

REGIONAL QUALITIES OF WIND BAND COMPOSITIONS

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ABSTRACT

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Stylistic movements in music are transient and may only last for a short period of time. Often, these stylistic movements align with changes in Eras (that is, the Baroque, Classical, and Romantic Eras to name a few.) However, it is reasonable to conclude that there should be certain elements which remain constant through these stylistic changes. Indeed, the ability to listen to music from different Eras and identify it as “French” or “German” based upon “how it sounds” is indication that there are elements in the music that transcend these stylistic movement. This paper seeks to uncover these stylistic constants in five musical centers of the world: Italy, France, Germany, England, and America. We will broadly consider the history of music and the rise of instrumental music in each region to uncover any constants which may emerge. The conducting recital which accompanies this document will feature music from each of these regions that exemplifies the qualities discussed in this paper; namely, the recital will feature Giovanni Gabrieli’s *Canzon Septimi Toni II a8*; the “Praeludium” from Richard Strauss’ *Suite in B-Flat*; three movements from Jean Françaix’s *Sept Danses*; David Biedenbender’s *Kyrie (for Machaut and Pärt)*; and the closing “March” from Gustav Holst’s *A Moorside Suite*.

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History of Music in Italy

The earliest forms of music in Italy date back to ancient Roman civilization which resembled that of the ancient Etruscans and the ancient Greeks.¹ The study and performance of music was largely foreign to the lower working classes, residing instead with the upper classes.² Public displays of music were enjoyed by these upper classes in theaters, which would “resound with singing, lyres, and pipes.”³ In similar fashion to the Greeks, tragedies and comedies filled these theaters. Plautus, perhaps the most prolific Roman playwright, modeled his own plays after the Greek comedies of Menander which he studied.⁴ In both the works of Plautus and Menander, spoken dialogue on stage would have been both unaccompanied and accompanied by an instrumentalist (in Menander’s case, the *aulos* was the accompanying instrument, while the *tibia*, the Roman equivalent, was utilized in Plautus’ works.)⁵ It is clear enough in the extant material that the accompanying music was to heighten the audience’s experience and reaction to the work on stage.

¹ John Landels, *Music in Ancient Greece and Rome* (New York: Routledge, 1999), 122.

² Herbert Antcliffe, “What Music Meant to the Romans,” *Music and Letters* 30, no.4 (Oct 1949): 340, <https://www.jstor.org/stable/730675>.

³ Harry Morgan, “Music, Spectacle, and Society in Ancient Rome, 168 BC - AD 68” (Ph.D diss., University of Oxford, 2018, 72, EThOS e-theses.

⁴ Landels, *Music in Ancient Greece and Rome*, 129.

⁵ *Ibid*, 130.

Private enjoyment of music extended beyond the theater. There exists evidence of musical performances at funeral processions, weddings, and religious rites. The upper classes even considered the study and performance of music to be essential to a liberal education, alongside rhetoric, mathematics, dialectics, and geometry.⁶ Cithers, normally played by women in nobility, slowly began to appear more frequently among the lower classes and, as a sort of reaction, the upper classes ceased to practice music and became cultivators and listeners of music, thus proliferating the entire genre throughout the Empire.⁷ Soon, literature begins to fall into disfavor and music takes its place as the fashionable pastime.⁸

Rise of Early Italian Instrumental Music and the Wind Band

Of course, the primary patron and entity responsible for the proliferation and development of music in Italy and, frankly the whole of the Western world, is the Catholic Church. The psalm and hymn tradition during the time of Jesus was seen as a way to “discipline the soul, turn the mind to spiritual things, and build Christian community.”⁹ Thus, monastic life and its intersection with music grew out of

⁶ Antcliffe, “What Music Meant,” 340.

⁷ Ibid., 341.

⁸ Ibid.

⁹ J. Peter Burkholder, Donald Jay Grout, and Claude V. Palisca, *A History of Western Music*, 9th ed. (New York: W.W. Norton and Company, 2014), 24.

accordance with this practice. Augustine of Hippo, or more commonly St. Augustine, understood not only the benefits but the perils of music:

I acknowledge the great benefit of this practice [of music]. Thus I waver between the peril of pleasure and the benefit of my [earlier] experience; but I am inclined, while not maintaining an irrevocable position, to endorse the custom of singing in church so that the weaker souls might rise to a state of devotion by indulging their ears. Yet when it happens that I am moved more by the song than by what is sung, I confess sinning grievously, and I would prefer not to hear the singer at such times.¹⁰

This quandary prompted the revulsion of instrumental music by the church and, consequently, the delay in the development of instrumental music and secular in Italy. As the most powerful and influential entity, the church proliferated sacred vocal music throughout Italy, and went virtually unchallenged for the next millennium. So, at least part of our discussion here will focus on vocal music, and how it was emulated when instrumental music rose in popularity.

A collection of Italian *istampite* in the British Library (GB-Lbl add. 29987) represents the most important and the earliest source of extant Medieval instrumental music.¹¹ These *istampite* feature highly embellished melodies, varied and developed motives, meter changed between binary and ternary, and are formally constructed to utilize four or five parts, called *puncta*, where each punctum is repeated twice with different concluding material.¹² Study of these pieces has yielded the popular opinion

¹⁰ Burkholder, *A History of Western Music*, 26.

¹¹ Marco Gozzi, "Italy to 1300," in *The Cambridge Companion to Medieval Music*, ed. Mark Everist (Cambridge: Cambridge University Press, 2011), 133.

that a keyboard instrument was the intended medium.¹³ The *Trecento*, the fourteenth-century artistic explosion in Italy, saw advances in visual arts, vernacular writing, and secular song. Much of the compositional output of the most prominent composers of the time was secular vocal music; Francesco Landini, the most important Italian composer of the fourteenth century, composed *ballata*, *madrigals*, and *caccia*, all Italian secular song forms for voice.¹⁴ There is, however, an absence of surviving instrumental music from this period. There are accounts, however, of flutes and shawms accompanying vocalists in this period.¹⁵ It can be reasonably concluded, therefore, that the style of the instrumental music likely mirrored the vocal lines.

