serpent. Trombones and "Turkish" elements were later added to result in a complete alteration in the character of military bands.[30]

In 1795 the Royal Artillery Band of England (which was established by Captain William Phillips in 1762) consisted of two cors (horns), five clarinets, two bassoons, two oboes, two serpents, a flute and a trumpet, with Weille (the Master) playing the clarinet.

The drums and cymbals at this time were organized into a corps of regimental drummers and didn't belong to the band. However, the drummers and their Drum Major were gradually marching with the band "so we had 3 or 4 men to spare to play other instruments."[31] In 1802 the Royal Artillery Band consisted of a Master and eighteen musicians,

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[29]Charles S. Terry, J. C. Bach, p. 360.

[30]Farmer, Rise and Development of Military Music, p. 70.

[31]Farmer, Handel's Kettledrums, p. 25.

and in October of the same year it was increased to a Master and twenty musicians.

Another great band of this day was the Scots Guards Band. In a letter of 1805, probably written by Captain C. A. Quist (c. 1821), the commanding officer of the Royal Artillery Band, he mentions the instruments of the Scots Guards Band as being three trombones, two trumpets, two horns, two bassoons, a serpent, a bass horn, six "Grand Clarinetts," one small clarinet, one small flute, three oboes, one long drum, one small drum, a tamborin and cymbals. He states in the letter that the bass horn and the small flute are quite new and Eisenhardt, director of the Scots Guards Band, would like another bass horn instead of the Serpent. He also would like to have the Janissary Bells again.[32]

In America at this time there were still no established military bands, only the fife and drum combinations. However, the repertoire of these instruments consisted of a number of tunes which one would not expect to associate with such a combination. Some of these were The White Cockade, The Rakes of Marlow, George Washington's March, The Georgia

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[32] Ibid., p. 4.

Grenadiers, The Dashing White Sergeant and a good many others.[33]

The earliest available record of the forming of bands of music for military service in the United States may be found in the Laws for the Regulation and Government of the Militia of the Commonwealth of Massachusetts which reads:

> Passed by Act of Congress, May 8, 1792, and amended by Act of March 2, 1803, Section XIV. Be it further enacted that each brigadier general or commanding officer of a brigade be authorized, by voluntary enlistment, to raise and organize a band of music in each brigade and when so raised to issue warrants to them accordingly.[34]

Under these regulations several military bands sprang up, but no record is to be found of their exact instrumentation. In 1806 a military band, Brigade Band, was organized in Salem, Massachusetts, and attached to the Salem Light Infantry with Thomas Honeycomb as the elected leader. It was the first military band in Essex County and, excepting Boston, the first in Massachusetts. The instrumentation of this band consisted of five clarinets, two bassoons, a trumpet, a triangle and a bass drum. Several

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[33]White, Military Music in America, p. 20. Many of these tunes may still be found in fife and drum manuals. The regimental music, no matter how limited in size, was nevertheless appreciated and recognized as a great inspiration to the tired and war-weary soldiers of the Continental Army. General Washington, who was an amateur flute player himself, early recognized the value of fife and drum music for military purposes and took great pleasure in hearing it.

[34]Ibid., p. 33.

years later a French horn, two trombones and a serpent were added, and so it remained until 1835 when it was reorganized and changed to all brass instruments, then in vogue.[35]

Probably the greatest boost to military music was gained from the French Revolution and the elevation of military life by the great Napoleon (1769-1821). Under him military bands made enormous strides, not only in numbers but in executive capacity. His regimental bands in the early nineteenth century were the most popular organizations of military music in the country. The instrumentation of these regimental bands was composed of forty-three instruments, as follows: (1805)

1 Flute (small)
1 Clarinet in F
16 Clarinets in C
4 Bassoons
2 Serpents
1 Triangle
2 Cymbals
2 "Jingling Johnnys"
1 Bass Trumpet (Buccin)
4 Horns
3 Trombones
2 Side Drums
1 Bass Drum
1 Tenor Drum
2 Trumpets

Clarinets in F and C were employed universally in military bands at this time. Note Beethoven's work for them in his March in F (1809) and other compositions, and Mendelssohn's use of them in his Overture in C. In France the B-flat (and E-flat) clarinets came into use in 1814 and were made compulsory in 1823.[36]

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[35]White, Military Music in America, p. 41.

[36]Farmer, Rise and Development of Military Music, p. 81.

The political and social changes in Europe during the nineteenth century fostered a great demand for band music. People during the French Revolution (1789-1815) gathered in large crowds to express their opinions concerning governmental issues of the day. It seemed natural that a musical organization should perform in the open air at these various gatherings. For grand fetes of the revolution, wind bands of enormous proportions were organized and the first composers of the land wrote for them. Foremost among these bands was that of the National Guard. It was formed at the outbreak of the Revolution by Captain Bernard Sarrette (1765-1858) who gathered together forty-five able military bandsmen. The strength was later raised to seventy and no less a person than Francis J. Gossec (1734-1829), an important French composer in the latter half of the eighteenth century, was appointed bandmaster. He had as his assistant another great French musician and composer, Charles Simon Catel (1773-1830). Between these two composer-bandmasters of the Garde National Band a vast amount of music for military bands was written; Gossec contributing a Symphony in C having only one movement, a Symphony in F having two movements, and other works of which there is little record. Catel's contributions included a Symphony in F and two Overtures for band. After three years this band was dissolved by the Convention but Sarrette kept his

players and formed a free music school which later became the National Institute of Music. In 1795 this school was designated the "Conservatoire de Musique," Sarrette being appointed director, the first of that brilliant line which includes L. Cherubini (1760-1842), Daniel Francois Esprit Auber (1782-1871) and Charles Louis Ambroise Thomas (1811-1896). Thus the world-renowned Paris Conservatory had its origin in the ranks of military music.[37]

Other major composers who wrote for these enlarged wind-band performances of the French Empire under Napoleon include Ferdinando Paër (1771-1839), who composed four Grandes Marches for Napoleon's wedding to Marie Louise in 1810. Giovanni Paisiello (1740-1816) also composed a march for this grand event, his March of the First Consul, as well as a Funeral March for the burial of a General Hoche, as a favor to Napoleon. L. Cherubini (1760-1842) was made a "Chevalier of the Legion d'honneur" by Napoleon during the "hundred days", as leader of the band of the National Guards of Paris.[38] His compositions for band include five Marches for various occasions (one for the Baron de Braun in Vienna), a March for the Band of the

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[37] Ibid., p. 80.

[38] Albert Williams, "Foreword," Ibid., p. xi.

National Guard (1814) and a Quick-step for the Band of the National Guard (1814).

In 1795 a truly fine work for band was contributed by Étienne Henri Méhul (1763-1817), a French composer whose works were admired by Schumann, Mendelssohn and Wagner, his Overture in F. Another fine work was contributed by Louis Emanuel Jadin (1768-1853), his Overture in C for band. He also wrote a Symphony for Winds which was rather "bold" in its harmonies. His brother, Hyacinthe Jadin (1769-1802), wrote a fine Overture in F for band during this revolutionary period.[39]

The works of Mozart and Haydn for these massive open-air performances have already been mentioned, and also Mendelssohn's Overture in C. Other works were contributed by Beethoven, Spontini, Spohr and Weber.

Whatever the state of music in England at the close of the eighteenth century, the military bands, at any rate, compared favorably with those on the continent, especially in instrumentation, as illustrated by the following records as listed by Farmer.[40]

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[39]Henry George Farmer, Military Music, p. 40.

[40]Farmer, Rise and Development of Military Music, p. 84.

England (1794) Grenadier Guards	France (1795) Corps d'Elite	Prussia and Austria (1800) Line Regiments
1 Flute	1 Flute	2 Flutes
6 Clarinets	6 Clarinets	2-4 Clarinets
3 Bassoons	3 Bassoons	2 Bassoons
3 Horns	2 Horns	2 Oboes
2 Serpents	1 Serpent	1 Serpent or Contra-Bassoon
1 Trumpet	1 Trumpet	2 Trumpets
Drums, etc.	2 Drums, etc.	4 Drums, etc.
		2 Trombones

In 1814 the Paris Conservatory furnished music for the newly formed music of the "garde des consuls" with: "12 clarinettes en fa, 2 petites flutes en fa, 4 hautbois, 4 bassoons, 4 cors, 2 trompettes, 2 trombones, 2 serpents, grosse caise, caisse roulante, 2 pairs de cymbales, 1 pavellon chinois."[41]

The instrumentation of bands during the days of large open-air performances is of great importance to this study since the size and quality of the band determines to a great extent the amount and kind of music that will be written for it, and vice-versa. In some of the massed bands for the enormous fetes of France, great numbers of instruments were used. For instance, on one occasion were ten flutes, thirty clarinets, eighteen bassoons, four trumpets, two curved tubas, two bass trumpets (buccins), twelve horns, three trombones, eight serpents, with ten drummers (side, bass and kettle), cymbals and triangles.

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[41] Edmond Neukomm, Histoire de la Musique Militaire, p. 27.

In this instrumentation one will note the omission of the oboe in favor of the clarinet. This was because the clarinet, being played with the reed uppermost and with an open embouchure, produced a clarino (high trumpet) tone.[42]

It is well to note in the instrumentation of the period that the small F flute was used for help in the higher registers and was even thought by Berlioz to be "serviceable" in ordinary orchestras. In the latter part of the eighteenth and the early part of the nineteenth centuries, the high clarinet in F was used and the oboe was restored. The addition of the trombone and serpent gave greater weight to fundamentals.

In France for a time cavalry bands were suppressed but when they were re-established they were handsomely instrumentated with sixteen trumpets, six horns and three trombones, to which kettledrums were added in the cuirassiers and carabiniers. At this time the National Guard Band was replaced in fame by the band of the Consular Guard under Michel Gebauer (1763-1812) and Mathieu F. Blasius (1758-1829).[43]

In the United States the U. S. Marine Band was gradually growing both in size and in popularity. It

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[42] Farmer, Military Music, p. 39.

[43] Ibid., p. 60.

played at the celebration of Independence Day on July 4, 1800, in Philadelphia, for a large crowd before moving to the new capitol and headquarters in Washington. On New Year's Day, 1801, the Marine Band played for the first time at the "President's Palace," as the White House was called until it was burned by the British. The result was so pleasing that since that day on the occasion of the formal reception held by President and Mrs. John Adams, it has become traditional for the Marine Band to play at the President's New Year's receptions.

The Marine Band marched in review before President Jefferson on the lawn of the Executive Mansion on July 4, 1801, in Washington. Because of his great enthusiasm and interest in this band, it became known as "The President's Own" with Jefferson being considered the god-father of the band.[44]

The first military band of New York City was organized in 1810 as a unit of the Eleventh Regiment of New York Militia with Thomas Brown as its leader. It served in the War of 1812 and was stationed on Bedloe's Island in New York Harbor where the Statue of Liberty now stands. On quiet summer evenings the band could be heard in Battery Park, at the southernmost point of Manhattan, where a large

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[44]Graham, Great Bands of America, p. 20.

crowd usually gathered to hear the music floating across the bay. It is said that these impromptu concerts were very popular and the long distance between the band and the audience did not dampen the public's enthusiasm or lessen their appreciation of them.

By 1823 the bands in New York had increased to five and many other bands were coming into existence. The Independent Band of New York with Thomas Dilks as leader had an instrumentation which consisted of clarinets, flutes, trumpets, trombones, horns and serpents (1825). There were also the Newburgh Brass Band under Frederick Lockwood (1839), Dixon's Brass Band with Samuel Dixon as leader (1827) and the Bethlehem Band (Columbian Band) with a roll of fifty-two members (1809). The Bethlehem Concert Band, under the leadership of Lewis F. Beckel, had a membership of twenty with an instrumentation of four Eb cornets, one Eb clarinet, one Bb cornet, three Eb altos, two Bb tenors, two Bb baritones, three Eb basses, two snare drums, a bass drum and cymbals (1845). The Salem Brass Band, under the direction of Francis W. Morse (E-flat bugle soloist), in 1837 had an instrumentation of one Eb bugle, one Bb bugle, one trumpet, one Eb alto, one post horn, four trombones, one baritone, two basses, a snare drum and a bass drum. The Massachusetts Band of Boston probably merged with the Green Dragon Band which, before the War of 1812, was one of

Boston's best known civilian bands. After the war (1812-1814) it became the Boston Brigade Band and was attached to the Militia. This band participated in the double funeral of John Adams and Thomas Jefferson, both of whom died on July 4, 1826. James Kendall, brother of the famous bugle player, Ned Kendall, was for a time leader of this organization.[45]

Bands were now (1800) rapidly developing in size and instrumentation and becoming quite good organizations. This development was enhanced because musicians were now being engaged instead of enlisted as soldiers. Also, the bandmasters were invariably eminent local or national figures. Sir William Herschell (1738-1822), the famous astronomer, was at one time bandmaster of the Durham Militia (c. 1759). John Köhler, the instrument maker, was bandmaster of the Lancashire Volunteers prior to 1780. John Parry (1776-1851), well-known composer and critic, was bandmaster of the Denbigh Militia (1797-1807). Samuel Mather (1783-1824), the founder of musical festivals in Yorkshire and a fine organist, was bandmaster of the Sheffield Volunteers (1805).[46]

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[45]White, op. cit., p. 40.

[46]Farmer, Rise and Development of Military Music, p. 82.

Other famous bandmasters include those of the Scots Guards Band. In 1780 John Mahon (1755-1834) was bandmaster of the Scots Guards. He was a celebrated clarinetist and the leading performer in London. He was author of a clarinet concerto and a method for clarinet, and was first clarinetist in the Oxford University Volunteer Band. He wrote at least two compositions for full military band, The Oxford Association Slow March and Quick March (London c. 1798). He might have taken over the post of Master of the University Band but he had already succeeded Malchair as Master of the University Orchestra. Edward Hopkins (1778-1860) was mentioned by the "British Musical Biography" as the first clarinet player of his day and was appointed Master of the Scots Guards Band in 1815 when a new band of attested soldiers was formed. Hopkins took the band to Paris later the same year and, according to the Illustrated London News (25th Nov., 1843), it was his "skilful" handling of the clarinet that led to "substituting the clarinet for the previously monopolizing and deemed indispensable Hautboy."[47]

Compositions for bands (c. 1820) include several marches for the Prussian Guards Band by Gasparo Spontini (1774-1851). Joseph Küffner (1776-1856) wrote a number of

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[47]Farmer, Handel's Kettledrums, p. 5.

Fantasias and Suites of variations for military band about 1836, mostly published by Schott & Co. Louis Spohr (1784-1859) wrote a Nocturne in C for Wind Instruments and Turkish Band which is interesting as an illustration of the influence of the Janissary Bands on European music.

Beethoven's works for band are important and include a Rondino in E flat (1829), the Octet in E flat (1834), his sparkling Tattoos (1809) and two pieces written for a military band in Baden in 1810, Ecossaise and Polonaise. He also wrote several marches including a March in F (1809) for the following small instrumentation:[48]

1 Piccolo in F	2 Trumpets in F
2 Flutes in F	2 Bassoons
1 Clarinet in F	Contra-Bassoon
2 Clarinets in C	Side Drum
2 Horns in F	Bass Drum

He also wrote a Marsch für Militairmusik (for the Grand Parade, June 4, 1816) in D which was scored for the largest combination of any of his compositions.[49]

March in D (1816)

2 Piccolos	Trumpet in G	Triangle
2 Oboes	2 Bassoons	Cymbals
1 Clarinet in F	Contra-Bassoon	
4 Clarinets in C	Tenor Trombone	
2 Horns, B Bass	Bass Trombone	
4 Horns in D	Serpent	
6 Trumpets in D	Side Drum	
Trumpet in B	Bass Drum	

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[48]Farmer, Rise and Development of Military Music, p. 101.

[49]Ibid.

This Beethoven March in D was written for an unusually large band and presented a problem of performance for most bands of the day. Beethoven realized this, as evidenced in the following portion of a letter to Peters, the publisher, about 1823:

> It could be played by several wind bands united, but even if one military band was not strong enough, this could easily be arranged by a bandmaster leaving out some of the parts; you could with ease find someone in Leipzig who would show you how this could be done with fewer players; although I should be sorry if it did not appear exactly as it is in print.[50]

Here is a problem in the time of Beethoven that exists even today, that of writing for an instrumentation that is practical and that will fit a great number of bands and still leave the composer free to compose as he wishes. This problem has certainly had much to do with the tendency of major composers to not bother with writing any major works for the band. A set instrumentation for bands would certainly make composing for them a much more attractive venture.

Beethoven also left several other marches, a Sextet for two clarinets, two horns and two bassoons in E, and Two Equali for four trombones (these Equali were performed at his graveside in 1827).[51]

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[50]Farmer, Military Music, p. 42.

[51]Ulric Daubeny, Orchestral Wind Instruments, p. 95.

An example of the type of music played by the bands in the United States (at least the brass bands) may be gained from a concert on Thanksgiving evening, November 28, 1850, by the Salem Brass Band in Mechanic Hall. The program was as follows:[52]

Complimentary Concert by the
Salem Brass Band

- 1 -

Overture	Full Band
Bugle Solo with Variations	J. H. Smith
Quickstep--From the Opera Enchantress	arr: By Dodworth
Air "Serious Family" Polka	arr: By Dodworth

- 2 -

Duett - Two Bugles from Lucia di Lammermoor (B. Whitmore and J. H. Smith)	
Ogden Polka	Full Band
Quickstep	Full Band
Railroad Overture	Full Band

Thanksgiving Evening, November 28, 1850
Tickets 25 cents

Many new instruments, and improvements of ones already in use, came during the nineteenth century and had great effect on the instrumentation and development of the bands of that day. The serpentcleide (a portable serpent) came into use with the cavalry in the late eighteenth century and, when constructed in brass, was known as the "Bass horn." Brass bands containing trumpets, French horns and

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[52]White, op. cit., p. 43.

bass horns were known to be in use in mounted regiments about 1795. There was also the key-bugle started by James Halliday in 1810 and developed under John Distin. This instrument was improved and expanded on by Halary of Paris who made a choir of these instruments, the baritone of which was the Ophicleide, another instrument which came into general use.[53]

Little attention was paid to the invention of a "valve" by an Irishman named Charles Clagget (1740-1820) but it is on record that the first circular bass tuba with rotary valve action used in England was made for the Second Life Guards in 1809, probably on Clagget's system. The real invention of valved instruments is credited to two German musicians, Blühmel and Stölzel, who brought out a successful instrument with two valves about 1812. A third valve was added later by Müller of Mayence. These instruments were greatly mistrusted and ridiculed by many people but the military band was again the pioneer, as it was with the clarinet, serpent, key-bugle and ophicleide, and brought these improvements into universal use.[54]

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[53]Farmer, Military Music, p. 43.

