



Teaching Music History Through Performance in Band

The Midwest Clinic

December 19, 2013, 4:30–5:30 P.M.
McCormick Place West, Meeting Room W186
Chicago, Illinois

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By performing music composed during each of the historical epochs of western music, students learn about compositional styles, performance practices, cultural influences, and the biographies of history’s greatest composers. The wealth of music in the concert band’s repertoire allows the school band director to easily incorporate music history instruction into the rehearsal and concert settings.

Throughout the Renaissance, Baroque, Classical, and Romantic eras, bands of wind and percussion musicians performed a rich body of ever-changing and evolving music. While the concert band’s history is fascinating and its evolution can be traced back to times of antiquity, finding modern editions of original band works composed prior to the 20th Century can be a daunting task for the school band director. Band directors can occasionally use transcriptions of orchestral, choral, and keyboard compositions to supplement the existing body of original band works to teach about music history. But modern editions of early wind band works will lend greater authenticity to both historical lessons and concert programming. Modern editions of early band works tend also to be more playable on band instruments than transcriptions of string and keyboard music.

National Standards for Music Education

2. Performing on instruments, alone and with others, a varied repertoire of music.
9. Understanding music in relation to history and culture.

“Any experience, however, trivial in its first appearance, is capable of assuming an indefinite richness of significance by extending its range of perceived connections.”

John Dewey, *Democracy and Education*

“If all meanings could be adequately expressed by words, the arts of painting and music would not exist.”
John Dewey, *Art as Experience*

California Visual and Performing Arts: Music Content Standards

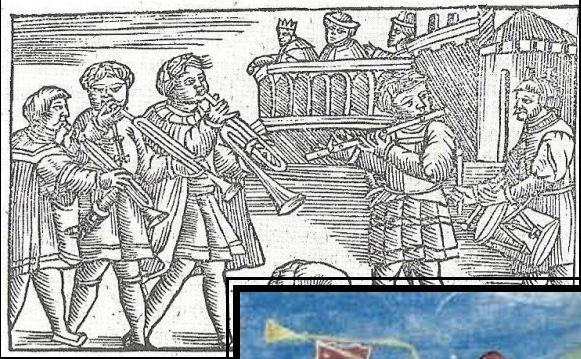
- 2.0. Students apply vocal and instrumental musical skills in performing a varied repertoire of music.
- 3.0. Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

Renaissance Era

Throughout the Renaissance Era (1400-1600) bands of wind musicians flourished. By the 16th Century instrumental music was regarded with a new sense of legitimacy not known during the Middle Ages. During the Renaissance there was a sudden replacement of medieval instruments, and these new instruments were often constructed in families of varying sizes. The result was two types of ensembles: those of like instruments (**consorts**) and those of different instruments (**broken consorts**). Court music was often provided by ensembles of wind instrumentalists, and in France during the reign of **Francois I** came the earliest semblance of a band: the **Ecurie** (the outdoor stable band comprising the “loud” instruments of the Renaissance – trumpets, fifes, shawms, sackbuts). Also an early form of community bands emerged as watchmen from medieval cities became guilded musicians known as **Stadtppfifer**. And in Venice during the waning years of the Renaissance, political aspirations, architectural genius, and a family’s musical dynasty would all converge to produce some of the most magnificent music ever heard! The **Gabrielis** composed inspired wind music for the grand interior of **St. Mark’s Cathedral**.



Francois I¹



Stadtppfifer²
Broken Consort



St. Mark's Cathedral¹
Venice



Slide Trumpet²

Renaissance Music Arranged for Concert Band

Grade 2

Bob Margolis (after Claude Gervaise), *Fanfare, Ode, and Festival* (Manhattan Beach Music)
Bruce Pearson (after Susato and Holborne), *Renaissance Festival & Dances* (Kjos Music)
Tielman Susato/Curnow, *Renaissance Festival* (Curnow Music)
Tielman Susato/Margolis, *The Battle Pavane* (Manhattan Beach Music)
Tielman Susato/Margolis, *Soldiers Procession and Sword Dance* (Manhattan Beach Music)
Orazio Vecchi/Daehn, *Fa Una Canzona* (Daehn Publications)