The wind instruments of the time (the shawm, the crumhorn, and the sackbut) were loud, noisy instruments customarily used outdoors in noble or military processions. Italian diplomat and author Baldassare Castiglione even noted in his *Il Cortegiano* (Book of the Courtier) that keyed instruments and viols are most befitting for a nobleman, and that wind instruments are to be avoided in courtly music.¹⁶ Apart from

¹² Gozzi, "Italy to 1300," 134-135.

¹³ John Caldwell, "Two polyphonic 'istampite' from the 14th Century," *Early Music* 18, no.3 (Aug. 1990): 371, <https://www.jstor.org/stable/3127745>.

¹⁴ Marco Gozzi, "The Trecento," in *The Cambridge Companion to Medieval Music*, ed. Mark Everist (Cambridge: Cambridge University Press, 2011), 142.

¹⁵ Johannes Wolf, "Italian Trecento Music," *Proceedings of the Musical Association*, 58th Session (1931-1932): 29, <https://www.jstor.org/stable/765645>.

¹⁶ Edward E. Lowinsky, "Music in the Culture of the Renaissance," *Journal of the History of Ideas* 15, no. 4 (Oct 1954): 516, <https://doi.org/10.2307/2707674>.

the court, there were civic musicians active in *trombadori*, *trombetti*, and *pifferi* ensembles in Renaissance Florence, but their early repertoire was largely unpublished and, apparently, of little artistic interest.¹⁷ The *trombadori* (a trumpet and drum ensemble) and the *trombetti* (an all-trumpet ensemble) usually served a utilitarian purpose for public ceremony and pomp, whereas the *pifferi* (initially consisting of shawms and bagpipes) underwent numerous modifications in instrumentation, responsibility, visibility, salary, and membership en route to its function as art music for entertainment.¹⁸ Perhaps most central to the proliferation of the *pifferi* as entertainment was their inclusion at the Mensa of the *Signoria*, a private event reserved only for members of the *Signoria*, their servants, and the musicians. *Pifferi* were allowed to perform at the Mensa, where the *Signoria* ate meals, and thus were visible by influential Florentine citizens and nobility. Invitations to these Mensa eventually extended to other influential citizens outside of the *Signoria*, thus expanding the reputation of the *pifferi*.¹⁹ Their repertoire consisted chiefly of dances, such as the *saltarello*, *ballo*, and *bassadanza* and were likely heavily and elaborately improvised.²⁰ We can reasonably conclude that

¹⁷ Nicholas Henry Smarcz, "The Development and Maturation of Brass Music in Renaissance Italy, ca. 1400-1600" (Master's thesis, Pennsylvania State University, 2012), 1.

¹⁸ Smarcz, "Development and Maturation," 6.

¹⁹ *Ibid.*, 7-8.

²⁰ Smarcz, "Development and Maturation," 8.

their music must have been ornate, peaceful, and sophisticated enough to warrant inclusion at such a high-brow meeting of Florentine dignitaries.

The Roman and Venetian Schools in Italy allow us to consider the earliest funded institutions of composers and musicians. The Roman School included composers of sacred vocal music active in Rome in the late Renaissance and early Baroque periods. Chief among them was Giovanni Perluigi da Palestrina, known largely for his unaccompanied vocal music and his conservative handling of dissonances.²¹ Conversely, the Venetian School, active during roughly the same time, embraced a florid and elaborate polyphonic and polychoral handling of vocal music.²² Chief composers include Adrian Willaert, Girolamo Dalla Casa, and Giovanni Gabrieli, all of whom embraced not only accompanied vocal music but purely instrumental works for strings and brass. Unlike the Roman School, the Venetians centered their work on the Basilica of St. Mark, a great eleventh-century church with ornate domes, cavernous interior, and an ostentatious altarpiece of solid gold and precious jewels.²³ As a symbol of the prominence and status of the city, the Basilica attracted the finest musicians and composers, as Mass and Vespers featured music with great pomp. The position of

²¹ Don Michael Randel, "Roman School," *The Harvard Dictionary of Music*, 4th ed., accessed 9 February, 2022, https://search.credoreference.com/content/entry/harvdictmusic/roman_school/0.

²² Don Michael Randel, "Venetian School," *The Harvard Dictionary of Music*, 4th ed., accessed 9 February, 2022 https://search.credoreference.com/content/entry/harvdictmusic/venetian_school/0.

²³ Burkholder, *A History of Western Music*, 282.

maestro di cappella at the church became the most highly praised and coveted musical post in Italy and invited a fair amount of wealth and prestige in the musical community. So, in this environment, it is no wonder that elaborate music flourished. Wind music resembled in style and construction the manner of its more popular counterpart in vocal music. Elaborate displays of polyphony were intended to evoke the splendor and majesty of the very church within which the music echoed.

Conclusions

In contrast to the evocative grace of vocal music proliferated by the Catholic Church, wind music was used for processional and military purposes; any enjoyment beyond was generally not publicly sanctioned, certainly not by the Catholic Church, and made their way into private secular gatherings. Instrumental and wind music was largely accompanimental as well and, given the financial expense of copying music by hand, went almost entirely unrecorded until the Renaissance. Extemporization marked instrumental performances and, given the prevailing social climate of Italy, these extemporizations were often highly embellished and ornate, especially by court and other privately employed musicians. As wind instruments evolved in construction and became more fashionable, they were experimented with by the most forward-thinking schools of musical composition, which pushed the expectation of ornate performances to new levels with complex polyphonic and polychoral handling.