[54]Farmer, Rise and Development of Military Music, p. 87.

The use of these new instruments can be seen in the instrumentation of the Royal Artillery Band of 1820, in England, which included:

2 Flutes	3 Key Bugles	1 Ophicleide
3 Oboes	2 French Horns	2 Serpents
11 Clarinets	1 Alto Trombone	2 Bass Horns
3 Bassoons	1 Tenor Trombone	5 Drums, etc.
2 Trumpets	1 Bass Trombone	Total--39 members

Other bands of the day included a thirty-five member organization in 1801 in the Royal Irish Artillery Band and a twenty-two member Coldstream Guards Band in 1815. It is interesting to note that the Colonel of the Fourth Dragoon Guards once imported Mendelssohn to recommend a bandmaster for his band.[55]

After Waterloo, the English sent for their bands to join them so that they might have at least equal prestige with the Germans and Austrians who were well provided with bands. Thus the bands of the First Grenadier Guards, Coldstream Guards and Scots Fusilier Guards were stationed in Paris for a period of six months. During a grand review which took place before the Grand Duke Constantine of Russia, the Marquis of Wellington and other distinguished officers of the allies, the band of the Grenadier Guards attracted considerable attention, and the Grand Duke was much impressed, by the playing of the key-bugle by John

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[55] Ibid., p. 95.

Distin, and stopped the parade to inquire about the instrument and to secure one to take back to Russia.[56]

Uniform organization in bands, both in England and on the Continent, was not considered. The instrumental combination and even the pitch were questions which the officers or bandmasters of each group settled, thus massed band performance was impossible. Then came the much needed reforms, started by G. A. Schneider (1770-1839), the Director-General of Prussian military music. These reforms were continued by a civilian, Wilhelm Wieprecht (1802-1873), who applied the newly invented valves to a family of brass instruments which included a B-flat tenor horn (three valves), an E-flat trumpet (two valves), an E-flat soprano cornet (three valves) and a B-flat euphonium (three valves). Seven years later he designed the bombardon, also with valves. He recommended a plan for a brass band to the Prussian Dragoon Guards using all the instruments except the bugles and trombones with "valves." This plan was adopted, and so successful were his efforts that he was installed, in 1838, as director of the bands of the Prussian Guards, and from that time dates the gradual reorganization of Prussian bands. The bands of Wieprecht's reforms were:[57]

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[56] Ibid., p. 91.

[57] Ibid., p. 107.

Infantry

2 Flutes
2 Oboes
1 Clarinet (High) Ab
2 Clarinets, Eb
8 Clarinets, Bb
2 Tenor Horns, Bb
1 Euphonium
2 Tenor Trombones
2 Bass Trombones
4 Bombardons
2 Bassoons
2 Contra Bassoons
2 Soprano Cornets, Eb
2 Alto Cornets, Eb
4 Trumpets
4 French Horns
2 Side Drums
1 Bass Drum
Cymbals
Crescent(bells)
Total--21 members

Cavalry

1 Cornettino, Bb
2 Cornettos, Eb
4 Cornets, Bb
2 Tenor Horns
8 Trumpets
1 Euphonium
3 Bombardons
Total--21 members

Kappey says that Wieprecht's methods "spread into almost all European states and formed the basis of our present military music." However, in England and France the great Sax inventions formed the basis of their band reconstruction and appear to have been as important a factor in the advance of the world's military music as Wieprecht's movement. Regardless of this, Wieprecht's work with the military bands of Germany was to have far-reaching effects in the bands of the future. At a fete given in Berlin on May 12, 1838, to the Emperor Nicholas of Russia, who was visiting the King of Prussia, Wieprecht conducted a performance of sixteen infantry and sixteen cavalry bands, consisting of 1,000 wind instruments, besides 200 side-drummers. Wieprecht directed this great mass of brilliantly uniformed musicians in plain civilian garb, and it is said that the Emperor was so struck with the incongruity of it

that Wieprecht was hurriedly put in uniform to conduct a second performance before the crowned heads four days later.[58]

In addition to the wonderful instrumentation for the Prussian bands, Wieprecht also made band arrangements of some very fine orchestral music. He made an arrangement of the Mendelssohn Overture in C for wind instruments, Op. 24, a very fine number but not effective in its original arrangement for an outdoor performance; thus Wieprecht's arrangement. He also arranged six complete symphonies of Beethoven (2, 3, 4, 7, 9 and "Battle"), two symphonies of Mozart, about thirty overtures and numerous operatic fantasies, etc. Most of these remain in manuscript.[59]

In Germany, Dittersdorf, Franz Hoffmeister, Kozeluch, Pleyel, Franz Krommer, Gyrowetz and Joseph Küffner wrote music for programs of the military band.

> Meyerbeer's four Fackeltanze, of all modern compositions, give the true character of military music's fullest scope. Generally for a trumpet-band and orchestra, placed opposite each other at the two ends of a great hall, the interweaving of true fanfares with the strains of the orchestra produces a most stirring effect.[60]

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[58]Kappey, "Wind-Band," Grove's Dictionary, ed. by Colles, Vol. V (1937).

[59]Kappey, "Wind-Band," Grove's Dictionary, edited by J. A. Fuller Maitland, Vol. V (1916).

[60]Ibid.

In the United States, progress in the development of military bands was slow. A new country with all the worries or organization, finances and war with the Indians and the British, the United States was slow to make provision for its military "musics" though there is an indication that the value of these groups was recognized. In the Navy, the first musician was listed on July 26, 1825, on the band list of the American man-of-war, the Brandywine. In 1838, the first Navy Band was listed on the payroll (six members). In 1834, the size of the U. S. Army Bands was fixed at ten privates as musicians and one Chief Musician who was usually a Sergeant. In 1841, it was increased to twelve privates, to sixteen privates in 1847, and conditions for bandsmen began to improve. However, there was still much to be desired and many of these bands were kept busy doing all kinds of odd jobs, as well as their music, leaving very little time for improvement.[61]

Meanwhile, in France, band reforms were taking hold, being started there by Adolphe Sax (1814-1894), a French musical instrument maker. He perfected the valve mechanism and unified the saxhorn family of instruments, improving the bore of the tubes, establishing correct dimensions and approaching a true intonation for the instruments. His scientific reforms on these instruments achieved

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[61]Graham, op. cit., p.27.

homogeneity and gave vent to better performance. He also gave the wind ensemble an entirely new family of reed instruments, the saxophones. Sax was consulted by a French commission of Spontini, Auber, Halevy, Adam, Onslow and Carafa, with Georges Kastner as secretary for his ideas on band instrumentation. This commission had been formed to reorganize the French military bands and after several setbacks (including turning down the recommendations of Spontini in 1845) it adopted the general ideas and "inventions" of Sax. (Many of these instruments were used in a form in Germany and France earlier and Sax's instruments were merely an outgrowth of earlier improvements in many cases.) The government issued the following in 1854, as the instrumentation for the bands of the Imperial Guards, and soon to the entire army:[62]

French Bands of 1854 Through
Plans of Adolphe Sax

Infantry Bands	Cavalry Bands
2 Flutes or Piccolos	1 High Soprano Saxhorn, Bb
4 Clarinets in Eb	2 Soprano Saxhorns, Eb
8 Clarinets, Bb	4 Soprano Saxhorns, Bb
2 Oboes	2 Alto Saxhorns, Ab
2 Soprano Saxophones	2 Alto Saxotrombas, Eb
2 Alto Saxophones	2 Baritone Saxotrombas, Eb
2 Tenor Saxophones	4 Bass Saxhorns, Bb
2 Baritone Saxophones	2 Double Bass Saxhorns, Eb
2 Cornets	2 Double Bass Saxhorns, Bb
4 Trumpets	2 Cornets
3 Tenor Trombones	6 Trumpets
1 Bass Trombone	2 Alto Trombones

[62]Farmer, Rise and Development of Military Music, p. 111.

2 Soprano Saxhorns, Eb
2 Soprano Saxhorns, Bb
2 Alto Saxotrombas
2 Baritone Saxhorns, Bb
4 Bass Saxhorns, Bb
2 Double Bass Saxhorns, Eb
2 Double Bass Saxhorns, Bb
5 Drums, etc.
Total--55 members

2 Tenor Trombones
2 Bass Trombones
Total--35 members

This system revolutionized the world's military music. The "saxhorns" (patented in 1845) were immediately taken up by regimental and military bands in England and other countries. The saxhorns developed into the euphonium, baritone, alto horn and, of course, Sax's most important "woodwind" addition to wind-bands, the saxophone (patented in 1846).

Prior to this reform and revision, most of the bands of the world were being held down by begrudging military leaders and War Offices, such as the one in France which cut the bands back to eight performers in 1820. In France, there was no military band school until the Gymnase Militaire was founded in 1836, with Frederic Berr (1794-1838) as director. It is interesting to note that Hector Berlioz (1803-1869) applied for the position of director for the Gymnase Militaire but was turned down in favor of Berr. The directorship went next to Michel Carafa (1787-1872). After the new instruments of Sax were introduced to French bands, the Revolution of 1848 brought a return once again to the old instrumentation. However, after much "paper

warfare" in which Berlioz blazed away in fury at the "inferiority" of French bands, Sax was returned to favor and the Military School of Music, which he looked upon as the stronghold of reaction, was abolished. Special military-music classes were then held at the Conservatoire.[63]

Berlioz, as has been noted, was very interested in the band and in wind-instrument composition. He wrote his famous Funeral and Triumphal Symphony, Op. 16, for full military band, separate string orchestra, with chorus ad lib. (Paris, Brandus) Berlioz, in his Mémoires, tells of the massed bands which played under his baton in 1840 in a performance of this work: "I planned a great symphony to be played in the open air . . . by a military band of 200," but the effect was spoiled by the National Guard marching off before the finish "to the rattle of fifty side drums."[64]

Other big open-air massed band performances were being held in many of the countries at this time. The 1,000 member wind-band performance given in Germany by Wieprecht has already been noted. In Paris in 1827, a massed performance of nine bands is recorded, and after 1830 this became an annual event with a regular assemblage of bands, that of 1833 numbering 230 performers. François Joseph

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[63]Farmer, Military Music, p. 46.

[64]Ibid., p. 48.

Fetis (1784-1871) conducted 430 instrumentalists in massed bands in Brussels in 1833. In Britain in 1851, a massed band concert of the Guards and Artillery brought together some 350 performers.

Massed band performances and massive musical spectacles were going on in America, too, thanks to the first of the "Greats" in American band history, Patrick Sarsfield Gilmore (1829-1892). This great American bandmaster and organizer led a very colorful existence and paved the way for the bands of today in the United States. Receiving his early training on the cornet from a bandmaster of an Irish regimental band, he came with that organization to Canada while still a boy and later drifted down to Boston. He then began a rapid and eventful rise to fame in the band field with his first job as director of the Charleston Band (1850). This was soon followed with the leadership of the Suffolk Band (1852), the Boston Brigade Band (1853) and the Salem Band (1855).

In 1858 Gilmore organized his own band which he took to the Charleston Convention in 1860, and to the Lincoln Convention in Chicago's Wigwam. Then, at the outbreak of the Civil War, Gilmore and his band enlisted as a body in the 24th Massachusetts Volunteers. In service, Gilmore was named Bandmaster-General and Chief Musician of the State of Massachusetts, and later was put in charge of all the

military bands in the Department of the Gulf with his headquarters in New Orleans.[65]

In 1864 came Gilmore's first big spectacle at a huge celebration in honor of the inauguration of the Honorable Michael Hahn as Governor of the Union State of Louisiana. Gilmore's spectacular concert included a chorus of 5,000 school children, a band of 500 pieces, a huge fife and drum corps, with cannon and bells coming in to accent the climaxes. He returned home from this success filled with ambition and dreaming of new worlds to conquer.[66]

A new Gilmore Band was then organized in Boston which made a tour of the country, spreading band music and reaping more and more success on the name of Gilmore. Than came Gilmore's mammoth spectacle, the National Jubilee of 1869, to celebrate the Coming of Peace throughout the land. Gilmore personally pushed through the almost unbelievable plans which included the building of an immense auditorium 500 feet long, 300 feet wide and 100 feet high in St. James Park, to seat approximately 50,000 people. He also assembled a chorus of 20,000 school children, a grand adult chorus of 10,000 voices and a 1,000 member band and orchestra with Boston's top orchestra leader, Carl Zerrahn

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[65]Graham, Great Bands of America, p. 72.

[66]Ibid., p. 73.

(1826-1909), to conduct (along with Gilmore). The whole country was buzzing with this mammoth Peace Jubilee and it was a tremendous success. The actual program included a massed Band, Orchestra, Organ and Chorus version of the hymn, A Mighty Fortress Is Our God, directed by Gilmore; Wagner's Tannhauser, by the 1,000 member band conducted by Julius Eichberg (1824-1893); the Star-Spangled Banner sung by the very popular and talented Parepa-Rosa dressed in glistening white silk with patriotic trim; and the famous Gilmore presentation of the Anvil Chorus with a procession of Boston firemen coming down to play the anvils, and with a grand climax of "ear-shattering blasts of the cannon in a magnificent fortissimo." The huge auditorium had been filled for each performance and the Jubilee was a great success. It even netted a profit and certainly established Patrick Gilmore as the country's greatest band leader.[67]

This was soon followed by the International Peace Jubilee and Music Festival in Boston from June 17 to July 4, 1872. Gilmore was again personally behind the organization and planning of every detail of this mammoth event. A new auditorium was erected, a larger organ built, a giant bass drum (twelve feet in diameter and four feet wide) was built, a chorus of 20,000 voices, a band of 2,000 members, a whole regiment of soloists, and even

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[67] Ibid., pp. 74-77.

Johann Strauss was brought from Germany to personally conduct the huge orchestra in his Blue Danube Waltz. Gilmore brought in the greatest of Europe's noted bands to be the high point in this great Jubilee. These bands were the Grenadier Guards from London, the Garde Republicaine from Paris, the Kaiser Franz Grenadier Regiment Band from Berlin (also the German Emperor's Imperial Household Cornet Quartet), the Irish National Band from Dublin and the U. S. Marine Band from Washington, D. C. However, in spite of all the mammoth attractions and wonderful talent, the second great festival was a failure. It is said that on one performance there were 22,000 performers on the stage and only 7,000 people in the audience.[68]

The 100-piece Gilmore Band, which included some of the most talented musicians in the country, was in great demand. In 1873, Gilmore gave a series of grand concerts (with an added 200 members in his band and a chorus of 1,000 singers) to celebrate the restoration of the City of Chicago after the big fire. He repeated his famous version of the Anvil Chorus, much to the public's delight. In 1875, the Gilmore band started a series of concerts in Gilmore's Gardens in New York City which ran into 150 consecutive concerts to crowded houses. A highlight on the last concert of the season was a cornet quartet by the four

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[68] Ibid., p. 79.

great cornetists of that day--Arbuckle, Bent, Levy and Gilmore.

The Gilmore Band also starred at the Centennial Exposition in Philadelphia in 1876, played at New York's popular Manhattan Beach resort for thirteen consecutive summer seasons, made a tour of Europe in 1878, and began a last American tour in 1892. Gilmore died suddenly on September 24, 1892, while playing at the St. Louis Exposition. John Philip Sousa, Gilmore's good friend, two days later at the opening concert of his great band at Plainfield, New Jersey, played The Voice of a Departed Soul, one of Gilmore's own compositions, as a parting tribute to a great man.[69]

An idea of the progress made in the size and instrumentation of the wind-band by the efforts of Gilmore and others can be had from a look at the instrumentation of his last band, which was filling an engagement of concerts for packed houses at the St. Louis Exposition at the time of his death.

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[69]Graham, Great Bands of America, p. 81.

The Gilmore Band in 1892[70]

2 Piccolos	1 Bb Saxophone-Bass
2 Flutes	4 French Horns
4 Eb Clarinets	2 Eb Alto Horns
1 Ab Clarinet	2 Bb Flugelhorns
15 Bb Clarinets-1st	1 Eb Cornet
8 Bb Clarinets-2nd	4 Bb Cornets-Solo
6 Bb Clarinets-3rd	2 Bb Cornets-1st
2 Eb Clarinets-Alto	4 Bb Trumpets
2 Bb Clarinets-Bass	2 Bb Tenor Horns
4 Oboes	3 Bb Tenor Trombones
4 Bassoons	1 F Bass Trombone
1 Contrabassoon	1 Bb Baritone Horn
2 Bb Saxophones-Soprano	2 Bb Euphoniums
2 Eb Saxophones-Alto	4 Eb Tubas
2 Bb Saxophones-Tenor	4 BBb Tubas
1 Eb Saxophone-Baritone	5 Percussion
	Total--100 members

> Whenever a nation advanced to a certain degree of civilization, music was one of the graces of life carefully cultivated. It beautified the ceremonies of religion, it lent brilliancy to stately pageants, and gave expression to the human emotions.[71]

A comparison of the other bands of the world with that of Gilmore's proves quite interesting. Though most of the bands are not as large, many of them have increased tremendously in size, and all of them are greatly improved in instrumentation. In 1882, the Royal Artillery Band, leading English band of the day, came under the direction of Cavaliere Ladislaus Zavertal (1849-1942), the greatest musician the British service ever possessed. He raised the Royal Artillery Band to perhaps the foremost position in

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[70]Nolbert Hunt Quayle, "Sixty Years Since Gilmore," Etude, Vol. LXX (December, 1952), p. 63.