Grade 3

Thoinot Arbeau/Margolis, *Belle Qui Tien Ma Vie* (Manhattan Beach Music)
William Byrd/Jacob, *The Battell* (Boosey & Hawkes)
Antonio de Cabezon/Grainger, *Prelude in the Dorian Mode* (Hal Leonard Publ.)
Bob Margolis, *The Renaissance Fair* (Manhattan Beach Music)
Bob Margolis (after Claude Gervaise), *Royal Coronation Dances* (Manhattan Beach Music)
Michael Praetorius/Ross, *Terpsichore Suite* (Ludwig Music)
Tielman Susato/Curnow, *Renaissance Suite* (Hal Leonard Publ.)

Grade 4

formerly attributed to Girolamo Frescobaldi/Slocum, *Toccata* (Alfred Publ.)
Giovanni Gabrieli/Margolis, *Canzona #1 (Canzon Primi Toni a8, from Sacrae Symphoniae)*, (Manhattan Beach Music)
Ron Nelson, *Courtly Airs and Dances* (Ludwig Music)

Grade 5

Gordon Jacob, *William Byrd Suite* (Boosey & Hawkes)

Grade 6

Bob Margolis (after Praetorius), *Terpsichore* (Manhattan Beach Music)



Shawms¹

Cornettos¹

Baroque Era

The **Baroque Era** (1600-1750) is noted for a paradox in the development of the concert band. Great innovations in the manufacturing of wind instruments were achieved, and the first true wind band ensemble emerged during the 17th Century. But this fledgling **proto-band** was eclipsed by the emergence of another formidable instrumental ensemble: the orchestra. Despite the orchestra’s inevitable overshadowing of the band, wind music takes a great step forward during the Baroque period. Through improvements in undercutting, the shawm evolves into the proper **oboe**; the **bassoon** is invented; and the slide trumpet proved to be a much more versatile instrument than its predecessor, the natural trumpet. By the reign of **Louis XIV** (the “Sun King”), the court band was a true “**hautbois**” **band** (that is, a band of oboes, bassoons, cornetts, and sackbuts). German and English royalty imitated the Louis court oboe bands, and by the end of the Baroque era, Handel composed the greatest band work thus known, **The Royal Fireworks Music** (composed originally for a band of 24 oboes, 18 bassoons, 9 horns, 9 trumpets, and 3 sets of timpani and drums!).

Hautbois Band³



Louis XIV¹



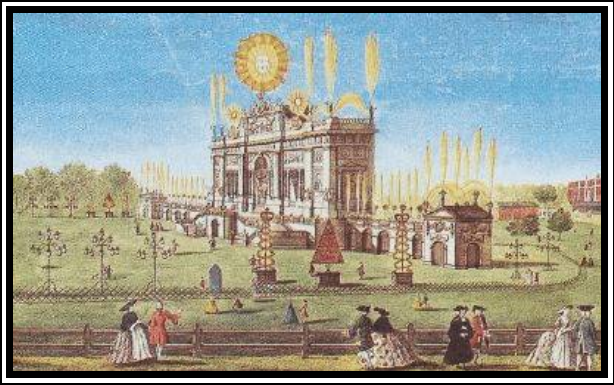
Natural Trumpet⁴



Baroque Bassoon⁵



Music for the Royal Fireworks⁶



Baroque Music Arranged for Concert Band

- Grade 2
J.S. Bach/Caviani, *Fugue 22* (Kendor Music)
J.S. Bach/Margolis, *Festival Prelude* (Manhattan Beach Music)
George Frideric Handel/Forsblad, *No Shade So Rare* (Grand Mesa Music)
George Frideric Handel/Sweeney, *Royal Fireworks Music* [Overture & Minuet] (Hal Leonard)*
Johann Jacob/Balent, *Cappricio* (Bourne)
John Kinyon, *Set of Early English Airs* (Boosey & Hawkes)
Henry Purcell/Gordon, *Air and March* (Alfred Music)
Georg Telemann/Daehn, *Aria* (Daehn Publ.)