Practical Application

Giovanni Gabrieli's *Canzon Septimi Toni II a8* represents a uniquely Italian composition for many of the reasons established earlier and is therefore included on the recital program. Gabrieli was appointed chief organist at St. Mark's Basilica in Venice in 1584 and not only performed organ works but also composed instrumental and choral pieces. St. Mark's Basilica was a grand structure with precious adornments and beautifully ornate construction. It also featured a unique spatial layout, with two choir lofts facing each other toward the center of the Basilica. For Gabrieli, this feature made writing the polychoral works favored by the First Venetian School particularly advantageous, as the physical separation of the "choirs" would enhance the effect upon the listener. This piece explores not only the polychoral capabilities within this space, but the inclusion of brass instruments and the overall pomp of the writing evokes the very grandeur and majesty for which the space itself seemed constructed. There are short musical motifs passed between choirs and varied in the process.

One method of variation includes shifts between duple and triple meter, which may perhaps pay homage to the *istampite* tradition before the *Trecento*. There is even a discernable stanza form in the Gabrieli, in which a certain musical section includes specific melodic material varied across the two choirs before reaching a cadence. This stanza form could have been what the distinct *puncta* of early *istampite* might have sounded like. Additionally, the pomp and grandeur of the writing may have mirrored

the performances of the *pifferi* at the Mensa of the *Signoria*, of which we have no extant material. Those meetings of Florentine dignitaries were accompanied by grand and ornate music performed by quieter instruments. As mentioned earlier, their repertoire consisted chiefly of dances in triple meter. Perhaps the triple sections of this *Canzon* reflect those performances, at least to some degree. As Castiglione noted, wind instruments were not befitting for the environment of the noble court, being customarily relegated for noble or military pomp and ceremony. So, the pomp of this *Canzon* may not only reflect the grandeur of the building within which it was premiered, but also the aesthetic of wind music as a whole at the time.

History of Music in France

In other regions outside Italy, much less is known about the early history of music. The Gallican church developed a liturgy entirely different from that of the Roman rite. The disparity was so great that churchgoers would have been able to “distinguish between Roman and other chants by both words and melody.”²⁴ Unfortunately, the suppression of the Gallican liturgy in favor of the Roman rite by Pippin and Charlemagne have left no extant sources of Gallican chant.²⁵ The

²⁴ Michel Huglo, Jane Bellingham, and Marcel Zijlstra, “Gallican Chant,” *Grove Music Online*, accessed 9 February, 2022, <https://doi.org/10.1093/gmo/9781561592630.article.10559>.

²⁵ *Ibid.*

Carolingian renaissance of the eighth and ninth centuries prompted the revival of literature, art, and liturgical and religious reform.²⁶ As the Carolingian empire fractured, regional differences in the liturgy trickled down into local churches and, further still, into court life. As secular song grew in importance and visibility within these courts, poet-composers known as *troubadours* in the south and *trouvères* in the north gained popularity for their musical settings of secular poems.²⁷ The subject of these songs was, predominantly, about unrequited love, though examples of political, literary, and moral topics exist as well. Melodically, these songs were strophic settings of many lines of poetry, and featured a largely narrow, arch-shaped, and stepwise melody generally not conceived in accordance with the church modes.²⁸ These songs may have been sung unaccompanied, but were also commonly accompanied by instruments, perhaps a *vielle*, which merely duplicated the melody.²⁹ As expected, no examples survive in notation.

²⁶ Alice V. Clark, "From Abbey to Cathedral and Court: Music under Merovingian, Carolingian, and Capetian Kings in France until Louis IX," in *The Cambridge Companion to French Music*, ed. Simon Trezise (Cambridge: Cambridge University Press, 2015), 4, <https://doi.org/10.1017/CCO9780511843242>.

²⁷ Burkholder, *A History of Western Music*, 73-74.

²⁸ *Ibid.*, 76

²⁹ Paul Lagasse, "Troubadour," in *The Columbia Encyclopedia*, 8th ed. (New York: Columbia University Press: 2018), accessed. 2 February, 2022, https://search-credoreference-com.ezproxy.baylor.edu/content/title/columency?institutionId=720&tab=entry_view&heading=troubadours&sequence=0.

Rise of Instrumental and Wind Music in France

Courts eventually became a breeding ground for French instrumental music in the Renaissance. Minstrels, specialized musicians employed by a court, appear as early as the thirteenth century.³⁰ Skilled in winds, strings, percussion, the portative organ, and the clavichord, these minstrels performed at banquets, balls, and other important gatherings at court.³¹ One such nobleman, Francis I, may very well have “kickstarted” the French musical scene within the court. A prodigious arts patron, Francis I received his education amid the Italian Renaissance and was keenly aware of the Italian influence upon the arts. Following a victorious military campaign over Duke Massimiliano Sforza and Pope Leo X at the Battle of Marignano, Francis I was received as the victor at Bologna, and was showered with a glittering display of concerts, banquets, and art.³² Already a man of great taste, Francis I carried this experience back to France, and established a brilliant court of scholars, poets, and musicians, and travelled throughout France to display his prestige and nobility.³³ His musicians were divided into a *Chambre* and an *Écurie*, and provided indoor entertainment and traveling

³⁰ Burkholder, *A History of Western Music*, 71.

³¹ Lawrence Earp, “Cathedral and Court: Music under the Late-Capetian and Valois Kings, to Louis XI,” in *The Cambridge Companion to French Music*, ed. Simon Trezise (Cambridge: Cambridge University Press, 2015), 36, <https://doi.org/10.1017/CCO9780511843242>.

³² Marcelle Vioux, “Francis I: King of France,” *Encyclopedia Britannica*, accessed 19 February, 2022, <https://www.britannica.com/biography/Francis-I-king-of-France>.