[71]J. A. Kappey, Military Music, p. 2.

the annals of the military band. Following is the instrumentation of the band as it was constituted at the close of Zavertal's career:

2 Piccolos
2 Flutes
4 Oboes
4 Clarinets, Eb
29 Clarinets, Bb
4 Bassoons
13 Cornets
7 French Horns
2 Koenig Horns (Saxhorn with bell down)
2 Althorns
5 Trombones
4 Euphoniums
9 Bombardons (bass horns)
3 Drums, etc.
Total--91 members

Under the conductorship of Dan Godfrey, the most popular bandmaster of his day, the Band of the Grenadier Guards achieved much success and shared laurels with the Royal Artillery Band. The Grenadier Guards Band took part in the great International Peace Jubilee of Gilmore's in Boston in 1872 (see Fig. 2), being the first British band to leave its native shores. It is interesting to observe what effect this participation with other bands from other countries might have had on the instrumentation of the band. The Grenadier Guards Band in 1888, at the height of its fame, consisted of:[72]

1 Piccolo
2 Flutes
2 Oboes
4 Clarinets, Eb
14 Clarinets, Bb
1 Clarinet, Eb Alto
1 Clarinet, Bb Bass
2 Bassoons
1 Contrabassoon
6 Cornets
2 Trumpets
4 Horns
1 Baritone
3 Trombones
4 Euphoniums
6 Bombardons
3 Drums, etc.
Total--57 members

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[72]Farmer, Rise and Development of Military Music, p. 139.

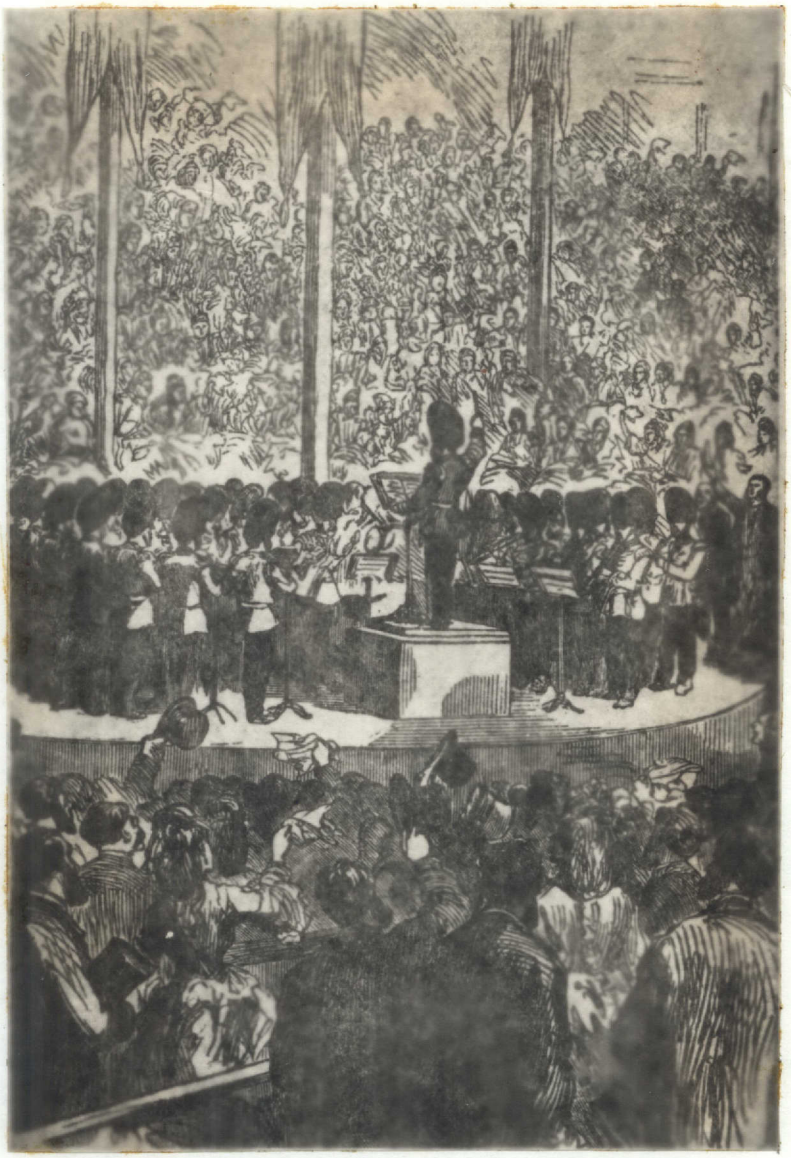

Fig. 36.--The Band of the Grenadier Guards at Boston, 1872.[73]

The numerous international exhibitions which have been held in England have given splendid opportunity to military

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[73]Farmer, Military Music, p. 59.

bands in all countries. The most important bands that have visited England are the French Garde Republicaine, the Belgian Guides and the New York Twenty-second Regiment (Gilmore's), all most artistic combinations, the latter especially. The band of the Belgian Guides in 1888 consisted of the following:[74]

1 Piccolo
1 Flute
2 Oboes
2 Clarinets, Eb
12 Clarinets, Bb
4 Bassoons
2 Cornets
5 Trumpets
2 Bugles
4 Horns
1 Saxhorn, Soprano
2 Saxhorns, Alto
1 Saxhorn, Tenor
2 Baritones
4 Euphoniums
6 Trombones
1 Contra Bass
3 Bombardons, Eb
2 Bombardons, Bb
3 Drums, etc.
Total--60 members

One of the most famous bands down through the years is that of the French Garde Republicaine Band. The present Garde Republicaine Band was actually begun from a trumpet corps in 1848 by Jean Paulus who graduated from the Paris Conservatoire with a first prize in clarinet, as well as being very proficient with the trumpet. With the help of his assistant, Jean Maury, Paulus conducted the band for twenty-five years. When he retired, the band was well-known in France and abroad through concert performances in London and the United States. His concerts in the United States were in connection with Gilmore's Peace Jubilee in

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[74]Farmer, Rise and Development of Military Music, p. 140.

Boston in 1872. In 1873, Sellenick became director of the band and was in turn succeeded by Wettge in 1884. Then the great clarinetist, Gabriel Pares, conducted the band for seventeen years, including an American tour in 1914 after he had officially retired as the director. From 1911 to 1927, the band was headed by Guillaume Belay who brought many laurels to the band through a succession of international tours. Pierre Dupont, well known for his transcriptions from the classical and modern repertoires, took over leadership of the band following Balay and conducted for seventeen years. The present director, Francois Julien Bruns, graduated from the Conservatoire in flute and in 1938 was appointed principal flutist of the "Musique." He then succeeded Dupont as conductor in 1944.[75] The instrumentation of this band in 1912 was as follows:[76]

Garde Republicaine Band (1912)

1 Piccolo	4 Horns
3 Flutes	4 Tenor Trombones
3 Oboes	1 Bass Trombone
2 Bassoons	1 Small Eb Bugle
1 Sarrusophone	3 Bb Bugles
4 Clarinets, Eb	3 Alto Saxhorns
18 Clarinets, Bb	2 Baritone Saxhorns
2 Bass Clarinets	5 Bass Saxhorns (Euphoniums)

[75]Francois Julien Bruns, "Musique de la Garde Republicaine," in a series of articles edited by Walter E. Nallin, "The Concert Band," Symphony, Vol. V (October, 1951), p. 12.

[76]Jean Back and L. W. Chidester, "Some Comparisons of European Bands," School Musician, Vol. X (January, 1939), p. 46.

2 Alto Saxophones
3 Tenor Saxophones
2 Baritone Saxophones
1 Bass Saxophone
4 Trumpets
3 Cornets
1 Eb Contrabass Saxhorn
2 Bb Contrabass Saxhorns
2 String Basses
1 Tympani
3 Percussion
Total--81 members

An excellent view can be had of the status of bands in Europe in the nineteenth century from the band competition held at the International Exhibition in Paris in 1867. Table I indicates the nations which were represented and the instrumentation of their bands. The jury for this contest, composed of such famous musicians as von Bülow, Thomas, Delibes, Nicolai, Kastner and Hanslick, divided the first prize among Prussia, Garde de Paris and Austria. There was much controversy over this decision, with some claiming that Wieprecht had proved his mastery of bands and the excellence of his reforms, while others favored Sax and his work saying that the Garde band was far better than the Prussian group.[77]

Table I is important to this study because it shows the kind of organization in existence in the nineteenth century and it also shows that all of the instruments in general use in concert bands of today were being used in various denominations at the time of this Paris exhibition.

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[77]Lawrence W. Chidester, International Wind-Band Instrumentation, p. 4.

TABLE I

COMPARATIVE INSTRUMENTATION OF LARGE EUROPEAN BANDS IN 1867[78]

Instrument	Austria	Prussia	Bavaria	Baden	Spain	Holland	Belgium	Russia	France (Garde)	France (Guides)
Piccolo	1	2	1	1	1	1	1	1	1	2
Flute	2	2	2	2	2		1	1	2	2
Oboe		3			2	2	2	2	2	3
English Horn		1						1		
A^{b} Clarinet	2	1			1					
E^{b} Clarinet	4	4	4	2	2	2	2	2	4	3
B^{b} Clarinet	12	16	10	15	13	10	16	15	8	12
Alto Clarinet								1		
Bass Clarinet	2		1					1		
Soprano Sax						1	1	1	2	1
Alto Sax						1	1	2	2	2
Tenor Sax						1	1	2	2	1
Baritone Sax						1	1	3	2	1
Bass Sax										1
Bassoon	2	6	1	2	3	2	4	2		
Contrabassoon		4			2			1		

[78]Chidester, International Wind-Band Instrumentation, p. 5.

TABLE I (continued)

Instrument	Austria	Prussia	Bavaria	Baden	Spain	Holland	Belgium	Russia	France (Garde)	France (Guides)
Cornet	2	4	3	1	2	2	2	2	4	4
Trumpet	12	8	8	5	6	4	4	8	3	3
Horn	6	4	5	3	4	4	5	8	2	3
Trombone	6	8	3	4	6	3	4	6	5	5
E^b Small Saxhorn				3	1				1	1
B^b Saxhorn	6		3	3	2	1	2		2	2
Alto Saxhorn	3	4	2	1	2	2	1		3	2
Baritone Saxhorn	3	4	1	3	2	2		2	2	2
Bass Saxhorn (Euphonium)	2	2		1	1	2	4		5	6
E^b Contrabass Saxhorn			3	2	2	1	2	3	2	3
BB^b Contrabass Saxhorn	6	6		3	2	1	3	3	2	2
String Bass						3				
Percussion	5	6	4	3	3	5	2	3	4	1
Total	76	85	51	54	59	51	59	70	60	62

The appearance of the clarinet in large numbers will be noted in most all of the instrumentations of bands in the latter part of the ninettenth century, as is shown in the previous pages. This is because of the vast improvement

of the instrument by Klose and Büffet, in 1842, with the Boehm system clarinet. This improvement increased the facility with which the instrument could be played, and made possible fingerings and scale passages that had been practically impossible before this time. By duplicating the keys for e, f and f#, these notes could now be played with either the right or left little finger. As this new system involved re-learning the fingerings, many of the old European clarinetists refused to switch from the fundamental Iwan Müller (1786-1854) system (with extra keys added to improve facility), or the clarinet invented by Albert of Brussels (c. 1860).[79]

Berlioz and other composers of the day availed themselves of the use of these new keys and fingerings in their compositions. Berlioz's admiration for the clarinet is shown in a passage from his treatise:

> This beautiful soprano instrument, so ringing, so rich in penetrating accents, when employed in masses, . . . gains, as a solo, in delicacy, fleeting 'nuances,' and mysterious tenderness, what it loses in force and powerful brilliancy . . . . It is the one of all the wind instruments which can best breathe forth, swell, diminish, and die away its sound.[80]

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[79]Adam Carse, Musical Wind Instruments, p. 163.

[80]Hector Berlioz, A Treatise on Modern Instrumentation and Orchestration, translated by Mary Cowden Clarke, p.108. More information on the development of the clarinet and its use can be found in the work by Don L. McIver, "The Clarinet in the Symphony Orchestra from Mozart to Rimsky-Korsakov," Unpublished Master's Thesis, Dept. of Music, North Texas State College, 1950.

Better instruments, as well as technically advancing performers, led to the composition of better literature for the clarinet and for wind instrument combinations of which it was a part.

> Incidentally, it was from army bands that two great clarinettists came -- Bärmann, for whom Weber and Mendelssohn wrote concertos, and Hermstedt, for whose deft fingers Spohr wrote a like work.[81]

Other famous instrumentalists who came from the military bands of the nineteenth century include the trumpeters John Harper of the East India Volunteer Band and John Distin of the Grenadier Guards; while Henry Lazarus, a real artist on the clarinet, came from the Colstream Guards Band.[82]

Prior to the improvements in the new Boehm system clarinet were those made in the flute through the researches of Theobald Boehm of Munich (1793-1881), from whom the Boehm system gets its name. His revolutionary changes in the flute returned it to its old cylindrical bore and created a ring system which allowed the holes to be placed in their true positions.

In Prussia the construction of the "balyphone" by Wieprecht was meant to supply a bass to the clarinet family, but it did not meet the need and was not accepted.

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[81]Farmer, Military Music, p. 46.

[82]Ibid., p. 48.

However, from this time on the alto and bass clarinet began to find favor and were written for by Auber, Halevy and Meyerbeer. Wagner employs the bass clarinet in "Tristan and Isolde."

In England there was still a great need of reform and of standardization in instrumentation. These reforms were undertaken by bandmaster Carl Boose (1815-1868). He exercised tremendous influence on Army and military bands in general by means of his publications of band music in Boose's Military Band Journal, which he founded in 1845, the first of its kind in the country. The first issues of this epoch-making journal were not only lithographed by Boose himself but were actually printed by his own hand. The instrumentation he adopted was that laid down by Wieprecht. As a result, bandmasters who were subscribers to this journal (and it soon included every regimental band) found themselves compelled to adopt this instrumentation for their bands. In this way service bands became standardized in Britain even before the instrumentation received the official "by authority" sanction. Boosey and Sons (B & H) secured this journal the following year (1846), still retaining Boose as editor which he remained until his death (1868).[83] Other journals cropped

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[83]Farmer, Handel's Kettledrums, p. 6.

up over the country (England) such as one published by Jullien, with Charles Godfrey, Sr. (1790-1863), bandmaster of the Coldstream Guards, as editor, and another published by Schott & Co., with A. J. Schott (c. 1848), bandmaster of the Grenadier Guards, as editor. However, by 1857 Boosey & Co. had complete control of what survived in the other journals as well as their own "Boosey's Military Journal."

Complete uniformity and establishment of English military bands followed an event at Scutari in 1854. The British troops destined for the Crimea held a grand review on the birthday of Queen Victoria. There were some 16,000 men on parade and, while their appearance and marching were perfect and their cheering deafening, the bands struck up "God Save the Queen" not only from different arrangements but in different keys. Out of twenty regiments present only three or four had bandmasters with them, and all this before the staff of the allied army and the Queen.[84]

The result of this incident was the establishment of a Royal Military School of Music at Kneller Hall in 1857 for training military bandmasters, and later the bandsmen themselves. After 1872 all bandmasters had to obtain the Kneller Hall diploma; pay and rank increased soon after to

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[84]Farmer, Rise and Development of Military Music, p. 117.

complete (the beginning at least) a badly needed band reform.[85]

Reforms also took hold in Belgium in 1846, their most famous military band developing into the Belgium Guides Band under Valentin Bender (1802-1873). In the Netherlands, a school for bandmasters had existed since the beginning of the nineteenth century, and since 1828 had been controlled by Joseph Snel (1793-1861). Austria also moved for band reforms and by 1828 had bands in the cavalry and infantry.

The first "grand military concert" in England was held in Chelsea in June, 1851, sponsored by Louis Jullien (1812-1860). In France, Spontini, Berlioz, Fetis and others sponsored and directed such concerts. The wind-bands have always been the instrument for musical expression of the masses and had great influence in the beginning of the Renaissance before any perceptible movement was shown in the so-called higher domain of music and arts. The wind bands contributed their greatest service in improving the attitude of the public towards music through these massive open-air concerts. The existence of the military band led to the formation of amateur bands and from the 1830's, the starting point of the peoples "brass bands," to the great band festival of 1860 in which some 1400 musicians took

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[85]Farmer, Military Music, p. 53.

part, the movement can be seen assuming huge proportions and spreading all over the country.[86]

Regimental bands also were popular and called upon for many public performances. The first concert tour of an English military band was in April, 1855, when the Royal Artillery Band gave a series of "high-class" concerts in Northern England. In Scotland, band contests were organized in 1862-1863 and 1865 "with a view of increasing the efficiency of Volunteer and other bands in Scotland."[87]

The sousaphone was the next step in modern instrumentation and was constructed for the band of the great American bandmaster and "March King," John Philip Sousa (1854-1932). This sousaphone was designed by Sousa to replace the harshness of the Helicon tuba with its silvery sound, and was made for Sousa by a new instrument company, the C. G. Conn Co.

> John Philip Sousa composed over a hundred marches which brass bands all over the world have played, and people all over the world have listened to with quickened pulses. Thousands of marching men have felt their courage and their spirits strengthened, their burdens lightened, by the list and rhythm of a Sousa march.[88]

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[86]Farmer, Rise and Development of Military Music, p. 123.

[87]Ibid., p. 132.

[88]"Foreword," author not given, Mina Lewiton, John Philip Sousa the March King.

Probably no other man in the history of bands has enjoyed the popularity, the reputation and the wealth that was Sousa's. Far greater than this, however, was his influence on the thinking of Americans, and other people all over the world, on the status of the military and concert bands. People would gather by the thousands to hear his concerts, inside as well as outside. His marches were being hummed and whistled by all manner of people in all walks of life. He also composed operas, overtures and waltzes but his musical children, he said, were marches. Their effect was magic, appealing to the musical and unmusical alike.