- Grade 3
J.S. Bach/Moehlmann, *Prelude and Fugue in B-flat Major* (Alfred Publ.)
J.S. Bach/Moehlmann, *Prelude and Fugue in B-flat Minor* (Alfred Publ.)
J.S. Bach/Moehlmann, *Prelude and Fugue in D Minor* (Alfred Publ.)
J.S. Bach/Moehlmann, *Prelude and Fugue in F Major* (Alfred Publ.)
J.S. Bach/Moehlmann, *Prelude and Fugue in G Minor* (Alfred Publ.)
J.S. Bach/Grainger, *O Mensch Bewein Dein Sunde Gross* (Southern Music)
George Frideric Handel/Balent, *Chaconne with 13 Variations* (Bourne)
George Frideric Handel/Erickson, *Royal Fireworks Music* (Alfred)*

- Grade 4
J.S. Bach/Goldman & Leist, *Fantasia in G Major* (Mercury Music)
J. S Bach/Reed, various chorale prelude settings (C.L. Barnhouse):
 Come, Sweet Death
 My Jesus! O, What Anguish
 Sleepers, Awake!
J.S. Bach/Croft, *Who Puts His Trust in God Most Just* (Shawnee Press)

- Grade 5
J.S. Bach/Leidzen, *Toccata and Fugue in D Minor* (Carl Fischer)
J.S. Bach/Grainger/Fennell, *Ricercare a6* (Ludwig Music)
George Frideric Handel/Hindsley, *Royal Fireworks Music* (Mark Hindsley Music)*

* original work for band

Classical Era

The **Classical Era** (1750-1815) is noted for three major trends in the development of band music: Janissary music, Harmoniemusik, and the bands of the French Revolution. From these three distinct developments came forth a concert band which would be recognized today – the large ensemble comprising full sections of woodwind, brass, and percussion instruments.

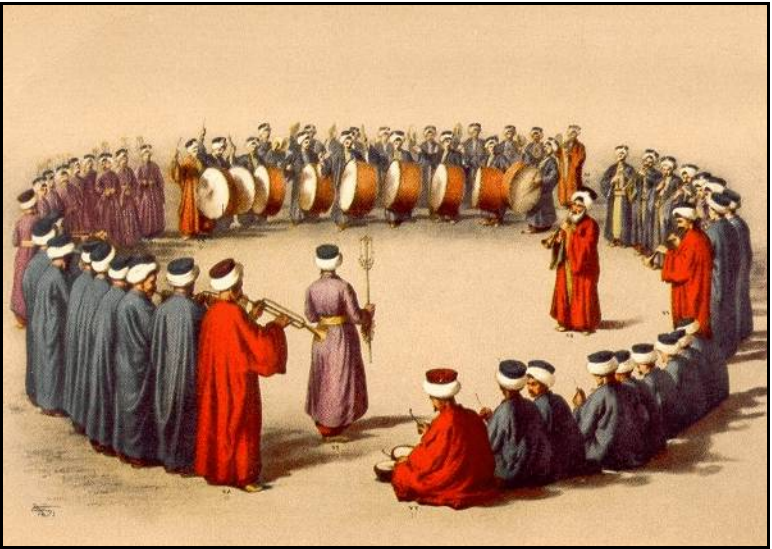
The **Janissary** (or Turkish) fad of the 18th Century affected nearly every aspect of social and cultural life in Europe. Fashion trends, literature, music, even the consumption of coffee as a social pastime were all influenced by the Turkish phenomenon. For band musicians the inclusion of piccolo, triangle, cymbals, and bass drum all reflected the exotic flavor that was found in Turkish fashion.

The **Harmoniemusik** ensemble comprises pairs of oboes, clarinets, horns, and bassoons. Every major and minor composer of the 18th Century composed music for this versatile ensemble for both indoor and outdoor music. The repertory for the Harmoniemusik ensemble included both original works (actually small symphonies for band) as well as lucrative arrangements of opera scores. So popular were these Harmoniemusik works that letters from Mozart to his father describe the commonplace existence of Harmoniemusik bands throughout all of Europe.