³³ *Ibid.*

music, respectively.³⁴ In the vocal arena, new *chansons* were developed with a lighter, faster, more rhythmic quality. These new *chansons* were principally focused on pleasing rhythms and tuneful melodies above even text painting or dense polyphonic writing (most settings of these *chansons* were homophonic.)³⁵

The musical scene at the court of Francis I paved the way for perhaps the most well-known and documented musical environment in the court of Louis XIV. Resigned to portray absolute authority following the Fronde revolts, Louis identified himself “the Sun King” after Apollo, the Greek sun god.³⁶ As Apollo was also the god of learning, science, music, and the arts, so too did Louis endeavor to be seen as the chief patron of those arts. Musicians in Louis’s court were divided into three organizations: *Musique de la Chambre*, *Musique de la Chapelle Royale*, and *Musique de la Grande Écurie*, the latter of which became the most widely recognized establishment. While the former two establishments featured musicians in an indoor setting, the musicians in the *Grande Écurie* played at all manner of outdoor events, including royal weddings, funerals, games and pageants, and visits by foreign dignitaries.³⁷

³⁴ Stephen L. Rhodes, “A History of the Wind Band,” accessed 27 February, 2022, <https://windbandhistory.neocities.org/index-2.html>.

³⁵ Burkholder, *A History of Western Music*, 257.

³⁶ *Ibid.*, 352.

³⁷ Burkholder, *A History of Western Music*, 355.

Music from these musical ensembles is definitively Baroque and utilizes the general characteristics of Baroque music. Interestingly, there are some qualities in the music which resembles those identified earlier in vocal forms. André Danican Philidor's *Le Mariage de la Grosse Cathos*, composed in 1688 under Louis XIV and possibly for members of *Douze Grands Hautbois*, is a *mascarade* featuring a four-part accompaniment ensemble of oboes.³⁸ In the musical score, the principal melody appears exclusively in the upper voice despite the polyphonic texture, and is largely stepwise with minimal large leaps. The emphasis appears to be on this melody and its pleasing harmonic accompaniment, as there is no dense polyphony, imitation, or rhythmic complexity present. These qualities resemble that of the *chansons* written during the earlier musical revival under Francis I demonstrate the beginning of a trend in French music.

Louis's favorite musician was Jean-Baptiste Lully, whose compositions and style of writing intersected with the various musical establishments in Louis's court. Lully experimented with opera in France, noting their popularity in Italy and was successfully able to navigate the introduction of the opera genre into French society. The music of his operas featured winds and strings and reflected the splendor of Louis's court. The French overture which often opened his music began with a homophonic

³⁸ Rebecca Harris-Warrick, "A Few Thoughts on Lully's *Hautbois*," *Early Music* 18, no. 1 (Feb. 1990): 102, <https://www.jstor.org/stable/3127855>.

slower section featuring dotted rhythms before proceeding to a more dance-like and faster section. His airs featured regular meter and phrasing and were less elaborate and decorative than their counterparts in Italian operas, instead focusing heavily on the tunefulness and gracefulness of the melody.³⁹

Conclusions

So far, our discussion has focused on the development of French wind and instrumental music through the Baroque era. A decidedly French style to life and the arts emerged, reflecting the popularity of French taste throughout Europe. But throughout the next few hundred years, musical developments and advancements in France proceed at an almost dizzying pace. France, and perhaps more specifically Paris, was seen as a hotspot for all things fashionable and as such emerged as a center for innovation. Continuing innovations in Italy encourage the blending of styles in France, with composers such as François Couperin assimilating French and Italian styles in his works.⁴⁰ The Enlightenment brought not only a return to clear and balanced simplicity in music, but injected ideals of equality, social reform, and human rights into society, igniting the French Revolution. Wind band music of this time was functional, and was utilized for military processions or government-sponsored gatherings to celebrate the

³⁹ Burkholder, *A History of Western Music*, 358.

⁴⁰ *Ibid.*, 422.

Revolution.⁴¹ The Paris Conservatory was founded in 1795 during the Revolution, with the goal of introducing musical instruction and training to all citizens based on merit instead of social status.⁴² This emphasis on the individual and individual expression led to the outpouring of emotion in the Romantic era, where now a lineage of French composers from Hector Berlioz to Claude Debussy experiment with harmony and sound in an attempt to evoke emotion from the listener. Even more modern and “avant-garde” composers in Erik Satie and Olivier Messiaen experimented with harmony and more peculiar instrumental sonorities to portray increasingly specific scenes and emotions.

As French culture was a dominant force in Europe, so too was French music, and the numerous innovations in the French musical scene invariably impacted instrumentalists and the wind band at the time. It seems that a manifestation of any of these numerous influences could mark a piece as identifiably French; composers need only to determine which influence to invoke. Music ripe with harmonic variety and instrumental color could be descendant of the Romantic tradition of French music or perhaps of the opera tradition. Rhythmically active music (not to be confused with melodically adorned) could be reminiscent of Rameau or the *musique mesurée* tradition of rhythmic reflection of the text. Further still, song-like, tuneful, elegant, and lighter

⁴¹ Burkholder, *A History of Western Music*, 562.

⁴² Ibid.

music within a regular metrical scheme and an emphasis on melody could harken back to the elegance and grace of the French courts of Francis I and Louis XIV.

Practical Application

Jean Françaix's *Sept Danses* applies to our discussion of the French qualities of music and has been included on the recital program. Composed in 1971, *Sept Danses* portrays scenes from the ballet *Les Malheurs de Sophie* based on a nineteenth-century children's fiction novel. Conceived in seven movements, each conveys a particular scene from the ballet and book, and the musical features are distinctly French (while only the first, second, and fifth movements are included on the recital program, the same conclusion is reached.) Unlike the Gabrieli and Strauss, there is a clear and distinct melody, itself rather stepwise, simple, and "singable," perhaps a vestige of the *troubadour* and *trouvère* tradition of singing simple and tuneful melodies. One may wonder if the instrumental accompaniment to these songs sounded similar to this work. Even the *chansons* of the early French court and the later *mascarades* featured pleasing, tuneful melodies with relatively simple accompaniment and steered away from complex polyphony and contrapuntal writing.