> He was honored by King Edward VII with the Victorian Order. The French Government bestowed the palm of the Academy on him. He was bandmaster to 5 presidents of the United States. And he was cheered by multitudes. Through all the glory and the shouting he remained a sincere musician who worked hard at his craft, who believed that his inspiration came from God.[89]

Sousa's father was a trombone player in the U. S. Marine Band, and John Philip was continually at their rehearsals and learned to play a little on the E-flat alto horn, triangle and cymbals. He never missed a parade or concert if he could help it, for they fascinated him. He was out especially early for the Big Grand Review on Pennsylvania Avenue at the end of the Civil War in 1865. There were

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[89] Ibid.

tears and laughter, mourning for Lincoln, cheers for the soldiers, fifes and drums, bands, horses, guns, singing, marching men, et cetera, for two days. "The faces of the marching men had been tired and their eyes sad. Then suddenly the band had struck up and their faces stopped being tired, they straightened their shoulders and smiled to the crowd.[90]

It was the music that had changed them, John Philip felt sure. And this he was to remember and take part in the rest of his life, for his marches have inspired and cheered the hearts and souls of thousands of marching men, as is evidenced in the following:

> Boy, was that sumpin? Sure was a dirty hike. And when I say hike, I mean dirty inside and out. Thought I was all in. I sure hated the idea of fallin' out. But when I rounded that last lap and saw the old band! Gee! There she was roarin' out The Stars and Stripes Forever. I wasn't sore. I wasn't tired any more. And did I breeze right into camp on high! Boy, was that tune sumpin'! It's no little tinkle that can cause all that lift. It is he-man's music.[91]

Sousa was first of all a violinist from his youth and played in string quartets at the home of his tutor who loved good music and had a very fine music library. In 1868 he was enlisted and apprenticed to the Marine Band by his father to avoid his leaving town with a circus band.

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[90]Lewiton, The March King, p. 21.

[91]William Addleman Ganoe, "Tunes for Tough Times," Etude, Vol. LXI (May, 1943), p. 310.

He learned to play the cornet while in the Marines. From there he went to a music conservatory, winning all six prizes given at examination day. He began writing and also had his own violin and cornet pupils. He was also conducting a small orchestra of his own which was soon in demand for private and public performances and for vaudeville.

Sousa was offered the leadership of the U. S. Marine Band in 1880 which he accepted. He found a band poor in quality with a small repertory, with not a sheet of Wagner, Tschaikovsky or Berlioz. He set to work building and arranging music for the band; he brought a new repertory to the organization. Sousa continued as conductor of the Marine Band from 1880 to 1892 and made it one of the foremost organizations in the world, playing for five presidents--Hayes, Garfield, Arthur, Cleveland and Harrison.

The salaries of his bandsmen were very poor and Sousa had to find a way to keep his men satisfied and to try to augment their salaries with outside work. The highest paid member in the band was the first-class musician who drew thirty-eight dollars a month, plus thirteen cents a day for food. For this reason Sousa asked for, and got, permission to take the Marine Band on tours. Their fame and enthusiastic reception became greater and greater. Some of Sousa's

own compositions were gradually added to their repertory as they played for audience after audience.

Sousa wrote the music that quietness inspired, viewing some distant part of our country in his mind. Early in life his mother had taught him that religion was a source of peace. All his life he treasured this idea and often felt that his musical thoughts came from a source outside himself. ("Sometimes someone helps me and sends me a musical idea.") He wrote new marches for White House receptions. Inside he used The Presidential Polonaise and outside he used Semper Fidelis, later to become the official march of the Marine Corps. He collected the national and patriotic airs of all nations into a book later used by all American bands. Sousa's works were becoming popular and were now being published. He would send three arrangements to the publishers--one for piano, one for orchestra and one for band--and in return the publisher sent thirty-five dollars.[92]

Various events inspired his great marches. His High School Cadets was written to give the children of the public schools of Philadelphia an American tune for marching into assembly instead of the foreign one, Heidelberg, they had been using. He heard buddies of the Marine Corps sing their famous old hymn, was touched deeply by it and set down

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[92]Lewiton, The March King, p. 44.

a march tune that came to him, Semper Fidelis. He visited a bustling newspaper office and wrote The Washington Post. When the Russians were victorious over the Turks, he wrote Across the Danube. During an engagement in a new theater in Chicago, he wrote The Liberty Bell, named in honor of a spectacular performance called America, staged by its young manager, Florenz Ziegfield.

His fame spread to England where a newspaper named him "John Philip Sousa, the March King." The name caught on and remains still.

A Chicago concert manager offered Sousa four times his salary of $1,500.00 a year. In 1892 he asked for a release from the government which was granted with a letter of appreciation for a job well done.

In 1892 Sousa set about choosing the top men in the country to form his own band which he took on tour all over the United States. They played for large crowds at the World's Fair at Chicago in 1892, and in the following year were engaged for the season at the newly opened Manhattan Beach where he wrote the march, Manhattan Beach. He and his men went to play at the San Francisco Midwinter Fair. They also went to Atlanta for the Cotton States Exposition and from that trip came a new march, King Cotton, which was chosen as the official march of the exposition. In between concerts, trips and managing the band, Sousa wrote his

fourth operetta, El Capitan, which went straight to the hearts of the public. The march from the operetta was hummed and whistled everywhere.[93]

Very tired after four years on his own, Sousa and his wife went to Europe for a rest. The death of the business manager of the Sousa Band, David Blakey, brought him home early. On the boat coming back, he heard the melody which became the Stars and Stripes Forever. It caught on at once and proved to be probably his most famous and beloved march.

In 1898 Sousa offered his services to the Sixth Army Corps but became ill with typhoid fever and the war was over before his recovery. In 1900 the Sousa Band went to the Paris Exposition, officially representing the United States. He played in Brussels, Liege, Paris, Dresden, Nuremberg, Berlin and other European cities, winning much acclaim and receiving awards of various degrees from the crowned heads of Europe.[94]

This grand tour of Europe was followed by a second, third and fourth. He was commanded to play before King Edward VII and Queen Alexandra at Sandringham and was presented with the medal of the Victorian Order. After a later tour, the King sent Sousa a personal gift of four pheasants.

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[93] Ibid., p. 47.

[94] Ibid., p. 51.

In St. Petersburg, the Russians demanded to hear one number four times and cheered it to the snow-filled skies. It was The Star-Spangled Banner.[95]

In World War I, at the age of 62, Sousa gave up his $1,000.00-a-day income to join the U. S. Great Lakes Naval Training Station. He shaved his beard here to fall in line with his "smooth-shaven lads" and remained to train the men and raise money in bonds with his concerts until the Armistice in 1918. In 1920 he was awarded the rank of Lieutenant Commander. He had now been in his country's service in the Army, Navy and Marines.

After the war, the Sousa band continued half-year tours of the country, giving Sousa vacations in between which he cherished and certainly deserved. His music library, willed to the Library of the University of Illinois and his good friend, A. A. Harding, had in it at least 3,000 selections with orchestration, and weighed no less than nine tons.

His friends were Victor Herbert and Irving Berlin, Charles Chaplin and Thomas Edison. He spent many happy hours with his family and friends at his lovely home at Sand's Point on Long Island; he liked people very much. He also owned 700 acres in North Carolina and raised quail, grouse, partridge, dogs and maintained stalls for horses.

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[95] Ibid., p. 52.

Sousa did not like to make "canned music" because there was no direct contact with the audience. However, he finally consented to a broadcast on his seventy-fifth birthday. "How much more an American audience means when I can see it," he said.[96] Many letters came in as a result of the broadcast and Sousa was convinced; he agreed to give a series of one-hour broadcast concerts with a select group of fifty-two of his one hundred member band. He was an American who loved America and owed nothing to Europe now, its debt was paid. All the world knew him, the March King, and mourned his passing on March 6, 1932. He was given a military funeral, a memorial service in the Band Room of the Marine Barracks and buried among the honored dead in the Congressional Cemetery in Washington. The many compositions of Sousa, which include 103 marches, 21 songs, 12 suites, 10 operas, 2 overtures, 6 waltzes and 2 dirges,[97] have made a great contribution to the world's band literature, and many of them will live forever in the concerts of bands and the hearts of people the world over.

Many other bands were in existence in the United States during the days of Sousa. There was the band of the "Paganini of the trombone" and Sousa's former soloist and assistant director, Arthur Pryor (1870;1942). Another great American band was under the direction of

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[96] Ibid., p. 58.

[97] Ibid., p. 60.

Patrick Conway (1865-1929). And the bands of Herbert Lincoln Clarke (1867-1945), Karl L. King (1891 and now leading the famed Fort Dodge, Iowa Municipal Band), Frank Simon (1889 and now at the Cincinnati Conservatory of Music directing the 150 piece concert band) and Edwin Franko Goldman (1878, now director of the famous Goldman Band and very active in school, college and professional band circles in the promotion of a better band and especially a better original repertory for the concert band) will long be remembered.

Other great bands in the United States down through the years include the U. S. Marine Band, the U. S. Navy Band, the U. S. Army Air Force Band and many smaller service bands. Many municipal bands are found: the Allentown Band (first organized in 1828), the Barrington Band (first organized in 1832), the Band of Hagerstown (organized in 1915), the Fort Dodge Municipal Band (taken over by Karl King in 1920) and the Long Beach, California Municipal Band (directed by Herbert L. Clarke from 1922 to 1942). Then there is the famous band of the Ringling Brothers-Barnum & Bailey Circus now under the direction of Merle Evans, plus the great industrial bands, the Salvation Army Bands and the many fine school and college bands. All of these have had a part in advancing the instrumentation and

ability of the concert band, as well as providing a fertile field for composers of original band music.[98]

There have been many concert bands in existence in the schools and colleges of the United States in the past century but only a few have maintained outstanding concert groups over a long period of time. Among these few are the bands under Albert A. Harding and Mark H. Hindsley at the University of Illinois, and those under William D. Revelli at the University of Michigan in the college field. In the high school field the Joliet High School Band (Joliet, Illinois) under its famous organizer and director A. R. McAllister (director from 1912 until his death in 1944). The first school band of America was established in Boston in 1814 and later moved to Thompson's Island in Boston Harbor, Massachusetts. This was "The Farm and Trades School Band" and it should certainly be included in the outstanding concert groups of the United States.

A look back at the European bands of the past century will show the outgrowth of the great band contests of England at Belle Vue starting in 1853, and at the Crystal Palace in 1860, as well as the London Festival Contest in 1860. Some of the music used in these contests include the "Hallelujah Chorus" from the Messiah, Rossini's Tancredi Overture, "The Heavens are Telling" from Haydn's great

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[98]Graham, Great Bands of America, pp. 59-166.

Creation, "Cavatina" from Bellini's Madisdeen, Bishop's Guy Mannering Overture, a selection from Lucrezia Borgia, Cavatina by Rossini and a selection from Donizetti's Anna Bolena.[99]

Many compositions were encouraged and written especially for these band contests. In 1928 Gustav Holst's Moorside Suite was written for the Crystal Palace contest. Only two years later came the Severn Suite (Op. 87) of Elgar, and again in two years came John Ireland's Downland Suite. In 1930 the test piece at Belle Vue was Bantock's Oriental Rhapsody and in 1934 it was Herbert Howell's Pageantry Suite.[100]

The following account of the status of bands of the world is found in the "Foreword" of Farmer's great book, The Rise and Development of Military Music (1912):

> The representative military band of the present day has reached a high state of executive excellence; its constitution, already rich, is ever expanding; while its repertory, with certain slight reservations, knows no boundaries.
>
> France has always taken the lead in military music. . . . This year (1912) France is promoting a grand international contest for bands. Large prizes are offered and it is confidently hoped that all the nations will send representatives.
>
> Austria and Germany boast some really fine bands, although- and this particularly is the case in the

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[99]John F. Russell and J. H. Elliot, The Brass Band Movement, p. 101.

[100]Ibid., p. 183.

> latter country- one feels that artistic considerations often yield to those utilitarian.
>
> Much attention has been devoted to wind band music in Italy- the service combinations being rarely below fifty in numbers, including the fanfare. The Italian cavalry has no music. All the large cities boast very fine organizations of seventy to eighty musicians, which while they are under municipal control, enjoy wide European fame.
>
> America itself has at least half-a-dozen good bands; mostly proprietary. Among government organizations the band of the Washington Marines, under Mr. Santlemann, stands easily foremost. Mexico, too, has a very fine band in that of its Artillery stationed at Mexico City. They are seventy-five strong, the instrumentation being on the French model, and embracing the entire family of saxophonoes. They play an up-to-date repertoire and give capital renderings of such writers as Puccini and Saint-Saens.
>
> Another very interesting body of performers is the band of the Filipino Scouts, fifty strong. They play entirely from memory, thus limiting the extent of their repertory, but having regard to the conditions under which musical studies must be pursued in their country, the finished manner in which these little fellows render their fairly diversified programmes is little short of amazing.[101]

The instrumentation of the concert band of today is not far removed from that of Sousa or Gilmore. However, there has been one important addition, that of the contra-bass clarinet, which provides a real foundation to the very important clarinet choir. This, together with the new improvements on the individual instruments, such as tuning devices, mouthpieces and new construction methods with new and better materials, constitutes the only major

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[101] Albert Williams, "Foreword" to Farmer's Rise and Development of Military Music (1912), pp. vii and viii.

developments since Sousa. Following are the instrumentations of some of the leading concert bands in recent years:[102]

The Reich Band of Germany in 1925

1 Flute
1 Oboe
1 Eb Clarinet
2 First Bb Clarinets
2 Second Bb Clarinets
1 Bassoon
2 French Horns
2 Eb, F Trumpets
2 Eb Cornets
2 Tenor Horns
2 Tenor Trombones
3 Tubas
2 Drums
1 Cymbals
1 Glockenspiel
Total--25 members

The Kneller Hall Band of England in 1938

10 Flutes and Piccolos
6 Oboes
7 Eb Clarinets
13 Colo Bb Clarinets
7 First Bb Clarinets
12 Second Bb Clarinets
10 Third Bb Clarinets
12 Bassoons
4 Alto Saxophones
4 Tenor Saxophones
14 First Bb Cornets
10 Second Bb Cornets
21 Horns
14 Trombones
7 Euphoniums
12 Tubas, Eb and BBb
2 Tympani
Total--165 members

The Garde Republicaine Band of France in 1935

1 Piccolo
4 Flutes
3 Oboes
2 Bassoons
1 Contrabassoon
4 Eb Clarinets
4 Solo Bb Clarinets
8 First Bb Clarinets
8 Second Bb Clarinets
3 Bass Clarinets
1 Contrabass Clarinet
1 Soprano Saxophone
2 Alto Saxophones
2 Tenor Saxophones
2 Baritone Saxophones

The Grenadier Guards Band of England in 1938

2 Flutes
2 Oboes
2 Eb Clarinets
7 Solo Bb Clarinets
4 First Bb Clarinets
4 Second Bb Clarinets
3 Third Bb Clarinets
1 Bass Clarinet
2 Bassoons
2 Alto Saxophones
2 Tenor Saxophones
1 Baritone Saxophone
4 First Bb Cornets
2 Second BbCornets
2 Trumpets

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[102]Chidester, International Wind-Band Instrumentation, pp. 9, 11.

2 Bass Saxophones
4 Trumpets
2 Cornets
4 Horns
5 Tenor Trombones
1 Bass Trombone
4 Bb Bugles
2 Alto Saxhorns
1 Baritone Saxhorn
4 Bass Saxhorns (Euphoniums)
1 Eb Contrabass Saxhorn
3 Bb Contrabass Saxhorns
2 String Basses
1 Harp
1 Tympani
3 Percussion
Total--85 members

6 Horns
6 Trombones
3 Euphoniums
4 Eb Tubas
2 BBb Tubas
2 String Basses
4 Percussion
Total--67 members

Note that in these recent instrumentations the tendency is to leave out the alto clarinet altogether. However, some bands still use them and even in large numbers. In Italy the staff bands of 1920 ranged from seventy-five to one hundred members, including some strings. But in 1938 the following is found:[103]

The Grand Italian Band of 1938

4 Flutes and Piccolos
3 Oboes
1 Ab Clarinet
2 Eb Clarinets
9 First Bb Clarinets
8 Second Bb Clarinets
4 Alto Clarinets
2 Bass Clarinets
1 Soprano Saxophone
2 Alto Saxophones
1 Tenor Saxophone
1 Baritone Saxophone
1 Bass Saxophone

4 French Horns
2 Bb Cornets
2 Eb, F Trumpets
2 Bb Bass Trumpets
2 Tenor Trombones
2 Bass Trombones
1 Small Eb Bugle
3 Bb Bugles
2 Alto Saxhorns
2 Tenor Saxhorns
4 Euphoniums
2 Eb, F Tubas
2 BBb Tubas

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[103] Ibid., p. 13.

1 Contrabass ad ancia
4 String Basses
6 Percussion
Total--80 members

Following is the instrumentation of the University of Illinois Concert Band under the direction of Mark H. Hindsley:[104]

University of Illinois Concert Band

in 1941	in 1953
8 Flutes and Piccolos	12 Flutes and Piccolos
7 Oboes	3 Oboes and English Horn
10 Solo Bb Clarinets	29 Bb Clarinets
6 First Bb Clarinets	6 Bass Clarinets
8 Second Bb Clarinets	3 Contrabass Clarinets (2 Eb and 1 Bb)
8 Third Bb Clarinets	6 Bassoons and Contra-bassoon
4 Alto Clarinets	2 Alto Saxophones
4 Bass Clarinets	1 Tenor Saxophone
4 Contrabass Clarinets	1 Baritone Saxophone
5 Bassoons	1 Bass Saxophone
1 Contrabassoon	9 Cornets (Flugelhorns) taken from cornets when needed)
1 Contrabass Sarrusophone	4 Trumpets
2 Alto Saxophones	8 Horns
1 Tenor Saxophone	6 Trombones
1 Baritone Saxophone	4 Baritones
1 Bass Saxophone	6 Tubas (4BBb, 2 Eb)
2 First Bb Cornets	4 String Bass
2 Second Bb Cornets	1 Tympani
2 Third Bb Cornets	1 Bass Drum
4 Bb Trumpets	1 Cymbals
2 Flugelhorns	3 Snare Drum and General Percussion
8 French Horns	Total--112 members
7 Trombones	
4 Euphoniums	
7 Tubas	
2 String Basses	
2 Harps	
1 Tympani	
6 Percussion	
Total--120 members	

[104]The instrumentation of the University of Illinois Concert Band was obtained from John J. Haynie, former solo cornetist with the band and currently instructor of brass at North Texas State College.