The **French Revolution** (1789-1794) ushered in a rush to reject everything that was associated with the monarchy and replace them with new objects which would reflect the ideals of the new republic: humanism replaced religion; democracy replaced autocracy; and the band replaced the orchestra. During the years immediately following the revolution large concerts bands were organized to provide music for massive outdoor spectacles which intended to instill patriotic fervor among the citizens of the new republic. Prominent composers for the **French Republican Guard Band** (including Catel, Gossec, Jadin, and Méhul) would later establish a music school which became known as the Paris Conservatory of Music (one of the greatest institutional proponents of wind music ever known!).

The Classical Era is also noted for the invention of the **clarinet** which would contend with the oboe as the predominant woodwind melodic instrument in both bands and orchestras.

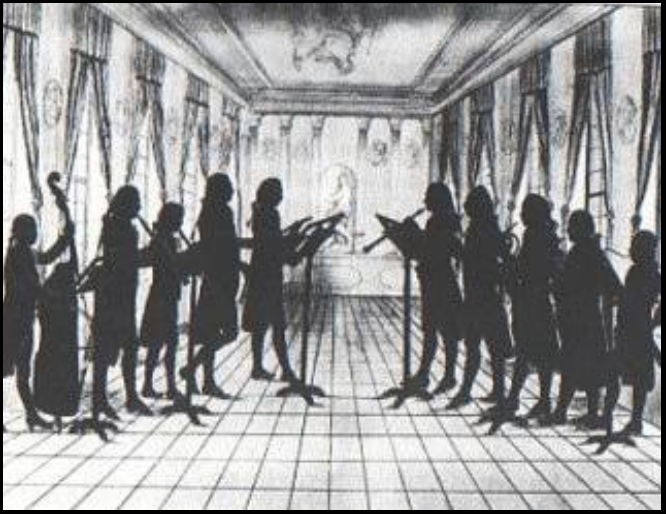
Janissary Music¹



18th-Century Clarinet⁷



Harmoniemusik⁸

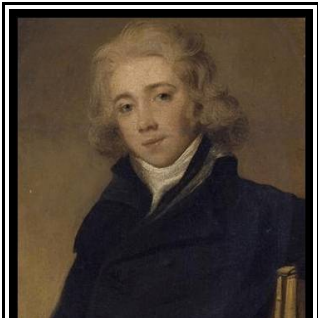
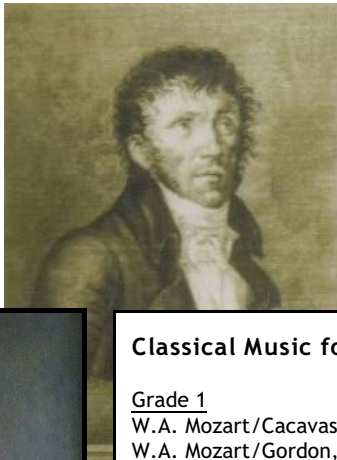
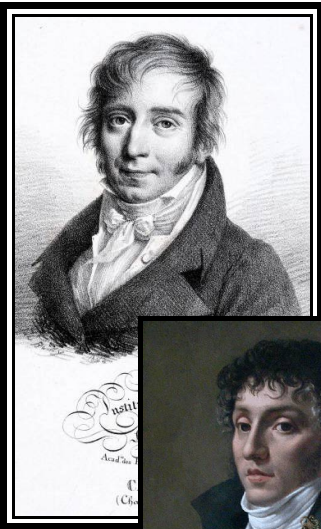


18th-Century Flute⁹



Wolfgang Amadeus Mozart¹

Fête de la Fédération (French Revolution) ¹



(left-right, top-bottom)
Charles-Simon Catel ¹
Louis Jadin ¹⁰
Hyacinthe Jadin ¹¹
Étienne-Nicolas Méhul ¹
François Joseph Gossec ¹

Classical Music for Concert Band

Grade 1

W.A. Mozart/Cacavas, *Allegro and Dance* (Theodore Presser)
W.A. Mozart/Gordon, *Minuet and Country Dance* (Theodore Presser)