The overall aesthetic quality of Françaix's work is also rather light and pleasing, and bears neither the pomp and bombast of the Gabrieli or the more academic complexity of the Strauss. This is traceable to Louis XIV's *Musique de la Chambre*, where

the musicians not only played softer and quieter instruments, but the music conceived for such ensembles was lighter, more delicate, and less fussy. Certainly, the music of the *Chambre* was in itself dignified and grand (it was, after all, written for the enjoyment of Louis XIV himself), but any comparison to works from other regions reveals this to a much-lessened degree.

Connections can even be drawn between our concluding discussion regarding the development of later French music and *Sept Danses*. Not only is the aesthetic quality pleasing and light, but colorful: melodies in the opening movement pass from the oboes to the clarinets to the flutes. Accompanimental material is split between the bassoons and horns, a very interesting combination of colors. One may wonder if this is a subtle nod to the colorful orchestrations of Berlioz and Debussy, only to a lesser degree. Though the melodic material itself is “singable” and relatively stepwise, the accompanying harmonic material is quite active and evokes a distinctly different mood in each movement. The works of Satie, Debussy, and Messian are colorfully evocative as well, resulting not only from their choice of colorful instrumentation, but also an expanded harmonic palette. So, in the lineage of French composers and their output, it seems these characteristics reappear as distinctly unique elements.

History of Music in Germany

Charlemagne's coronation as emperor in 800 A.D. marked the beginning of the long-standing Holy Roman Empire, within which the Catholic Church exercised significant control over everyday life and culture. *Minnesingers*, German knightly poet-musicians who modeled their works after the French *troubadours*, sang songs that were more spiritual and cerebral than their French counterparts who sang of courtly love.⁴³ It is certainly possible that amateurs would have attempted to play these songs on early instruments but, of course, no extant sources remain. The preeminence of the Catholic tradition prohibited the use of instruments in service, and most were reserved for ceremonial processions, military use, or amateur secular dance.

The Protestant Reformation in the sixteenth century changes this tradition, however. Pastor and Wittenberg professor Martin Luther observed problematic theological practices of the Catholic Church, which he addressed in his Ninety-Five theses.⁴⁴ Although he never intended to break from the Catholic Church, his excommunication catapulted him into a position in which he could enact the very theological changes he previously espoused. Among these theological changes were modifications to the liturgy and sacred music. Luther, an accomplished musician and

⁴³ Burkholder, *A History of Western Music*, 79.

⁴⁴ "Reformation," *Encyclopedia Britannica*, accessed 2 February, 2022, <https://www.britannica.com/event/Reformation>.

lover of the arts given the flourishing artistic life of Wittenburg under Duke Frederick the Wise, refreshed the liturgy of the new German church himself.⁴⁵ His compositions were expertly crafted to reflect not only the particulars of the German language, but also cleverly utilized pre-existing material to aid in congregational familiarity and participation.⁴⁶ His new genre of chorales encouraged participation, and utilized a simplistic, largely syllabic scheme and limited melodic range while remaining reverent and “consecrated” in sound as being, in Luther’s mind, the very Word of God in music.⁴⁷ Organ accompaniment represented the only instrument involvement in these services.

In the secular arena, the *Minnesinger* tradition evolved into the *Meistersinger* tradition of the sixteenth century. These singers performed unaccompanied solo songs which obeyed strict rules of composition.⁴⁸ In addition to the *Meistersingers*, composers elsewhere in Germany cultivated the polyphonic Lied tradition, which began to assume more Italianate characteristics of alternating imitation and homophony and treated all parts as equals in the interplay of motives in counterpoint.⁴⁹

⁴⁵ Chiara Bertoglio, *Reforming Music: Music and the Religious Reformations of the Sixteenth Century* (Boston: De Gruyter, 2017), 238-239.

⁴⁶ *Ibid.*, 259.

⁴⁷ *Ibid.*, 259-261.

⁴⁸ Burkholder, *A History of Western Music*, 259.

⁴⁹ *Ibid.*

The importance of the organ in the instrumental music scene in Germany should be noted, as it represented a sort of nexus for compositional style and form which trickled into the instrumental scene. Organs had already been extensively used throughout the Middle Ages, but pedal keyboards were almost exclusively used in Germany and other Low Countries in the Renaissance.⁵⁰ Organists could then improvise evermore complex accompanimental passages, a common practice with certain polyphonic chorale verses in the Lutheran service.⁵¹ Johann Jacob Froberger, a student of Girolamo Frescobaldi, composed toccatas for the organ with sections of complex imitative counterpoint to mimic the quality of improvised passages.⁵² Eventually, toccatas and other genres for solo organ emerged as method to demonstrate one's virtuosity and proficiency on the instrument.⁵³ Then, composers like Dieterich Buxtehude added string and wind instruments to their compositions; as the organ was able to mimic the sounds of strings and winds, much of the music written specifically for those instruments resembled the organ writing itself, and was rich in counterpoint and technically demanding. Not long after, the *fugue* takes hold as a compositional form for serious pieces involving continuous imitation.⁵⁴ The genre grows and eventually

⁵⁰ Burkholder, *A History of Western Music*, 269.

⁵¹ *Ibid.*, 274.

⁵² *Ibid.*, 344.

⁵³ *Ibid.*, 399.

replaces others as the dominant compositional style, with the rise of increasingly difficult and virtuosic fugues becoming a marvel of formal musical construction.

Rise of Instrumental and Wind Band Music

Stadtpfeifer, town musicians employed by cities and supported by churches, were particularly active, with some holding exclusive rights to provide music within a city.⁵⁵ The ensemble consisted of string and wind instruments and would perform at public ceremonies, parades, and other festivities throughout the city. Often proficient in numerous instruments, *stadtpfeifer* received training in apprenticeships and won their post via auditions or family connections and status.⁵⁶ The Lutheran church would even employ these musicians to play in specially sponsored concerts and recitals, and wind instrumentalists specifically were even allowed to perform *turmsonaten* (tower sonatas) from the tower of the church.⁵⁷ As expected, some of their music takes on a certain “serious” or reverent quality commensurate with music in the Lutheran church.⁵⁸ Other music, by contrast, began to assume a more Italianate quality.