The omission of the alto clarinets in the later band is noteworthy. The band of 1941 contains a contrabass sarrusophone. The sarrusophone is a metal instrument with a conical bore, played with a double reed. It is made in various pitches and takes its name from its inventor, Sarrus, a French bandmaster.

The modern United States military band is still in the process of change and varies greatly with the branch of service and the wishes of its commanding officer.

For final comparison of most recent instrumentation of bands the following is given in Grove's Dictionary:[105]

	U.S.A. Air Force	Garde Republicaine	Harmonie Nautique, Switzerland
Flutes	5	4	5
Oboes	2	2	3
Eb Clarinets	-	3	2
Bb Clarinets	16	22	30
Soprano Saxophones	-	1	1
Alto Saxophones	2	2	1
Tenor Saxophones	1	2	1
Baritone Saxophones	1	2	1
Bass Saxophones	-	1	1
Cor Anglais	-	1	1
Bass Clarinets	-	1	3
Bassoons	3	2	3
Contrabassoons	-	1	1
Cornets	8	2	5
Trumpets	2	4	4
Flugelhorns	-	3	3
Horns	7	6	4
Tenor Horns	-	2	3
Baritones	-	1	3

[105]Harold C. Hind, "Military Band," Grove's Dictionary of Music and Musicians, edited by Eric Blom, V (1954).

Tenor Trombones	4	3	3
Bass Trombones	2	1	1
Euphoniums	4	4	4
Basses	8	7	8
Percussion	4	variable number	5
Total	69	77	96

Thus the band has grown and progressed from the time of the Harmonie Musick combination of eight wind instruments to the present eighty to one hundred and twenty piece concert organizations. The progress at times has been extremely slow and has involved the efforts of many fine musicians and bands in all lands. However, the prospects for the future of the band are bright and progress is being made much more rapidly now because of the ever increasing number of the world's best musicians who are showing an interest in the boundless possibilities of the brass and woodwind choirs and of the band as a whole. The work of such men as Harding and Hindsley (University of Illinois), Revelli (University of Michigan), Clarence Sawhill (University of California at Los Angeles), Goldman (Goldman Band and American Bandmasters' Association), L. Bruce Jones (Louisiana State University), Maurice McAdow (North Texas State), Bernard Fitzgerald (Texas University), Glenn Cliffe Bainum (Northwestern), Paul LaValle (Band of America), Frederick Fennell (Eastman School of Music), George Wilson (University of Missouri), Joseph Maddy (National Music

Camp), plus the efforts of many fine composers, such as Persichetti, Hanson, Gould and Grainger, guarantees a bright future for bands and bandsmen.

CHAPTER III

COMPOSERS OF ORIGINAL WORKS FOR THE CONCERT BAND AND ITS PREDECESSORS SINCE ABOUT 1750

In the two previous chapters the development of wind instruments, their combinations and their organization into bands under capable leaders have been discussed. The circumstances surrounding their development and the causes for the meagre instrumentation and literature in the eighteenth and nineteenth centuries have also been discussed. Thus, it has been shown that the band until recent years has had to play to the semi-perambulatory type of audience in outdoor concerts. It follows that the greatest amount of band music was published to suit their needs and one could hardly blame publishers for printing what would sell. It has taken the efforts of a great many musicians, educators, publishers and others to remedy this situation. The development of a concert repertory for the band has been directly connected, of course, with the technical improvement of the band itself and the development of its audience. The music program in the schools and colleges, the general diffusion of education, the tours of orchestras and bands,

the creation of civic music groups, the use of music in radio, movies and television have all contributed to a place for a concert band and an extensive original repertory.

The twentieth century has seen a strong renewal of interest in writing for wind instruments and a desire of major composers to realize the boundless possibilities of the reed and brass choirs. Many compositions for the concert band have resulted in recent years and many earlier original compositions for band have been rediscovered and instrumentated to fit the modern concert organization.

> With this renewed interest on the part of composers in wind-instrument possibilities, and with the efforts being made to stimulate and reward original composition for the developed wind band, there should be a steady and healthy growth of the band repertory. To attain the artistic level envisaged by the most competent and constructive bandmasters, the band must eliminate much from its present repertory; but the replacement of this with the best of the old and the best of the new is a prospect which should give joy to anyone who really believes in band music.[1]

Chapter III is devoted to a study of the composers and their original works for the concert band. The term "original" refers to those compositions which were first written by the composer for the wind-band of his day, or were arranged by him for that medium. The study does not include any of the many transcriptions of orchestral, organ, vocal ensemble works which have formed a part of the

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[1]Richard Franko Goldman, The Band's Music, p. 32.

repertory of the band for so many years, unless these works were transcribed by the composer himself.

This study will take the form of a listing of the major original works for the concert band since 1750. It has been divided into two parts: the first part deals with the original works from approximately 1750 to 1920 and is listed chronologically by composer; the second part deals with the original works from approximately 1920 to the present time, and is listed alphabetically by composer. Some facts concerning the composer and/or their compositions have been included in some instances to better identify the composer or to emphasize the importance of the works.

Original Band Music from 1750 to 1920; A Chronological Listing by Composer

George Frederic Handel (1685-1759) besides composing operas, oratorios, solo cantatas, chamber duets, church music and orchestral numbers, also wrote some works for the wind-band. Those important to this study are his famous Water Music Suite (1715), his Royal Fireworks Music (1749), the slow March from Scipio (1726) and a Concerto in F for a double set of wind instruments and strings.

Frederick the Great (1712-1786), King of Prussia, was a noted patron of music. His interest in the band is indicated by his own composition, Military March, for two

oboes, two clarinets, two horns and two bassoons (the "Harmonie Musick" band instrumentation of his day).

Carl Philipp Emanuel Bach (1714-1788) was in the service of Frederick the Great as cembalist and harpsichordist until the Seven Years War in 1767. His compositions for wind instruments are many in number but are limited to very small instrumentation. Of importance are his Six Marches for "Harmonie Musick" and his March for three trumpets and tympani.

Franz Joseph Haydn (1732-1809) aided the band music of his day by his several marches for wind including the March for the Royal Society of Musicians, the Hungarian National March, two Marches for the Prince of Wales (George IV), and two Marches for the Volunteer Cavalry of Derbenshire. He also wrote two Nocturnes for Wind Instruments (in F and G), six Divertimenti for flute, oboe and horn, and six Feldpartiten for two oboes, two horns, three bassoons and one serpent or for the "Harmonie Musick."

Francis J. Gossec (1734-1829) was one of the first to write large compositions for wind-bands. As director of the Garde Nationale Band of Paris he realized the lack of major works for his organization and included three symphonies for wind instruments in his many compositions, which include about thirty symphonies. His original works

for band include a Military Symphony in F (two movements),[2] a Symphony in C (one movement), a March Lugubre and a Chant du Depart.

Johann Christian Bach (1735-1782) composed four Marches for the "Harmonie Musick" combination and two Marches for two clarinets, two horns and two bassoons.

Johann Michael Haydn (1737-1806) composed an important work for the band, his Turkish March for twelve wind instruments and percussion. It reflects the gradually expanding instrumentation of some wind-bands of his day.

Giovanni Paisiello (1740-1816) made a contribution to the band repertory in his March of the First Consul[3] which was composed for Napoleon in 1810. In 1797, as a favor to Napoleon, Paisiello wrote a Funeral March for the funeral of General Hoche.

Wolfgang Amadeus Mozart's (1756-1791) works for the wind-band include: Serenade for Winds in B Flat (K. 361), Serenade for Winds in E Flat (K. 375), Serenade for Winds in C Minor (K. 388), two Divertimenti for Milan (K. 166 in E Flat and K. 186 in B Flat), two Divertimenti in C (K. 187

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[2]Edited and arranged for modern band instrumentation by Goldman and Leist and published by Mercury Music in 1950.

[3]Available in modern edition by Buffet-Crampon.

and 188), six Divertimenti for Salzburg (K. 213 in F, K. 240 in B Flat, K. 252 in E Flat, K. 253 in F, K. 270 in B Flat, and K. 289 in E Flat) and five Divertimenti for two clarinets and bassoon (K. Anh. 229). The first of these works mentioned, the Serenade for Winds in B Flat (k. 361), was written for thirteen wind instruments (two oboes, two clarinets in B, two bassethorns in F, I and II horns in F, III and IV horns in B, two bassoons and contrabassoon or double bass).

Ignaz Joseph Pleyel (1757-1831) is important for his marches for military band and for a Serenade a 8-9 written for two oboes, two clarinets, two bassoons, two horns and double bass ad lib.

L. Cherubini (1760-1842) was bandmaster of the Garde Nationale Band of Paris and was decorated by Napoleon for his services there. He is important for his work in providing a more complete repertory for this band through such compositions as his Marche du Préfet d'Eure-et Loire, Marche pour le Retour du Préfet, and his Marche pour le Baron von Braun. He also wrote two Military Marches and a March and Quickstep for the National Guard of Paris.

Étienne Henri Méhul (1763-1817) wrote several works for band during the French Revolution and the early days of the Republic. His principal work for band is his Overture in F

(1795) which has been scored for modern band by Richard Franko Goldman and Roger Smith (Southern Music Publishing Co.).

Louis Emanuel Jadin (1768-1853), French composer, pianist and conductor, wrote many marches and other instrumental pieces for band. His compositions include an Overture in C written for the Garde Nationale Band and a Symphony for Winds which Farmer describes as being very advanced in its "bold" harmonies and revealing a "striking foretaste of what Mendelssohn was to write in the scherzo of the 'Reformation' Symphony."[4] Farmer also mentions an Overture in F by Louis's brother, Hyacinthe Jadin, as being one of the finest of the revolutionary period.

Ludwig von Beethoven (1771-1827) began to realize the possibilities of the wind-band of his day and composed a number of works for it. These include two little dances, Ecossaise and Polonaise (written for military band in Baden in 1810),[5] a March in F (1809), a March in D (1816) and a Military March for two piccolos, six clarinets, ten trumpets, horn, trombones, et cetera. Beethoven also wrote

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[4]Henry George Farmer, Military Music, p. 40.

[5]These two dances have been adapted for modern band by Erik Leidzen and were published in 1952 (Associated Music Publishers).

three Equali for trombones for All Soul's Day in 1812, two of which were performed at his funeral in 1827. A curious work, apparently issued with Beethoven's consent and even possibly arranged by Beethoven himself, was a full band arrangement of the famous Battle Symphony (Wellington's Siege). Beethoven composed this program symphony in 1812. It was published for orchestra in 1816 and the band arrangement was printed in the same year. (Only known copy is in the New York Public Library).[6]

Ferdinando Paër (1771-1839) was called to Paris in 1807 to become "maitre de chapelle" to Napoleon and conductor of the Opera-Comique. He composed his Four Grand Military Marches for the instrumentation of the enlarged band of the Imperial Guard on the occasion of Napoleon's wedding to Marie Louise of Austria in 1810. (Modern version has been published by Buffet-Crampon). Especially significant is the Bridal March which he composed for this occasion. Paër also wrote six Waltzes for Military Band and a Fantasia for piano, two flutes, two horns and bassoon.

J. N. A. Witassek (1771-1839), a minor contemporary of Beethoven, wrote a March and Allegro for Military Band (Hofmeister: Leipzig).

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[6]Goldman, The Band's Music, p. 30.

Charles Simon Catel (1773-1830) was a pupil of Gossec and shared honors with him as conductor of the Garde Nationale Band. He composed many works for this famous band including several symphonies for wind instruments. Farmer mentions his Symphony in F as being rather "Haydnish" but an exhilarating piece of music, and comments on his Symphony in C as displaying "daring modulations."[7] Catel also wrote two overtures for band which are of some importance.

Gasparo Spontini (1774-1851) was very active in working to reform and improve the military band of his day. He wrote several marches for the Prussian Guards Band.

Louis Spohr (1784-1859), a contemporary of Beethoven, wrote a Nocturne in C for Wind Instruments and Turkish Band which is interesting as an illustration of the influence of the Janissary Bands on European music and is a worthwhile addition to the concert band repertory.

Carl Maria von Weber (1786-1826) has contributed several works to the band repertory including a Waltz in E Flat and a March in C. However, these are not nearly as well written as his famous Conertino and various concerti for clarinet. He also wrote a Tusch (fanfare) for twenty

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[7]Farmer, Military Music, p. 40.

trumpets, a Chorus from Sappho for chorus and band, as well as a Chorus from Carlo, a Dirge for Voice and Winds and a Horst Du Der Klage Dumpfen Schall for mixed chorus and winds.

Giacomo Meyerbeer (1791-1864) wrote a set of "torch dances," Fackeltanz, in honor of the weddings of the King of Bavaria (1846), Princess Charlotte of Prussia (1850) and Princess Anne of Prussia (1853). They were written for what he called "brass orchestra," which included the instruments of the band of his day. His Fackeltanz No. 1 and Fackeltanz No. 4 are now published for band by Theodore Presser.

Gioacchino Antonio Rossini (1792-1868) has written many compositions that would have been excellent band music. However, only a few marches and fanfares were actually written for wind-band. These are: three Marches for the Marriage of the Duke of Orleans, March for the Sulton Abdul, Medjid and the fanfares The Crown of Italy and La Rendezvous de Chasse.

G. Donizetti (1797-1848) wrote only two compositions for winds of any importance. They are his Luge Qin Legis (Weep Who Reads) and his Funeral March for Military Band (1842, Milan: Ricordi).

Hector Berlioz (1803-1869) was very interested in wind instruments and wind-band music, as evidenced by his compositions and his work for reform and improvement of French military bands. His important composition for band is his Funeral and Triumphal Symphony for Wind Band with orchestra and chorus ad libitum (Paris: Breitkopf & Härtel). This symphony has been revised and edited for modern use by Richard Franko Goldman and is published as Berlioz's Grand Symphony for Band by Mercury Music Co.

Michael Glinka (1804-1857) contributed a caprice brilliant, Jota Aragonesa, for winds, which is published by Boosey & Hawkes.

Felix Mendelssohn (1809-1847) wrote one of the major original band works of the nineteenth century, his Military Overture in C Major for wind band (Opus 24).[8] This composition, written when he was only fifteen, was called Military Overture because all bands were known as "military bands" during this era. He also wrote a Trauer-Marsch, Opus 103, originally for band, on the occasion of the funeral of Norbert Bergmuller in 1836. Goldman cites an article by Sir George Grove in which he states that among Mendelssohn's works of 1826 is "an interesting-looking

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[8]Adapted for modern bands by Erik Leidzen (Theodore Presser).

Andante and Allegro, written for the wind band of a Beer-garden which he used to pass on his way to bathe."[9]

Richard Wagner (1813-1883), in 1864, the year of his arrival in Munich, wrote a ceremonial march, Huldigungs-marsch (The Homage March), and scored it for military band. However, it was not published until many years later. It is now published by Theodore Presser Co. and also by Boosey & Hawkes. Another original work for band is his Trauer-symphonie zur Besetzung C. M. von Webers (Weber Funeral Symphony) which was written for the impressive torch-light burial ceremony which returned the body of Weber to his native land (Dresden, 1844). This work was scored for large wind-band. He also wrote a group of Fanfares for a Regiment at Bayreuth.

A. von Kela-Bela (1820-1882) wrote a Hungarian Lustpiel Overture. This has been arranged for modern bands by Charles J. Roberts and is published by Carl Fischer. (Theodore Presser has also made a recent publication of this work).

Anton Bruckner (1824-1896) is important for his Apollo March for winds, and for his works for chorus and

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[9]Sir George Grove, "Jacob Ludwig Felix Mendelssohn," Grove's Dictionary of Music and Musicians, third edition, as cited in Richard Franko Goldman's The Concert Band, p.193.

winds, the Germanenzug, and his Mass No. 2 in E Minor. The Apollo March (1865) has been edited from the original manuscript by Erik Leidzen (published by Theodore Presser).

Patrick Sarsfield Gilmore (1829-1892) is important for his great performances with the Gilmore Band and his mammoth Jubilees which created a demand for more and better music for the concert band. His compositions for band include The Voice of a Departed Soul which has already been mentioned in Chapter II. He is also generally given credit with the composition of the song, When Johnny Comes Marching Home.

Carl Goldmark (1830-1915) made a contribution to original concert band music in his Ouverture Zu Sakuntala (fur militarmusik) which is published by Carl Fischer.

A. Ponchielli (1834-1886) wrote Two Funeral Marches for band and also a Fantasia Militaire. Both of these are published by Ricordi.

Camille Saint-Saens (1835-1921) was influential in reviving interest in serious music in France, and promoted the development of formal instrumental music. He wrote several marches for band including: Orient and Occident March written in 1869 (a revised edition for modern bands is published by Theodore Presser), March Sur Les Bord du Nile (Opus 125), Marche Interalliee (Opus 155), a quickstep

Vers La Victoire (1918) and a Hymne Franco-Espagnole (1900). All of these works were published by Durand of Paris.

P. Lacome (1838-1920) wrote his La Feria Suite Espagnole for wind-band in 1901. It is published by Boosey & Hawkes.

Peter Ilich Tschaikovsky (1840-1893) contributed a Military March for the 98th Regiment at the request of its colonel, A. P. Tchaikovsky. It is published by Affiliated Music Corporation and by Buffet-Crampon.

Antonin Dvorak (1841-1904) wrote a Serenade in D Minor (Opus 44, Simrock) for two oboes, two clarinets, three horns, two bassoons, cello and double bass. He also wrote a Humoresque for band which was published after his death by Boosey & Hawkes in 1907.

Edvard Hagerup Grieg (1843-1907) composed a Huldigungsmarsch for band which is in a modern arrangement by Mayhew Lake (Carl Fischer). He also wrote a Funeral March originally for piano and arranged it for band a short time later. This latter number is also in modern publication (by Theodore Presser.)