Grade 2

Ludwig van Beethoven (ed. Leidzen), *Écossaise*, WoO22 (Associated Music)*
Theldon Meyers, *From an 18th Century Album* (TRN Music)
Mozart/Buehlman, *Ave Verum Corpus* (Ludwig Music)

Grade 3

Louis Jadin (ed. Schaeffer), *Symphonie for Band* (Shawnee Press)*
Joseph Haydn/Wilcox, *St. Anthony Divertimento* (G. Schirmer)*
W.A. Mozart/Curnow, *Alleluia* from Motet “Exultate Jubilate” (Curnow Music)
W.A. Mozart/Osterling, *Trauermusik* (Ludwig Music)

Grade 4

Charles-Simon Catel (ed. Goldman & Smith), *Overture in C* (Merion Music)*
Charles-Simon Catel (ed. Townsend), *Symphonie Militaire* (E.C. Kerby)*
Francois Joseph Gossec (ed. Goldman & Smith), *Classic Overture* (Mercury Music)*
Francois Joseph Gossec (ed. Goldman & Leist), *Symphony in F* (Mercury Music)*
Hyacinthe Jadin (ed. Townsend), *Overture in F* (Franco Colombo)*

Grade 5

Ludwig van Beethoven, *Military March* (Masters Music)*
Ludwig van Beethoven (ed. Bourgeois), *Military March in D* (Wingert-Jones)*
Étienne-Henri (sic) Méhul, *Overture in F* (Southern Music)*

* original work for band

Romantic Era

The **Romantic Period** (1815-1930) is noted for tremendous improvements made in **instrument manufacturing**, the invention of innovative new wind instruments (such as the **saxophone** and **tuba**), and the invention of a practical **valve** for brass instruments. Yet for all of these great advances in wind instrument design and construction, the Romantic-era band was once again completely overshadowed by composers’ preference for the orchestra. Despite this preference, incredible compositions for concert bands were penned by both major and lesser-known composers of the 19th Century. Many experienced classical concert goers still remain unaware that the greatest Romantic composers all wrote some band works, including, Wagner, Saint-Saëns, Mendelssohn, Berlioz, and Respighi.

Proto-Saxophones ¹²



Wilhelm Friedrich Wieprecht ³



Early Tuba ¹



Romantic Period Music for Concert Band

Grade 2

Edward Elgar/Davis, *As Torrents in Summer* (Ludwig Music)
Bedrich Smetana/Gordon, *Rustic Dance* (Theodore Presser)

Grade 3

Johannes Brahms/Buehlman, *Blessed Are They* (Ludwig Music)
Anton Bruckner/Bishop, *Three Little Pieces* (Oxford University Press)
Edvard Grieg/Constantine, *Two Lyric Pieces* (Theodore Presser)
Peter Tchaikovsky/Margolis, *Tchaikovsky Album* (Manhattan Beach Music)

Grade 4

Johannes Brahms/Boyd/Fennell, *Three Chorale Preludes*, Op. 122 (Ludwig Music)
Johannes Brahms/Gunther, *Two Chorale Preludes* (Kalmus)
Albert O. Davis (after Richard Strauss), *Allerseelen* (Ludwig Music)*
Edward Elgar/Houseknecht, *Sursum Corda*, Op. 11 (Carl Fischer)
Charles Ives/Sinclair, *Fugue in C* (Peer-Southern Music)
Charles Ives/Elkus, *Old Home Days* (Peer-Southern Music)
Felix Mendelssohn/Leidzen, *Trauer-Marsch*, Op.103 (Associated Music Publ.)*
Camille Saint-Saëns/Winterbottom, *Marche Héroïque*, Op. 34 (Boosey & Hawkes)
Camille Saint-Saëns/Lake, *Marche Militaire Française* (Carl Fischer)
Camille Saint-Saëns/Frackenpohl, *Pas Redoublé*, Op. 86 (Shawnee Press)*
Richard Wagner/Cailliet, *Elsa’s Procession to the Cathedral* (Alfred Publ.)
Wilhelm Wieprecht, *Festmarsch on Themes of Beethoven’s E-flat Piano Concerto* (Whitwell Books)*