⁵⁴ Burkholder, *A History of Western Music*, 345.

⁵⁵ *Ibid.*, 393.

⁵⁶ *Ibid.*

⁵⁷ *Ibid.*

⁵⁸ Mark Chambers, countertenor, *A Hanseatic Festival: German Renaissance Music*, with The English Cornett and Sackbut Ensemble, DXL 1088, 2004, CD.

Amateur musicians in the educated middle class would gather in a *collegium musicum* to hear each other's performances for enjoyment or to hear a professional performance.⁵⁹ Schools and universities organized their own groups and, given the rise of musical families (the Bach family was already gaining significant prominence as a musical force), friendly competition among the educated likely arose. Indeed, even a traveling Englishman at the time noted that "[t]here is not a man among the Common sorte who cannot speak lattin, and hath not some skill in Arithmaticke, and Musicke."⁶⁰ So it is reasonable to conclude that in such an educated space, competition would arise over the quality and academic complexity of one's music and musical performance.

One of the first great German composers of instrumental music was Georg Phillip Telemann. His music represented "a synthesis of German counterpoint with traits from other nations."⁶¹ He was profoundly impactful to a lineage of German composers to come, including G.F. Handel and J.S. Bach. Now considered one of the greatest composers in the history of Western music, many of Johann Sebastian Bach's contemporaries found his music to be largely inaccessible and too complex, instead preferring relatively simple and ore tuneful music.⁶² But, Bach's musical innovations are

⁵⁹ Burkholder, *A History of Western Music*, 393.

⁶⁰ Stephen Rose, "From *Stadtpeifer* to *Kappelmeister*," *Early Music* 34, no. 2 (May 2006): 324, <https://www.jstor.org/stable/3805862>.

⁶¹ Burkholder, *A History of Western Music*, 435.

⁶² *Ibid.*, 448.

noteworthy for their impact on composers in the late-eighteenth century: “copious musical invention...strong rhythmic drive...clarity of form...a ruling architectural design, and careful attention to detail” are some of Bach’s innovations later mimicked by other composers.⁶³

Perhaps the most influential innovation upon the wind band and upon the wind instrument phenomenon was the creation of the *harmonie* ensemble and its accompanying *harmoniemusik*. While not strictly speaking a “German” tradition, the *harmonie* became the prevailing musical ensemble of the aristocracy throughout Europe beginning in the seventeenth century and into the nineteenth century. These ensembles originated as small gatherings of four to six wind players on horns, bassoons, and oboes (the exact instrumentation of the ensemble varied from court to court.) It was not until Emperor Joseph in Austria appointed eight players in pairs on oboe, clarinet, horn, and bassoon that the standard *harmonie* octet known today was formed.⁶⁴ Emperor Joseph’s ensemble consisted of eight of the finest musicians on their instrument, as the technical difficulty of the repertoire would suggest. An analysis of this music reveals elements of both French and German tastes: light, elegant, and refined, while remaining exceptionally well-crafted and appropriately virtuosic.⁶⁵

⁶³ Burkholder, *A History of Western Music*, 448.

⁶⁴ Roger Hellyer, “Harmoniemusik,” *Grove Music Online*, accessed 9 February, 2022, <https://doi.org/10.1093/gmo/9781561592630.article.12392>.

⁶⁵ Hellyer, “Harmoniemusik,” *Grove Music Online*.

As the wind band proliferated into lower classes, it became fashionable by even amateurs and middle-class citizens, and the desire for an expanded repertoire soon followed. One such effort to expand the wind repertoire can even be seen much later in the twentieth century with the organization of the Donaueschingen Music Festival in 1921. The festival organizers intended to elevate the importance of the wind band and to transition its repertoire to resemble *gebrauchsmusik* (music intended for amateurs and audiences). However, the festival organizers may have missed the mark, as attendees of the festival in 1926 noted the commissioned works were “intellectual” and not “intended to be played by amateurs or heard in beer halls.”⁶⁶ (There were four works commissioned for this inaugural festival: Paul Hindemith’s *Konzertmusik, Op. 41*; Ernst Krenek’s *Drei Marsche, Op. 44*; Ernst Pepping’s *Kleine Serenade*; and Ernst Toch’s *Spiel, Op. 39*.)

Conclusions

So far, we have principally discussed the German musical tradition throughout the Baroque and Classical eras, which set the stage for the nineteenth- and twentieth-century explosion of music from Germany. As we saw before, wind instruments were often preferred secondarily to strings and, in the case of Germany, the organ. But

⁶⁶ John C. Carmichael, “Wind Music and the 1926 Donaueschingen Music Festival,” *The Wind Band and Its Repertoire*, Michael Votta Jr., ed. (Warner Bros. Publications, 2003), 145.

developments in the construction of instruments eventually encouraged composers, beginning with Telemann, to write for wind instruments. Rather than create an entirely new style for the budding families of wind instruments, composers simply transferred their existing compositional style over to the new medium; much of what was written for organ or string ensemble was “transcribed” for wind instruments. And as the compositional output of J.S. Bach is rediscovered and studied, composers both admired and duplicated the formal care with which his compositions were conceived.

Mendelssohn, Mozart, Beethoven, and even the giants of the Romantic era in Wagner, Strauss, Brahms, and Mahler all studied and revered the music of Bach. Their writing for winds falls in line with their more well-known symphonic writing and continued the tradition of compositional style established by Telemann and Bach: clarity of form, counterpoint, and attention to detail.