Nicolas Rimsky-Korsakov (1844-1908) arranged one of his best known works, the Scheherazade for military band. It is published in an edition brought out by Boosey & Hawkes

in 1922. In 1872 he also arranged the overture to The Maid of Pskov (his opera) for military band (Boosey & Hawkes). In addition to these arrangements by the composer, he wrote an original Concerto for Trombone and Band (Affiliated Music Corporation), a Concerto for Clarinet and Band (Affiliated Music Corporation) and Variations on a Theme by Glinka for Oboe and Wind Band (manuscript). These latter three compositions were written by the composer while he was Inspector-General of Russian Military Bands.

Andre Wormser (1851-1926) is important for his work in brass band music, of which his Les Lupercales is the most important.

Guillaume Balay (1853-1927) bandmaster of the French 154th Infantry from 1907-1910, succeeded Gabriel Pares as director of the famous Garde Republicaine Band in 1911 and served with distinction until 1927. Balay enriched the French band repertoire with original compositions and transcriptions. Most of his original works for band are descriptive of some country he visited. His works include a symphonic suite, Echoes of Spain, and his Au Pays Lorrain (In the Province of Lorrain). This latter work has been arranged for American bands by L. W. Chidester (Sam Fox).

John Philip Sousa (1854-1932), the famous American "March King" and father of the American band tradition,

wrote more than a hundred marches, twelve suites, twenty-one songs, ten operas, two overtures, six waltzes and two dirges. Some of his most famous marches are: Stars and Stripes Forever, Washington Post, El Capitan, Semper Fidelis and many others still retain great popularity the world over and form a very definite part of the concert band repertory. Some of his suites for band include: At the Movies (Carl Fischer, Cubaland (Carl Fischer, Looking Upward (John Church Co.), The Dwellers in the Western World (Theodore Presser), Last Days of Pompeii (Theodore Presser), Three Quotations (Theodore Presser), Tales of a Traveler and Sheridan's Ride. He also wrote a Wedding March (Sam Fox) which he dedicated to the American people, and also a March of the Pan Americans (Carl Fischer).

Camillo DeNardis (1857 -) composed an original for band, his dramatic Universal Judgement (Carl Fischer).

Edward Elgar (1857-1934) wrote many compositions adaptable, though not originally for the band. However, he did write some few compositions especially for the band. These include: Cockaigne (In London Town) Overture (1924, Boosey and Hawkes, a Kneller Hall Edition) and The Empire March (1924, Boosey and Hawkes). He also wrote Severn Suite for brass band.

Paul Fauchet (1858 -), once chorus-master (chef-de-chant) at the Opera Comique of Paris, marks the beginning of a new era in original band compositions. His Symphony in B-Flat for Band is probably the first full symphony ever written for band. It was first performed by the Garde Republicaine Band in 1926 and received its first American performance in 1933 at a concert of the Carleton Symphonic Band under the direction of James R. Gillette. The symphony is now available to American bands from M. Witmark and Sons with the revision of the movements having been made by F. Cambell-Watson and James R. Gillette. This work is a milestone in original band composition and has had great influence on the bands and composers of the world in the past few years.[10]

Gabriel Pares (1860-1934), son of the clarinet soloist with the Garde Republicaine Band, was bandmaster of this famous organization from 1893-1911. He wrote many compositions for band, transcriptions from symphonic literature and other works. Several of his original works for band have been revised for American bands by L. W. Chidester. These works include: Fantasie Ballet (Sam Fox), Pax Et Labor (Sam Fox), Saint Hubert Overture (Kjos) and Toulon Overture (Carl Fischer).

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[10]A good review of this symphony is in the Fall, 1954 issue of Band Guide magazine.

Carl Busch (1862-1943) contributed to the band's music in 1919 his symphonic episode, A Chant from the Great Plains (Carl Fischer), which won a prize of 250 dollars offered by Edwin Franko Goldman for the best original work for band. His Prelude (Schirmer) for band was written in appreciation of his election to honorary membership in the American Bandmasters' Association. The Hymn and Processional (Fitzsimmons) from his choral work, Liberty Memorial Ode, are considered band originals since they were written to be performed in the open air and the instrumental parts were for band instrumentation. He has also written Rustic Scene and Chippewa Lament (both published by Theodore Presser), as well as numerous marches for band performance.

Claude Achille Debussy (1862-1918) was probably more influential than any composer of his generation. His importance to band music, other than the excellent band transcriptions that have been made of some of his works (The Children's Corner Suite, Boosey & Hawkes), lies in his Fanfare from the Martyrdom of St. Sebastian for winds.

Richard Strauss (1864-1949), famous for his operas and tone-poems (many have found their way into the concert band repertory through transcriptions), wrote some original music for wind instruments which might be considered

original music for band because of the instrumentation and type of composition. These works include: Serenade in E Flat (1884, Universal Edition) for two flutes, two oboes, two clarinets, four horns, two bassoons and tuba or contra-bassoon; Solemn Entry of the Knights of the Order of Johannes (1909, Schlesinger, Berlin) for twelve trumpets, three solo trumpets, four horns, four trombones, two tubas and tympani; and Suite in B Flat (1911, Fürstner, Berlin) for thirteen wind instruments.

Maurice Arnold (1865-1937), American violinist, teacher, composer and conductor, wrote an original work for the concert band, Chinese Festival, which is published by Theodore Presser Co.

Paul Gilson (1865-1942), winner of the Belgian "Prix de Rome" in 1889 and professor of harmony at the Brussels and Antwerp Conservatories, composed several works for the military band and other wind instrument combinations that are worthy of mention. They include his Valse Symphonique (Breitkopf & Härtel), a Norwegian Suite, a Septet and Scherzo, two Humoresques and a Trio for piano, oboe and clarinet.

Lucius Hosmer (1870-1935) was a student of Chadwick at the New England Conservatory and became a composer of some

note in America. His works for band are: Southern Rhapsody and Northern Rhapsody (both published by Carl Fischer).

Guillaume Lekeu (1870-1894) is mentioned by Goldman[11] as writing an Introduction and Adagio (1891) for brass band.

Florent Schmitt (1870 -), a French composer and graduate of the Paris Conservatory, has written two works of great difficulty for band, having composed them for the Garde Republicaine Band of Paris. They are his Dionysiaques (Durand, Paris) and his Selamnik, Turkish Divertissement, Opus 48 No. 1 (Durand). He also wrote a March of the 163rd (Durand).

F. Melius Christiansen (1871 -), one of America's great choral directors, became famous as a choral director at St. Olaf's College. Prior to his choral work, he was director of the band at that institution. He wrote First Norwegian Rhapsody (Witmark), an original work for band, and dedicated it to Neil A. Kjos, now a prominent music publisher.

Gustav Theodore Holst (1874-1934), one of the most prominent and most original of English composers, was a proficient trombonist and was placed in charge of the

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[11] Goldman, The Band's Music, p. 48.

English Army Bands in Greece during the First World War. His interest in bands and band music is attested by his works which comprise a major contribution to the original band repertory. His First Suite in E-Flat for Military Band (Boosey & Hawkes) was written in 1909 and his Second Suite for Military Band in F Major (Boosey & Hawkes) was written around 1911 and published in 1922. About 1930 he composed the prelude and scherzo, Hammersmith (unpublished). He also wrote the Moorside Suite for brass band.

Mayhew L. Lake (1879 -) is mainly noted for his many fine arrangements for band, but he also composed some original music for this medium. His Grand March Democracy is a very brilliant and dignified march. His Overture Americana was written in 1918 and dedicated to Henry Hadley. He also wrote The Evolution of Dixie, a fantasia based on the tune of "Dixie," and a second fantasia, The Evolution of Yankee Doodle. His other works include a Grand March, the Pilgrim (Fischer) and many medleys, novelties, marches and descriptive numbers.

Original Band Music Since 1920; An Alphabetical Listing by Composer

Howard E. Akers has written several numbers for the concert band including A New Day Overture (Kjos), Grand Union Overture (Kjos), Berkshire Hills (Bourne) and Landscape (Kjos).

Harry L. Alford's many fine marches for band are known the world over. They include such famous ones as Purple Carnival March (Schirmer) and Skyliner March (Fischer). He also wrote a concert march arrangement of The World is Waiting for the Sunrise (Chappell).

Kenneth J. Alford is famous for his many marches for band which include: Holyrood, Colonel Bogey and The Vanished Army. He has also written a descriptive overture for band, The Hunt (Boosey & Hawkes, London).

Robeson Allport's recent work for band, Prelude, appeared on a program by the University of Washington Summer Concert Band on July 19, 1950.

Leroy Anderson has written much attractive and descriptive literature for the modern concert band, as well as for orchestra. His published works for band include: Sleigh Ride, A Christmas Festival, A Trumpeter's Lullaby, Belle of the Ball, Blue Tango, China Doll, Horse and Buggy, The Penny-Whistle Song, The Phantom Regiment, Serenata, Ticonderoga March and three arrangements of folk tunes from his Irish Suite ("The Rakes of Mallow," "The Irish Washerwoman," and "The Girl I Left Behind Me"). All of this composer's works for band are published by Mills Music Co.

Fernand Andrieu was a member of the Paris music publishers, Andrieu Freres. His arrangements and original compositions were often used in band contests in France. His Ouverture Dramatique, Opus 168, has been arranged for American bands by L. W. Chidester and is published by Carl Fischer.

Leslie Bassett, a young composer from Michigan, has contributed a Symphonic Sketch for band, which was performed at the Southwestern Symposium of Contemporary American Music at the University of Texas in 1953.

Samuel Barber wrote a very fine work for mature bands, Commando March, which was published in 1943 by Schirmer.

Granville Bantock, an English composer who was formerly conductor at New Brighton and Professor of Music at Birmingham University, now lives in retirement at Buckinghamshire. His importance here lies in his compositions for brass band, Oriental Rhapsody (R. Smith, 1930) and Prometheus Unbound, a symphonic prelude (R. Smith, 1933).

David Baskerville wrote a work for band, Westwood (still in manuscript), which was chosen to be presented at the 1954 convention of the College Band Directors National Association (CBDNA).

Joseph Bäuwens was a prolific composer of music for Belgian bands. His Overture Belgigue, Opus 883, has been transcribed for American bands by L. W. Chidester and was published by Belwin in 1953. It was written for one of the many contests held in Europe for amateur bands.

Sir Thomas Beecham, great English conductor and composer, wrote a March for Band (Mills) which reflects the pompous, majestic and colorful English tradition.

David Bennett has written many colorful and modern compositions for the concert band. These include: Broadcast from Brazil, Lilt of the Latin, Tournament of Trumpets, United Nations Rhapsody, Pacific Panorama, Gypsy Gayety and Scenes from the Sierras.

Robert Russell Bennett, prolific composer and arranger for Broadway musicals, as well as movies, has recently become interested in composition for band. His Suite of Old American Dances is an example of the great things he may yet do for band music. The first performance of this composition, with the composer conducting, was with the University of Michigan Band at the American Bandmasters' Association (ABA) Convention in 1950. Of this composition the composer writes as follows:

> There was no particular purpose in mind in the composition of the Suite except to do a modern, and, I hope, entertaining version of some of the dance

> moods of my early youth. Another equally important purpose was to do a number without any production tie-up such as World's Fairs and municipal pageants, for symphonic band, and particularly for the Goldman Band.[12]

William A. Billingsley from Radio Station WHO of Des Moines, Iowa, has written a Symphony for Winds and Percussion which was played in manuscript at a concert by the Iowa State Teachers College Band in May of 1954.

John Boda has contributed Music for Concert Band which was chosen to be presented at the CBDNA National Convention in 1954 to represent the Southern Division.

Henry Brant wrote a Concerto for Saxophone and Band which was performed at the 1952 National Convention of the CBDNA with Sigurd Raascher appearing as soloist.

Frederick Breydert has written a Suite in F for Band which was chosen to be played at the 1954 convention of the CBDNA as the select original band composition from the Eastern Division. It was released by the publisher (Mills) immediately following the performance.

Forrest L. Buchtel's works for band are many. They include: Balaton Overture (Kjos), Evangeline Overture

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[12]Robert Russell Bennett, "Program Notes," Suite of Old American Dances, cited in University of Illinois Concert Band Program of April 27, 1953.

(Mills), Dublin Holiday Overture (Kjos) and Shalimar (Kjos).

Peter Buys, director of the Hagerstown (Maryland) Municipal Band and famous American composer and arranger, holds a distinguished place in American musical life. Sousa, on different occasions, presented programs made up almost exclusively of Buys' compositions. His works for band include: Childhood Days (Barnhouse), The Angelus (Barnhouse), Saucy Susan (Barnhouse), Jack and the Giants (Ludwig), Christmas Greeting (Barnhouse), Cavalier Overture (Ludwig) and numerous marches, waltzes and smaller pieces.

Lucien Cailliet, former clarinetist with the Philadelphia Orchestra and director of band and orchestra at the University of Southern California from 1938-1945, has written several compositions for the concert band, as well as making many transcriptions and arrangements of orchestral and other instrumental works for band. His original works include: Processional March (Belwin), Strains from Erin (Elkan-Vogel), Romantic Tone Poem (Elkan-Vogel), American Holiday Overture (Elkan-Vogel) and The Voice of Freedom (Boosey & Hawkes).

John Alden Carpenter, though known mostly for his descriptive songs, his ballets and works for orchestra,

wrote an original work for the concert band, Song of Freedom, which was published in 1942 by G. Schirmer.

Charles Carter, a trombonist and recent graduate of the Ohio State University School of Music and the Eastman School of Music, is now instructor of music at Ohio State University. His compositions for band include: Tension (in manuscript) which was chosen to be presented at the 1952 National Convention of the CBDNA representing the North Central Division, and Sinfonia (also in manuscript) which was composed especially for performance at the eighteenth annual convention of the American Bandmasters' Association in March, 1952. He has also written an Overture in Classical Style (Bourne).

Norman Cazden, American composer and graduate of Juilliard Graduate School of Music, has written an Elegie Before Dawn for band which is published by Mercury Music.

Victor Cherven wrote An American Rhapsody for band which has been edited by William D. Revelli (Marks).

Eric Coates, English composer, has written London Again Suite and arranged it for both band and orchestra.

R. Roy Coates wrote a work for concert band, The Commercial Appeal, which is dedicated by the composer to a newspaper of the same name in Memphis, Tennessee.

Carleton Colby has written a descriptive rhapsody for band, Headlines, which is published by Witmark.

Aaron Copland composed An Outdoor Overture for orchestra, originally for use at the High School of Music and Art in New York City. But it was scored for band by the composer at the request of Edwin Franko Goldman. According to Richard Franko Goldman, "it is even brighter and more vigorous in the band version than in the original. This overture makes band music of the most suitable sort."[13]

Henry Cowell has written many effective compositions for band including A Curse and a Blessing (Peer International Corporation), Little Concerto for Piano and Band (Associated Music Publishers), Shoonthree (The Music of Sleep, Mercury), Celtic Set (G. Schirmer), Shipshape Overture (Schirmer), Hymn and Fuguing Tune No. 1 (Leeds), Animal Magic (Leeds), Fanfare (Boosey & Hawkes) and Festive Occasion (still in manuscript).

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[13]Cited in a review of Outdoor Overture in Band Guide, Spring, 1955, p. 29.

Paul Creston contributed two very difficult but musically rewarding works for concert band, Legend (Leeds) and Zanoni (Schirmer). A third work for band is his Celebration Overture which was commissioned by Edwin Franko Goldman for the American Bandmasters' Association and was first performed at its convention in February, 1955.

Bainbridge Crist, a great American composer who recognizes that in writing band music the composer must have the band in mind and not the orchestra, has written many compositions for the concert band. These include: Chinese Procession (Witmark), Vienna-1913 (Witmark), Japanese Nocturne (Witmark), Bedouin Dance (Witmark) and a band symphony, Fete Espagnole (Fillmore).

Frederic Curzon has contributed a Spanish suite for band, In Malaga (Boosey & Hawkes). He also composed the band works: Robin Hood Suite (Boosey & Hawkes), Bravada (Boosey & Hawkes) and Galavant (Boosey & Hawkes).

Charles Cushing composed a work for band, Angel Camp, which was chosen to be performed at the 1952 National Convention of the CBDNA, representing the California-Western Division.

Ingolf Dahl wrote a Concerto for Saxophone and Band which was performed by the University of Colorado Concert

Band in a concert in Boulder, Colorado, on February 22, 1953, with Sigurd Raascher as soloist.

Thomas Darcy has written several numbers for the concert band including The Misty Mountain-A Legende which was performed at the 1954 ABA National Convention with the composer conducting. He also wrote a Festival Overture for band.

Albert Oliver Davis has contributed a Scotch Folk Suite for band which is published by Ludwig.

Norman C. Deitz's Prelude and Scherzo was chosen to be presented at the 1954 National Convention of the CBDNA, representing the North Central Division. It is published by Pikaron Music Publishers.

Charles Delaney, an instructor at the University of Illinois School of Music in flute and theory, composed a number for soli flutes and band, Habanera, which was first performed by the University of Illinois Concert Band in 1953 under the direction of Mark Hindsley.

N. DeRubertis has composed several original works for band among which are his Niobe Overture (Remick), his Minerva Overture (Fitzsimmons) and his Mardi Gras in New Orleans (Boosey & Hawkes).

George Drumm wrote a tone poem for band, Irlandia (Fischer). He also wrote The Rookies (Schirmer) and Janina (Schirmer).

Cecil Effinger, young American composer from Colorado, composed a Chorale and Fugue for band which was performed by the University of Texas Concert Band in 1953 at the Second Annual Southwestern Symposium for Contemporary American Music.

Georges Enesco is listed in a "Selected Published Music for the Concert Band," mimeographed list which was compiled by the College Band Directors National Association, as having written an original work for band, his famous Roumanian Rhapsody No. 1 (Boosey and Hawkes, 1938).

Carl Engel, known for his contributions to The Musical Quarterly of which he has been editor for the past several years, wrote a composition for band, Academic Processional March (Schirmer). It was written in 1938 and dedicated to Oberlin College.

J. Engleman wrote a novelty suite for band, A Cocktail Cabinet, which is published by Bosworth and Co.

Frank Erickson, contemporary California composer, has written several compositions for the concert band. These include: Double Concerto for Trumpet, Trombone and Concert

Band, Little Suite for Band, Irish Folk Song Suite, Deep River Suite and Black Canyon of the Gunnison. All of these works are published by Bourne Music Co.