Grade 5

Hector Berlioz, *Grande Symphonie Funèbre et Triomphale*, Op. 15 (Kalmus; ed. Whitwell: Ruh Music)*
Charles Ives/Schuman/Rhoads, *Variations on “America”* (Theodore Presser Music)
Charles Ives/Sinclair, *Country Band March* (Theodore Presser Music)
Felix Mendelssohn, *Overture for Band*, Op. 24 (ed. Boyd: Ludwig Music; ed. Garofalo: Grand Mesa Music)*
Camille de Nardis, *The Universal Judgment* (Carl Fischer)*
Camille Saint-Saëns, *Orient et Occident*, Op. 25 (Kalmus; ed. Schissel: Ludwig Music)*
Peter Tchaikovsky/Cramer, *Dance of the Jesters* (Curnow Music)
Richard Wagner, *Trauersinfonie* (or, *Trauermusik*) (ed. Leidzen: Associated Music Publ.; ed. Votta: Ludwig Music)*

Grade 6

Ottorino Respighi, *Huntingtower*, Op. 173 (Alfred Publ.)*

* original work for band

Union Army Brass Band ¹



Patrick Gilmore’s Professional Band ³



Transcriptions

- 1. Since the Classical Era transcriptions have been a mainstay of the band’s repertory.
- 2. Since the “Golden Age” of bands in the USA *orchestral* transcriptions have been a staple on concert programs.
- 3. Not all transcriptions are created equal.
- 4. Not all transcriptions are transcriptions.

Types of “Transcriptions”

Transcription

- The adaption of a composition for a medium other than its original.
- All musical materials from the original composition are retained in the band version, except for the change in orchestration.

Authorized Transcription

- A transcription completed by another musician given the composer’s permission; often done in close collaboration with the composer.
- A transcription made by the original composer is *de facto* not a transcription!

Edition

- An older band work (usually from the original manuscript) which is transcribed into modern notation or instrumentation.
- For example, a modern edition of an older band work might retain all of the musical elements from the original work, but the editor re-writes certain instrument parts to conform to today’s commonplace transpositions.

Arrangement

- The adaption of a composition for a medium different from that for which it was originally composed, usually with the intention of preserving the essential musical substance of the original.
- For example, an arrangement could be an abridged or shortened version of the original.
- Categorically, a choral work transcribed for band is an arrangement whenever the lyrics have been eliminated.

Medley

- A composition, loosely connected, which is constructed as a succession of well-known melodies.
- also: Overture, Potpourri, “Selections from...” or “Highlights from...”

Evaluating Transcriptions

1. Credible

- Authenticity
- Craft
- Precedence

2. Dubious

- Authenticity
- Craft
- Compromise of Intrinsic Aspect
 - Medium Is Inherent to the Nature of the Composition
 - Masterwork of History
 - Key of Composition Innate to Original Composition
 - “I Love This Piece!”

A Modest Request Whenever
Programming & Performing Transcriptions

Never try to teach a pig to sing.
It wastes your time, and it annoys the pig.

Never try to make bassoons sound like cellos.
It wastes your time, and it annoys the bassoonists!

Pages for Notes of All Sorts

Dr. David Whitwell, *A Concise History of the Wind Band*
ISBN 1936512068
available from Amazon.com

Whitwell Books (formerly W.I.N.D.S.)
www.whitwellbooks.com/scores/

Frederick Fennell, *Time and the Winds*
Huntersville, NC: NorthLand Music Publishers. ©2009

Dr. Stephen L. Rhodes, “A History of the Wind Band”
www.lipscomb.edu/windbandhistory

Sources for Illustrations Used

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- 3. A History of the Wind Band, <http://www.lipscomb.edu/windbandhistory>
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- 6. HAENDEL.IT, <http://www.haendel.it>
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- 9. Katja Pitelina, <http://katjapitelina.com>
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- 11. Last.fm Ltd., <http://www.last.fm>
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