Practical Application

Suite in B-Flat by Richard Strauss exemplifies the qualities of German wind music we have discussed so far and, as such, is included on the recital program. The *Minnesinger* and *Meistersinger* tradition mimicked that of the *troubadour* and *trouvère* France. The key difference, however, lie in subject matter: the songs of the French were light and often about unrequited love, while the German songs were more cerebral and often spiritual. It is not likely that more cerebral music would sound much like the

pomp of the Italians or the delicacy of the French. Indeed, the aesthetic quality of the Strauss *Suite* is more serious and without frivolity (certainly, the Gabrieli or the Francaix can hardly be considered “frivolous” in their own right.) This is even attributable to the Lutheran tradition and the preeminence of organ music which followed. Martin Luther expertly crafted his compositions for the new German liturgy to include pre-existing material and to encourage audience participation. As audiences became more familiar with the liturgy, *stadtpfeifer* were employed by churches to perform from the tower, spreading the more reverent and cerebral quality throughout German towns.

A relationship can be drawn between preeminence of organ music and organ performance throughout Baroque Germany and the Strauss *Suite*. Organists and *kapellmeisters* began to compose evermore complex works for the organ. Froberger and Buxtehude were among the first virtuoso organists, and their compositions explored the compositional and performance possibilities of organ music. The fugue became increasingly important and almost represented the apex of complex polyphony, demanding much from the performer. And although the first movement of the *Suite* is absent of a fugue (the fourth movement, however, does include a fugue after the slow introduction), the difficulty of the movement is noteworthy and mirrors the careful attention to detail seen in the music of Baroque German composers and even with Martin Luther’s refinement of a new German liturgy. Even a cursory review of the score

reveals an intricately composed piece of music, with several textural layers of polyphony. Indeed, performers find it difficult to play the *Suite*, indicating that not only is the whole work difficult, but the individual parts themselves are challenging. Though Strauss himself was not an organist, the German tradition of complex compositional writing is still evident in his work. Much like the commissions for the Donaueschingen Festival, this *Suite* is no simple *gebrauchsmusik*.

History of Music in England

England had not developed her own musical voice, particularly in the symphonic arena, until the Baroque Era with Henry Purcell, and again well into the Romantic Era with Edward Elgar. But there are noteworthy characteristics in other musical genres, each playing a role in shaping the quintessential English sound.

England had assumed a French quality to life very early, with English nobility speaking French as well as writing and singing songs in French following the Norman Conquest in 1066.⁶⁷ (Not much music remains in Middle English, the predominant language of the lower and middle classes.) This predilection to assume French tastes even extended into the late Middle Ages, when English musicians and composers began to assume the polyphonic writing style of the Notre Dame school. With their practice of organum writing, harmonic intervals of thirds and sixths, albeit considered “imperfect

⁶⁷ Burkholder, *A History of Western Music*, 79.

consonances” unlike their perfect fourth, fifth, and octave counterparts, were now allowed. These became particularly favored by the English, as organum featuring parallel thirds and sixths were noted in the writings of Gerald of Wales as early as 1200.⁶⁸ This became a distinct quality of early English polyphony, in addition to text paired with simple, periodic melodies.⁶⁹ This trend, introduced here in the thirteenth century, was strengthened throughout the fourteenth and fifteenth centuries, so much so that a particular “*countenance angloise*” was noted by French poet Martin Le Franc.⁷⁰

This “English quality” extended to the polyphonic carol, a distinctly English vocal genre of the fifteenth century. Typically on religious subjects, these carols set multiple stanzas of an English text to the same music, paired also with a refrain set to its own music. The texture of carols was also unique: the upper voice featured the melody and was the most rhythmically active, while the lower voices supplied homorhythmic harmonies, again, in parallel thirds and sixths.⁷¹

⁶⁸ Burkholder, *A History of Western Music*, 107.

⁶⁹ *Ibid.*, 108.

⁷⁰ *Ibid.*, 165.

⁷¹ *Ibid.*, 169.

Rise of Instrumental and Wind Music

A notable change in England's musical landscape came with the establishment of the Church of England by King Henry VIII. Following Henry's death, Queen Elizabeth I, his daughter by Anne Boleyn, sought a middle ground between the reforms of Protestantism and the tradition of Catholicism.⁷² As a result, her musical reforms created a liturgy of new psalms and anthems in vernacular English while remaining true to certain aspects of English musical understanding, namely, beautiful consonances and an intelligible declaration of the text so that "the sentence of the hymn may be understood and perceived...as if it were read without singing."⁷³ This preference for clear delivery and understanding of the text resulted in a general aversion to the inclusion of instruments in the church service (indeed, even the Puritans who sought to further remove Catholicism from the Anglican tradition resisted the addition of instruments to the service, but they eventually yielded to this idea in Colonial America).⁷⁴

It is principally in the secular realm with the English masque that we see the introduction of instruments into the English musical landscape. A popular form of English court entertainment, the masque shared many elements with Italian opera, but

⁷² Burkholder, *A History of Western Music*, 23.

⁷³ Bertoglio, *Reforming Music*, 344.

⁷⁴ Cyclone Covey, "Puritanism and Music in Colonial America," *The William and Mary Quarterly* 8, no. 3 (Jul. 1951): 381, <https://doi.org/10.2307/1917420>.

was perhaps more like the French court ballet as they were not unified dramas set to music.⁷⁵ These productions included costumes, scenery, stage machinery, and utilized instruments in the accompanying musical ensemble. Near the end of the seventeenth century, Henry Purcell emerged as England's leading composer, with his dramatic works infusing the English masque with elements of French and Italian opera. Much of his musical output in these works resembles an English air: tuneful, simple, and pleasingly diatonic while allowed for clear yet "natural declamation" of the text.⁷⁶

The "fife and drum" tradition was a key element of British military music throughout the seventeenth century; the *Laws and Ordinances of Warre* even explicitly states the precise use of these instruments:

Every soldier shall diligently observe and learne the distinct and different sound of Drums, Fifes, and Trumpets, that he may know to answer and obey each of them in time of service.⁷⁷

Military and militia bands consisted of up to about twelve musicians, and included players on trumpets, drums, fifes, horns, bassoons, and trombones.⁷⁸ The repertoire primarily consisted of patriotic music in addition to rudimentary arrangements of other popular tunes. Understandably, most of the repertoire was functional and not for

⁷⁵ Burkholder, *A History of Western Music*, 369.