Sid Feller's Theme for Tomorrow, a tone poem, was written for band and was published in 1951 by Boosey & Hawkes.

Percy E. Fletcher arranged his Bal Masque Valse Caprice from Parisian Sketches for military band (Boosey & Hawkes). His other works for band include a comedy overture, Vanity Fair (Boosey & Hawkes) and Woodland Pictures (Boosey & Hawkes).

Jose Franco wrote a brilliant Spanish march for band, his Agüero (paso doble), which is published by Boosey & Hawkes.

Carl Frangkiser has written many overtures and other works for band, most of them designed especially for the school band movement. Some of his compositions include: Myrmidon Overture (Ludwig), Winter Scenes (Southern Music Corp.), Transcendence (Belwin), Dedication (Belwin) and Mightier Than Circumstance (Fischer).

Herbert W. Fred has contributed several compositions for band including a Fantasy on an American Air (Fitz-simmons) which was dedicated to Austin A. Harding and the

University of Illinois Band. He also composed Spaixico (Fitzsimmons) and Moods Interlude (Fitzsimmons).

Carl Friedemann has composed a Slavonic Rhapsody for band which is published by Boosey & Hawkes.

Carl Fuerstner has written an Overture for Band, Opus 30, which was chosen as a selection at large to be presented at the 1954 National Convention of the CBDNA.

Anis Fuleihan composed a curious work which was designated for band or for orchestra by the composer, Six Concert Etudes for Orchestra or Small Band with Piano (G. Schirmer).

James M. Fulton, a famous band conductor and composer, was arranged for Victor Herbert for many years. His works for band include: Day of Youth Overture, Valse Ballet, Trapelo Overture and Azalia Overture.

Maurice Gardner has written a clever original for band based on the tune, "Peter, Peter, Pumpkin Eater," his Pentatonic Fantasy (Staff Music Co.).

Robert Wilson Gibb has written several compositions for band including Festival Overture (Birchard), Oriental Suite in four movements (Fischer) and Carnival Overture (Theodore Presser).

James Robert Gillette, a well-known organist and composer who was formerly conductor of the Carleton Symphony Band, has written a number of compositions for band. The most important of these works are: Cabins (Witmark), Vistas (Witmark), Fugal Fantasia (Witmark), Musing (Oliver Ditson), Cotton Blossoms (Oliver Ditson), Crossroads (Kjos), Phantom Trumpeters (Fischer) and Short Classics for Band (Fischer). A Symphony and Sinfonietta for band are mentioned by Goldman.[14]

Don Gillis, modern composer and arranger, has written a number of major works for the concert band. They are: Ballet for Band which was performed in manuscript on a Louisiana State University Concert Band Program on May 11, 1954; Symphony No. 1 for Band which was premiered in 1953 by the Joliet Township High School Band (only the second and third movements have been published, Educational Music Service); The Man Who Invented Music for narrator and band (Mills), Abe Lincoln, Gettysburg 1863 (Mills) and his Portrait of a Frontier Town (arranged by the composer from his orchestra score).

Edwin Franko Goldman, famous conductor of the Goldman Band, has probably done more than any man alive today in

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[14]Goldman, The Band's Music, p. 178.

behalf of original band composition through his founding of the American Bandmasters' Association and the composition and commissioning of original works for band. Many of the major composers of our day have written original band works at his request or by a commission from the ABA, and many of these and others have been dedicated to him and the Goldman Band. His own works for band include: America Grand March, International Accord, Anniversary March, Cheerio, Happy-Go-Lucky, University Grand March, On the Mall (his most famous march) and many other marches, intermezzi and waltzes.

Richard Franko Goldman, son of the famous Edwin Franko Goldman, is associate conductor of the Goldman Band. He has written several articles and books on original band music and on the band itself, including The Band's Music and The Concert Band. He and his father have done much research into band musicology and have uncovered many original compositions for band by major composers. He has also written original works for the band including A Curtain Raiser and Country Dance (dedicated to Henry Cowell, Marks), A Sentimental Journey (dedicated to George S. Howard, Mills) and a setting of Two Marches from Revolutionary America (Music Press).

Morton Gould, a prolific modern American composer, has done much for original band music. His compositions for

band include: Battle Hymn (Chappell), Jericho Rhapsody for Band (Mills), Ballad for Band (Chappell), Symphony for Band (conducted by the composer for the 1952 National Convention of the CBDNA), American Salute (Mills), Rumbolero (Fischer), American Legion Forever (Mills), The Child Prodigy (Mills), Cowboy Rhapsody (Mills), a traditional setting of Silent Night (Chappell), Horseless Carriage Galop and Old Romance (the latter two works were arranged for band by the composer from his Family Album Suite and are published by Chappell). Gould also wrote a series of works under the collective title of Holiday Music. This series includes: Easter Morning, The First Thanksgiving, Fourth of July, Halloween and Home for Christmas. These may be played as separate compositions or collectively as a suite of Holiday Music (they are published by Chappell). His latest work seems to be his Concertette for Viola and Band which was performed by the University of Texas Symphonic Band under Bernard Fitzgerald in a concert in 1953.

Percy A. Grainger, a great concert pianist, as well as an outstanding composer, became familiar with the band through his time spent in the Army Bandmasters' School during the First World War, and in the past few years has done invaluable work in composition and arrangement for band. His original compositions for band (or arrangements made by the composer of his own works) include: Irish Tune

from County Derry (Fischer), Shepherd's Hey (Fischer), Colonial Song, Children's March (Schirmer), Molly on the Shore (Fischer), Lads of Wamphray March (Fischer), The Immovable Do (Schirmer) (can be used for woodwind choir only), Lincolnshire Posy, Spoon River, Blythe Bells, First Hill-Song (for two piccolos, six oboes, six English horns, six bassoons and contra-bassoon), Second Hill-Song (for piccolo, two flutes, English horn, two bassoons, contra-bassoon, bass clarinet, four saxophones, two trumpets and horns), The Sea-Wife (Schott & Co.), Ye Banks and Braes o' Bonnie Doon (Schirmer), Harvest Hymn, The Power of Rome and the Christian Heart (Mills) and several others.

Alexander Gretchaninoff, a pupil of Safonoff and Rimsky-Korsakov, has written a work for band, Letters to a Friend, which is published by Marks.

Marsden Gribbell wrote Nocturne for Concert Band (Fillmore) and Reflections in a Modern Mood (Fillmore). The latter composition was dedicated to Frank Simon.

Ferde Grofe has written a very fine concert march for band, March for Americans (Robbins).

Clare E. Grundman's original works for concert band include: American Folk Rhapsody, The Green Domino, March Processional, Little March, Two Moods Overture, A Walking

Tune, A Westchester Overture, An American Scene, The Blue-Tail Fly, Atlantic Seaboard and Fantasy on American Sailing Songs. All of these works are published by Boosey & Hawkes.

Henry Hadley, one of the most distinguished of recent American composers and conductors, was always keenly interested in bands and on one occasion appeared as guest conductor of the Goldman Band. He has written several numbers for band including Youth Triumphant (Fischer) which was written at the request of Edwin Franko Goldman and dedicated to the American Bandmasters' Association, and Festival March (Fitzsimmons) which was written as a special feature of the concert given by the ABA at Milwaukee, Wisconsin, on March 7, 1937. Hadley also supervised the arrangement of many of his compositions for band. His Suite Silhouettes was originally written for orchestra but was arranged for band and first brought out at a concert of the Goldman Band in 1919 under the direction of the composer.

Eric Hanson has written several compositions for band including Allan-A-Dale Overture (Ludwig) and Green Meadows Overture (Ludwig).

Howard Hanson has recently contributed his first composition for the concert band, Chorale and Alleluia, which was commissioned by the ABA through the generosity of

Edwin Franko Goldman and was performed first at the 1954 ABA National Convention. It is now published by Carl Fischer.

Roy Harris has written two works for symphonic band, Cimarron Overture and a free adaptation for band of When Johnny Comes Marching Home (both works are published by Mills).

Weldon Hart, a theory teacher at West Virginia University, has written a Songs and Celebration for the concert band which was performed at the 1954 ABA National Convention, Glenn Cliffe Bainum conducting.

Gerald Hartley has composed a Fanfare which appeared on a concert by the University of Washington Summer Concert Band on July 19, 1950.

Russell Harvey wrote a Band Sonata (Kjos) as well as making numerous transcriptions and arrangements for band.

Richard B. Hayward, bandmaster of the Queen's Own Rifles in Canada, organized the Toronto Concert Band in 1926. His works for band include two overtures, The Corsair's Bride (Fischer) and Norsemen Overture (Schirmer), two suites, In a Spanish City (Fischer) and Three Characteristic Dances (Fischer) and a novelty, The Band that Jack Built (Fischer). His Mountain Valleys Overture for

Band was conducted by the composer at the 1954 ABA National Convention.

Ralph Hermann, presently serving as conductor, composer and arranger with the American Broadcasting Company, wrote a Kiddie Ballet which appeared on a program of the University of California Concert Band (Los Angeles) under the direction of Clarence Sawhill on March 23, 1955.

R. E. Hildreth has written several compositions for band, mostly for the school band movement. They include: Chicot the Clown (Fischer), One Beautiful Day (Fillmore), Mystic Knights (Oliver Ditson), Carillon (Walter Jacobs), Sir Galahad (Ludwig), Soldier of Fortune (Ludwig) and a forest fantasy, Sequoia (his most famous and important work for band, Kjos).

Paul Hindemith made a major contribution to the original band repertory in 1951 with his Symphony in F Flat for Concert Band (Edition Schott) which was composed for the United States Army Band and first performed by them under the baton of the composer. The other important work for band by this composer is Concert Music for Wind Band (Schott).

G. E. Holmes has written many works for band. They include: Tarantella (Witmark), Daphnis Overture (Barnhouse),

Colorado March (Rubank), Brasses Bravura (Rubank) and several marches.

Herbert Howells is important for his works for brass band, the most important of which is his Pageantry Suite (R. Smith, 1934).

Russell Howland has contributed two important works, Sussex Psalm (Boosey & Hawkes) and Moode Mauve (Witmark), to the original band repertory.

Gerald Humel wrote a Moods Americana for concert band (Ludwig). He also wrote Call of Adventure (Southern Music Corp.).

Albert M. Ingalls, a graduate of the University of Washington, composed a Piece for Organ and Small Orchestra at Camp Wolters, Texas, in 1943. He rewrote and enlarged it in 1948 to become an original work for band, Andante (Presser).

John Ireland is important for his contributions to brass band music, especially his Downland Suite (R. Smith, 1932) which was used in the English brass band contests. He also wrote Comedy Overture (R. Smith, 1934) for brass band.

Merle J. Isaac contributed a number for band based on Tchaikovsky's Opus 39 No. 24 and some Russian folk tunes entitled Russian Choral and Overture. His other works for band include: Mexican Overture, American Frontiers, King's Highway Overture and Autumn Nocturne. These works are published by Carl Fischer.

Gordon Jacob, a professor of composition, orchestration and conducting at the Royal College of Music in London, has contributed one of the few large works originally written for band. This work, Music for a Festival (Boosey & Hawkes), contains eleven movements alternating full band and brass choir. This unusual work was composed on commission from the Arts Council of Great Britain for the great festival held in 1951. The composer also wrote An Original Suite for band in 1928 which has been reissued by the publishers, Boosey & Hawkes, in an instrumentation playable by most of the bands of foreign countries, as well as English bands.

Philip James wrote his E.F.G. Overture (Leeds) for band and dedicated it to Edwin Franko Goldman. He also wrote a Festal March (Chappell) and dedicated it to New York University.

Cyril Jenkins composed a tone poem for concert band, Life Divine, which was published by Boosey and Hawkes in 1923.

Joseph W. Jenkins, from the Catholic University of America in Washington, D. C., has written A Short American Overture for Band which was presented at the 1954 National Convention of the ABA with Major Chester Whiting of the United States Army Field Band conducting. In cooperation with Jerome Nett (1930 -) he has composed a march, Pieces of Eight, which is based on themes from Beethoven's Symphony No. 8.

Clair W. Johnson has written many works for band which include Sunset Silhouettes (Presser), Golden Glow (Boosey & Hawkes), Sylvan Scenes (Belwin), Cardinal Overture (Belwin), Enchanted Lake (Belwin), Joys of Spring (Rubank) and many others.

Harold M. Johnson, an instructor at the Horace Mann School of Gary, Indiana, has also taught summer classes at Northwestern University and the University of Michigan. His compositions for band are numerous and include: Hero Overture (Fischer), Janus Overture (Fischer), Prince and Pauper (Fischer), Sohrab and Rustum (Fischer) which is dedicated to Ray Dvorak at the University of Wisconsin, and Enchanted Prince (Fischer).

George Thaddeus Jones wrote several compositions for band including: Lady of the Lake for clarinet and band (Bourne), Coronation March (Bourne) and Incantation (Bourne).

Heywood S. Jones composed a descriptive suite for band, Four Rhythmic Dances, published by Carl Fischer.

Ulysses Kay has written an original work for band, Solemn Prelude for the Concert Band (Broadcast Music, Inc.).

Gerald R. Kechley, a graduate of the University of Washington and a promising young composer, has written Suite for Concert Band (Associated Music Publishers). Several more recent manuscripts of this composer's works for band have been premiered by the University of Washington Band at Seattle.

Fred Kepner, an active conductor and composer in the U.S. Army Air Force Bands, has written a suite for band, Cuban Fantasy (Claryton F. Summy, 1954), which he has dedicated to Colonel George S. Howard and the U.S. Air Force Band.

Albert W. Ketelbey has made a major contribution to the original repertory of the concert band through his many compositions (or arrangements of his own works) for band. Among these works are: By the Blue Hawaiian Waters, In the Mystic Land of Egypt, In a Chinese Temple-Garden, In a

Persian Market, With Honour Crowned, The Sacred Hour, The Clock and the Dresden Figures (for solo piano and military band), Chal Romano, From a Japanese Screen, A Mayfair Cinderella, In Holiday Mood, Bells Across the Meadows, Sanctuary of the Heart, The Vision of Fuji-San and many others. He also wrote a Cockney Suite for band in five movements which are published separately, as well as collectively, in the form of the full suite. The five parts are: A State Procession, The Cockney Lover, At the Palais de Danse, Elegy and Bank Holiday. All of this composer's works for band are published by Bosworth.

Aram Khachaturian has composed many numbers which have been arranged for band by Erik Leidzen, Philip J. Lang and others. However, he also composed a number originally for the band, his Armenian Dances (Leeds).

Harold Kidder has written a number for band, Capitol Sketches, which was performed in manuscript at the 1952 National Convention of the CBDNA, representing the Eastern Division.

Karl L. King, famous American bandmaster and composer, has written over 200 marches, waltzes, serenades, novelties, et cetera. He has also written the overtures: Fountain of Youth (Barnhouse), The Golden Dragon (Barnhouse), Sunny Spain (King) and The Wanderer (King). Some of his more

famous marches, which are probably second in popularity and use only to those of Sousa, are: Barnum and Bailey's Favorite (written while he was with that company), The Melody Shop, Garland Grand Entree, Bombardier, Aces of the Air, Columbian, Pan American and many others.

John Kinyon has written an original work for band, Appalachian Suite (Bourne, 1953), which is based on the tunes: "Barbara Allen," "Lollytoodum" and "Greensleeves."

John Klein wrote a novel number for band, Ten More Days Till School Is Out (Associated Music Publishers). He also wrote Cranberry Corners, U.S.A. (Boosey & Hawkes) for band with optional mixed chorus.

Ernst Krenek wrote Three Joyous Marches for Wind Band (Universal Edition, 1929).

Homer La Gassey has written a very popular tone poem for band, Sequoia (Kjos). The composer has been associated with the music program in the Detroit school system for the past many years.

Philip J. Lang has made a great contribution to the repertory of the modern concert band through his efforts in original composition and his many arrangements for band. Among his original works for band are: Circus Time (a suite for band, Mills), Dark Eyes (Russian folk song, Mills),

Trumpet and Drum (novelty, Mills), Thunderbird Overture (Morris), Gay Nineties Overture (Mills) and Carnival Suite (Morris). The composer has been arranger for Morton Gould, Arthur Fiedler and has arranged many Broadway show tunes. He is presently the Director of Standard and Educational Music at Edwin H. Morris and Co., publishers.

Ernesto Lecuona is well-known for his vital, attractive music, and his San Francisco El Grande (Marks) for band is no exception.

Dai-Keong Lee, promising young Hawaiian-American composer, is a graduate of the University of Hawaii and a student of Roger Sessions and Aaron Copland. His contribution to band music is his Joyous Interlude (Mills) which was written for the Goldman Band.

Erik W. Leidzen, Swedish-American teacher, conductor, arranger and composer, has devoted his musical talent to the preparation of numerous arrangements and original compositions for the modern concert band. Frequently drawing on folk melodies for his thematic material, he has written the following works for band: Autumn Overture (Schirmer), Dixie Rhapsody (Ernest Williams School of Music), Debonnaire Overture (Fischer), a chorale prelude Doxology (Leeds), First Swedish Rhapsody (Mills), Alpine Fantasy for horn or saxophone trio and band (Bourne), Holiday Overture (Fischer),

a paraphrase for band and chorus Holy, Holy, Holy (Bourne), Hymn for Thanksgiving with choral parts available (Leeds), Nordic March (Fischer, this march was dedicated to the Consul General of Sweden in New York), Scottish Rhapsody (Ernest Williams School of Music), Duty and Pleasure Overture (Presser), Storm King Overture (Presser), Second Swedish Rhapsody (Mills) and Springtime Overture (Schirmer). Leidzen has been arranger for the Goldman Band since 1933, appearing frequently with the band as conductor.

Clifford P. Lillya has been outstanding in the arrangement of works for band but has written very few original numbers. These include: A Christmas Fantasy (ABC Standard Music), Latin-American Fantasy (in cooperation with Merle J. Isaac, Fischer), an arrangement of Two Etudes by Rose and Arban for full section solo with band accompaniment (Fischer), A Childhood Fantasy (Witmark) and Concert Overture in G Minor (in cooperation with Merle J. Isaac.

George List composed a Jugoslav Polka for Band (Associated Music Publishers, 1950) which was included in the Second Annual Southwestern Symposium of Contemporary American Music at the University of Texas in 1953.

Normand Lockwood has written a work for mixed chorus and band, The Closing Doxology (Psalm 150), which is published by Broude.

Newell H. Long wrote several works for the concert band including: American Rhapsody (Rubank), Christmas Rhapsody (Rubank), Stephen Foster Rhapsody (Rubank) and symphonic variations on Yankee Doodle (Rubank).

Adolf Lotter has written a fantasia-overture for band, Three Days (Boosey & Hawkes). He also wrote Entry of the Bulgars (Boosey & Hawkes).

Joseph E. Maddy, famous composer, conductor, arranger and President of the National Music Camp, has written a number for chorus and band, Festival Finale (Kjos).

Nino Marcelli, famous band and orchestra conductor and composer, has written March Processional (Fischer), Ode to a Hero (Fischer, a tribute to General Pershing) and Suite Araucana (Fischer).

Robert McBride has written a composition for concert band, Lonely Landscape (Leeds, 1945).

George Frederick McKay, an outstanding American composer, is presently on the faculty of the University of Washington at Seattle. He has written many works for brass ensemble, chorus, orchestra and band. His works for band include: Bravura Prelude (Associated Music Publishers), Burlesque March (from his Caricature Dance Suite, Associated), The Forty-Niners (Presser), Western Youth (Presser),

Wake me up for the Great Jubilee (Presser), The Plainsman (in three movements) and Three Street Corner Sketches (Schirmer).

Peter Mennin, a member of the faculty of the Juilliard School of Music, has written a Canzona for Band which was included on the program of the Southwestern Symposium of Contemporary American Music at the University of Texas in 1953. It was also included in the third Mercury Recording Company release of original band compositions which are performed by the Eastman Symphonic Wind Ensemble.

Nicolai Miaskovsky, a prolific composer of contemporary music, has written more than twenty symphonies. His Symphony No. 19 was written for band. He also composed a Triumphal March (Presser) and a Solemn March (Affiliated Music Corp.) as original band works.

Darius Milhaud has written three major original works for band. They are: Suite Francaise (Leeds), Two Marches written in memoriam of Gloria Victoribus (Schirmer) and West Point Suite (Associated) which was commissioned especially for the West Point Sesquecentennial celebration and was first performed by the United States Military Academy Band in Carnegie Hall in January, 1952.

R. L. Moehlmann wrote several works for band including two overtures, St. Francis of Assisi and St. George (both published by Fitzsimmons).

Richard Mohaupt has written several compositions for band including In Modo Classico (an overture in B flat, Schirmer) and an overture based on themes by Paganini, Paganini Overture (Schirmer).

Donald I. Moore, director of bands at Baylor University and noted composer for band, has written Marcho Poco (Mills), Marche Scherzo (Mills), Saul of Tarsus which was selected to be performed at the 1954 National Convention of CBDNA representing the Southwest Division, Bible Stories Suite (Bourne) and a Requiem for band which appeared on a concert of the University of Washington Concert Band on July 19, 1950.

John J. Morrissey, Professor of Music and Director of Bands at Tulane University, is a prolific composer and arranger for band. He has written more than forty published works either as originals or arrangements for band. His more important works include: Bayou Beguine (Leeds), Skyline Overture (Morris), The French Quarter (Remick), Martinique (Remick), Carnival Day in New Orleans (Remick), Cachuga (Charles H. Hansen), Ceremonial March (Music Publishers Holding Corporation), Main Street U.S.A. (Morris),

An American Week-End (Witmark), Bayou Tune (Hansen), Soliloquy for Trumpet and Band (Morris) and Four Episodes for Band (Marks).

Paul Nelson has written a number for band, Concert Music for Band, the "Scherzo" movement of which was performed as a selection at large at the 1954 National Convention of the CBDNA.

Jerome Nett, in cooperation with Joseph Jenkins (1928 -), has contributed a march, Pieces of Eight.

H. M. King Norodom, King of Cambodia who plays saxophone in his Royal jazz band, has written a Cambodian Suite for band which has been arranged by Robert Cray and published by Ludwig.

Gene Ogden has written several works for band descriptive of parts of the western United States. They include: Sun Valley Mountains (Boosey & Hawkes), Sunlit Summits (Boosey & Hawkes) and Grand Tetons (Boosey & Hawkes).

Charles O'Neill, widely known composer, conductor, lecturer, and adjudicator, is now teaching conducting and theory at the New York State Teachers College in Potsdam. He is interested in meeting the needs of school bands with his compositions and has contributed a great many works for band including: Aladdin's Lamp, Builders of Youth, The

Knight Errant, Remembrance, The Silver Cord, Sovereignty, The Three Graces and many others.

Louis Palange, young American composer, conductor and arranger for motion pictures and radio shows, has composed Symphony in Steel (Presser) for piano and band, which is based on the composer's conception of the building of the Oakland-San Francisco Bay Bridge. He has also written A Pair, Jazz Rumba, Brass Woodwind Clique, Sunset Strip Polka and Sons of American Legion March. (These latter works are all published by Boosey and Hawkes.)

George Perle has written a number for concert band, Variations on a Welsh Melody which appeared on a program by the University of Washington Concert Band in 1950.

Vincent Persichetti has made what probably amounts to the largest contribution of a major contemporary composer to original band music. His works for band include his Divertimento for Band (Presser) which was dedicated to the Goldman Band and conducted by the composer with that organization in its first performance in 1950. His Psalm for Band (Pikaron) was selected to represent the Southern Division at the CBDNA National Convention in 1952, and his Pageant for band (Carl Fischer) was commissioned by the ABA and first performed, with the composer conducting, at the National Convention of the ABA in 1953. The composer is

head of the composition department at Philadelphia Conservatory of Music.

Walter Piston has written an intermezzo for symphonic band, Tunbridge Fair (Boosey & Hawkes, 1951), which constitutes a major original band composition by a recognized contemporary composer.

Serge Prokofieff's original compositions for band include a March Opus 99 (Leeds, arranged for American bands by Paul Yoder) which was first performed in America by the Combat Infantry Band under the baton of Serge Koussevitsky in 1945. Prokofieff has also written Athletic Festival March, Opus 69 (Am-Rus Music Corp.) which has been rearranged and edited for American bands by Richard Franko Goldman (1943) and a Spartan March (Affiliated Music Publishers).

Francis J. Pyle, contemporary American composer from Iowa, has written a Sinfonia for band which was performed on the Symposium of Contemporary American Music at the University of Texas in 1953.

Alfred Reed, prominent young American composer who is now an instructor at Baylor University School of Music, has contributed Slavonic Folk Suite (Charles H. Hansen, this is part of a large band work yet unpublished, Russian Christmas Music) and Symphony for Brass and Percussion which was

selected to be presented at the 1952 National Convention of the CBDNA representing the Southwestern Division. It was also performed at the 1954 ABA National Convention with William D. Revelli directing. A third composition for band by this composer is his Lumberjack Overture (Hansen, 1954) which is based on authentic woodsmen's folk songs.

H. Owen Reed, a member of the theory department at Michigan State College, has written a Mexican folk song symphony for band, La Fiesta Mexicana, which was performed at the 1954 CBDNA National Convention and also is included in a Mercury Recording Company release of the Eastman Symphonic Wind Ensemble. He has also written a Spiritual (Associated, 1948) dedicated to Falcone and the Michigan State Band, and a Missouri Shindig (Mills, 1952).

Ottorino Respighi made one of the major contributions to band music, his Huntingtower Ballad (G. Ricordi), which was written for band at the request of Edwin Franko Goldman on behalf of the ABA. It was first performed at a concert of the ABA during its National Convention in Washington, D. C. in 1932.

Joseph John Richards has contributed some important marches to the original repertory of the band, as well as several larger works. His marches include: Emblem of

Unity, Crusade for Freedom, Hail Miami and The Westerner (all published by Barnhouse).

Wallingford Riegger wrote several works for the concert band including: Processional, Opus 36 (Leeds, 1950), Music for Band, Opus 52 (appeared on a program by the University of Louisville Concert Band directed by Ernest E. Lyon in 1953) and a Passacaglia for Band (unpublished).

Albert Roussel, French composer and pupil of Vincent d'Indy, wrote A Glorious Day (Elkan-Vogel) especially for band at the request of Edwin Franko Goldman. Dedicated to Goldman and the American Bandmasters' Association, this work received its first performance at a concert of the Goldman Band on June 19, 1933.

Pedro Sanjuan, formerly conductor of the Madrid Symphony Orchestra and founder of the Havana Philharmonic Orchestra, is now a United States citizen and was, in 1951, the conductor of the Spartanburg (South Carolina) Symphony Orchestra and a teacher at Converse College. His original works for band are his Canto Yoruba (Leeds, 1948) and his Caribbean Sketch (Leeds, 1946).

Domenico Savino has written or arranged several of his works for concert band. Among these are: Marching Along (a fantasy for mixed voices and band, Robbins, 1943),

Marche Symphonique (arranged by the composer and dedicated to Edwin Franko Goldman, Robbins, 1932), Processional (Schirmer, 1923) and Romantic Waltz (for band with solo piano, Robbins, 1944).

A. Louis Scarmolin has written a tone poem, Contrasts, an overture, Marco Polo and a Lithuanian Rhapsody No. 1 for band performance. Other works for band include: Slavonic Festival and Golden Heritage.

Arnold Schoenberg has been hailed as the leader of the "avant-garde" for over thirty years. His influence has been wide in scope and, although his name has been associated with atonality, the twelve-tone row technique and expressionism, his original work for full band, Theme and Variations (Opus 43a, Schirmer, 1944), is related to none of these. It is a mature number for band, written in g-minor with a twenty-one measure theme which is followed by seven variations and a finale.

William Schuman, famous American composer, has written an impression for band, George Washington Bridge (Schirmer, 1951), which was dedicated to the Michigan School Band and Orchestra Association. He also wrote a Newsreel Suite (Schirmer, 1942) in five "shots," for the Pennsylvania Forensic and Music League.

Charles Shadwell has written a Slavonic Serenade for band which was published by Boosey and Hawkes in 1939.

Nathaniel Shilkret composed an overture for band, Ode to Victory, which was published by Mills in 1945.

Elie Siegmeister, a graduate of Columbia and Juilliard and a student of Wallingford Riegger and Nadia Boulanger in Paris, has distinguished himself through his composition and arrangement of American Folk melodies. His compositions for band include: Deep Sea Chanty, Five American Folk-Songs, Prairie Legend, Broadcast Music, Wilderness Road and many other works.

K. D. Simmons has composed a Nightfall on the Prairie for band which is published by Southern Music Corporation.

Frank Skinner, famous composer and arranger for motion pictures, has written many of his background music scores for large wind instrument combinations. Though not originally intended for concert band performance, some of these have been arranged for band by the composer. These include: The Shawl Dance (Skinner Music Co.) and Tap Roots (Skinner Music Co.).

Leo Sowerby has written for band An American Rhapsody which is still in manuscript.

William Grant Still, an outstanding American negro composer, has written an original work for band, From the Delta (Leeds).

Kemble Stout has contributed a Concert Overture for band which was presented at the 1952 CBDNA National Convention, representing the Northwest Division.

Igor Stravinsky has written a Circus Polka (Associated) for band of which he writes on the score, "Composed for a Young Elephant." He has also written symphonies for wind instruments and a Volga Song (Schott) for wind instruments.

Macon Sumerlin's Symphony for Band was performed by the University of Texas Symphonic Band at the Second Annual Southwestern Symposium of Contemporary American Music in 1953.

Alexander Tansman has written a Carnival Suite for band which was published by Leeds in 1945.

Virgil Thomson, famous contemporary American composer, has written a work for band entitled A Solemn Music (Schirmer, 1949) which was dedicated to Edwin Franko Goldman.

Ernest Toch wrote a Spiel for Wind Band which is published by Schott.

Burnett Corwin Tuthill composed a Suite for Band during the summer of 1946 while at Tanglewood. This work won first prize in a contest for original band compositions sponsored by Columbia University in 1947. The "Prelude" and "Rondo" movements of the four-movement work are published by Clayton F. Summy Co. (1954) and the other movements may be obtained by rental or sale in duplicated manuscript. Tuthill has also written an Overture for Concert Band which appeared on a May 11, 1954 program of the Louisiana State University Concert Band. This unpublished work may be secured on rental or purchased in duplicate manuscript from the composer at the Music Department of Southwestern University in Memphis, Tennessee.

Ira F. Vail has written a London Suite for band which was published by Fillmore in 1936.

Ralph Vaughan Williams, a pupil of Max Bruch and Maurice Ravel, has found great inspiration in the study of folk music and of the early English masters such as Purcell. His original compositions for band include: Folk Song Suite (Boosey & Hawkes), and Toccata Marziale (Boosey & Hawkes) which was written originally in commemoration of the British Empire Exhibition of 1924. He also wrote and arranged a Quick March "Sea Songs"(Boosey and Hawkes).

John Weldon Verrall has written a Sinfonia Festival for band which was selected to be presented at the 1954 CBDNA National Convention, representing the Northwest Division. He has also written a Northern Suite (Boston Music Co.).

Joseph Frederick Wagner contributed a work for band, Eulogy, which was published by Leeds in 1945.

Harold L. Walters has written many compositions for band, as well as making numerous arrangements. His works for band include: A Night at the Ballet, Juke Box, Night Beat, T V Suite, Badinage for Brasses, The Golden Eagle March, Waggery for Woodwinds, Western Idyl and numerous others.

Jaromir Weinberger, instructor of composition at Ithaca Conservatory of Music from 1922-1926, is best known by bandsmen for the arrangement made of the Polka and Fugue from his opera Schwanda, the Bagpiper. His original works for band include: Mississippi Rhapsody (Fischer, 1940) which was dedicated to Edwin Franko Goldman, Homage to the Pioneers (Fischer, 1940), Prelude to the Festival (Fischer, 1941), Afternoon in the Village (Remick), Czech Rhapsody (Mercury) and a Concerto for the Tympani and Brass (Boosey & Hawkes, 1939).

Maurice C. Whitney has written a number of compositions for band including: Dorian Overture (Boosey & Hawkes), River Jordan (Schirmer), Santa Fe Trail (Bourne), Thendara Overture (Boosey & Hawkes), Frankie and Johnnie Overture (Witmark), Bazaar (Boosey & Hawkes), A Foster Fantasy (Schirmer), Rio Grande (Schirmer), Soiree (Witmark) and A Tribute to Sousa.

James E. Whitsitt, an American composer from New Mexico, wrote a Folk Overture for band which was presented at the Second Annual Southwestern Symposium of Contemporary American Music by the University of Texas Symphonic Band (1953).

Healey Willan, a leading Canadian composer, wrote an original work for band while a visiting member of the faculty of the University of California at Los Angeles. This composition, the Royce Hall Suite (Associated), was named for the concert hall on that campus.

Clifton Williams, an instructor at the University of Texas, has contributed Hill Country Ballad (Music Publishers Holding Corporation) and Sonata Allegro, the latter of which appeared on a program by the University of Washington Summer Concert Band on July 19, 1950.

Ernest S. Williams, famous trumpet instructor of Juilliard School of Music, conductor of the New York University Band and director of the Ernest Williams School of Music, is one of the most celebrated cornetists America has ever produced. He has played and appeared as soloist with Gilmore, Sousa, Goldman, Nahan Franko, Victor Herbert and others. He played solo trumpet in the Philadelphia Orchestra under such great musicians as Stokowski, Richard Strauss, Georges Enesco and others. He has written several marches, many cornet solos and eight elaborate concertos for cornet or trumpet and orchestra. His importance here is for his Symphony No. 1 in C Minor (Ernest Williams School of Music, 1938). He also wrote a Revolutionary Fantasy (Morris) which was adapted for band by the composer from his opera, Rip Van Winkle, and also America (Morris) which has mixed chorus parts published for the hymn part of this composition.

Aubrey Winter has written several compositions for band which include: Passing of the Regiments, Steps of Glory, Flights of Fantasy, The Golden Valse and Story of the Overtures (all of these works are published by Boosey & Hawkes).

Haydn Wood, great English composer and violinist, has made a tremendous contribution to the original band repertory. His works include: Mannin Veen (Dear Isle of Man)

which is based on Manx folk tunes, Apollo Overture, King Orry Rhapsody, The Seafarer and An American Rhapsody (all of these works are published by Boosey & Hawkes). His famous Manx Overture was originally written for orchestra but is in arrangement for band also.

Paul Yoder, modern contemporary composer and arranger, has been responsible for a host of original compositions and arrangements for the band. His original works include: Dry Bones (Kjos), Allied Victory March (Kjos), Mountain Majesty (Belwin), Gypsy Princess (Kjos), The Glass Slipper (Kjos) and numerous others.

David Stanley York has written a festival chorus with symphonic band accompaniment, Once to Every Man and Nation (Presser).

J. S. Zamecnik has written several works for band including: 1776, Grand Festival Overture, March of the Brave, Sons of Fame, Co-Ed, Neopolitan Nights, Olympia Overture and The Scarlet March (all of these works have been published by Sam Fox).

The development of the instruments of the band, the organization itself and its music have been discussed. From the primitive bone flutes, ramshorns and drums; through the fife and drum bands, the tower musicians,

court bands, the Turkish Janissary bands, the "Harmonie Musick," the early military bands, brass bands, civilian bands, civic bands and school and college bands; to the modern concert or symphonic band of eighty to 120 members; the instruments, the musicians and the music have been discussed. The meagre instrumentation and rare original works of the eighteenth century bands have given way to the enlarged groups and partially developed literature of the nineteenth century, and they in turn have been replaced by a full symphonic instrumentation of the band and a host of major original band compositions of the twentieth century. Of course, this development is far from complete and satisfying, even at its present high stage, but the renewed interest of major composers, manufacturers, publishers, bandsmen, conductors and the public, promises to establish a future for the concert band in serious musical performance.

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