⁷⁶ *Ibid.*, 370-371.

⁷⁷ Rhodes, "A History of the Wind Band."

⁷⁸ *Ibid.*

entertainment. It is not until the mechanical improvements to instruments by Stössel and Blümel and the invention of new instruments in the mid-nineteenth century that we see the enormous surge in the popularity of the British Brass band.

The repertoire of these brass bands consisted largely of secular genres unfamiliar to our previous discussion. Arrangements of works from Haydn, Donizetti, Mozart and other Classical composers is paired with a larger collection of “waltzes, polkas, quadrilles, and other light fare” in the surviving music of the Black Dyke Mills Band.⁷⁹ The surviving repertoire of the Cyfarthfa band provides perhaps the most comprehensive picture of the repertoire of these early brass ensembles. In it, we find *The Tydfil Overture* by composer Joseph Perry, what is regarded as perhaps the first piece written exclusively for a brass band by an established composer.⁸⁰ This piece is reflective of the English qualities we have discussed, but only minimally so. This piece, and much of the surviving repertoire from this ensemble, falls in line with the stylistic and stereotypical Victorian brass band qualities created by the sheer volume of contests and competition for bands.⁸¹ This style, and that of *The Tydfil Overture*, incorporates Italianate dramatic qualities, but yet again reveals a tendency toward homorhythmic

⁷⁹ Denise Odello, “British Brass Band Periodicals and the Construction of a Movement,” *Victorian Periodicals Review* 47, no. 3 (Fall 2014): 435, <https://www.jstor.org/stable/43663256>.

⁸⁰ Bennett Zon, ed., *Nineteenth-Century British Music Studies*, Vol. 1 (New York: Routledge, 2018), 116.

⁸¹ Rhodes, “A History of the Wind Band.”

accompanimental figures with vertically pleasing sonorities, a homogenous sound, and a clearly distinct, generally light melody in the upper voice.

Conclusions

For much of her musical history, England assumed the tastes of the French and of the Italians. And indeed, the musical development of the English appears relatively stagnant in comparison with the more present French and Italians innovations of the Renaissance and the dominance of the Germans throughout the Baroque. The brass band and military movements represented perhaps the most uniquely “English” musical development so far, and became so central to English musical life that they have continued even until today. Additionally, nineteenth- and twentieth-century English composers began to incorporate traditional English folk songs in their compositions. The music of Ralph Vaughan Williams not only possesses many of the musical qualities we have previously identified, but also includes melodies from traditional English and Welsh folk tunes and hymns. Percy Aldridge Grainger, although a native Australian composer, emigrated to Europe at the turn of the twentieth century, and was active in London for several years before arriving in the United States. He fully absorbed the English soundscape during his time in England, and noted the particularly prevalent use of folk tunes. Despite the uniqueness of Grainger’s

orchestration and harmonic writing (much of which is even contrary to our discussion), his inclusion of traditional folk melodies in his works is, nevertheless, wholly “English.”

Practical Application

Gustav Holst’s *A Moorside Suite* was originally conceived for British brass band, having received a special commission for the National Brass Band Championship of Great Britain in 1928. Since this was written for brass band, there is an obvious connection to our discussion of the English quality of wind band music. While the repertoire of brass bands ranged from transcriptions of orchestral works to works composed specifically for the ensemble, the style of composition was essentially consistent, featuring pleasing sonorities, and clear melody often in the upper voice, and a homogenous sound. The same observations can be made of the “March” from *A Moorside Suite*. Melodic material is generally presented in the upper voice of the primary consort (first trumpet/cornet in a brass-dominated section or first horn/saxophone in a section dominated by the alto voice.) This may be a vestige of the English masque tradition, which favored “clear declamation of the text.” Here, the text is the melodic material which itself is pleasant and “singable,” owing to the masque’s similarity to the French court ballet. Harmonies in the “March” are pleasingly diatonic with minimal dissonances, and even utilizes moments of parallel motion in the trio section. This pleasing parallel sonority may be a nod to the “*countenance angloise*” noted

of early English songs and carols. These harmonies are also quite compact, featuring most of the instruments in the ensemble within a relatively close tessitura. Perhaps these two qualities combined lends itself to yet another trait of brass band music we previously discussed: a homogenous sound. It is interesting that even this arrangement of the “March” by Denis Wright, though utilizing most instruments in a modern wind ensemble, sounds entirely homogenous in color and timbre.

Despite this uniformity of timbre and sound, there are sections of the “March” which have a different aesthetic from one another, and the choice of instrumentation is significant. The outer strains of the “March” are louder and more martial, and the arranger has chosen the trumpet, cornet, and trombone to be the predominant instrumental color. There are even interruptions from the snare drum, further enhancing the martial quality. A clear distinction, however, is made with the trio section: the more mellow sound of saxophones, clarinets, and horns dominate as the music becomes more lyrical and less martial and upright. This clear distinction of instrumentation could reflect Holst’s inherent understanding of the purpose of each instrument within a military context, as defined in the *Laws and Ordinances of Warre*.

History of Music in America

There were, of course, indigenous tribes in America who experimented with the role of music in their own society. Among the most intelligent musical societies in

history, the Aztecs enjoyed wind and percussion music for military, hunting, and recreational purposes.⁸² They even demonstrated a remarkable ability to absorb European musical culture during the Spanish incursions into the New World.⁸³ However, music in America becomes especially noteworthy in the historical record following the English and Puritan colonization of lands in the seventeenth century. Early Colonial life became linked to sport, dance, celebration, and instrumental music making.

The New World's uniqueness as a hub for immigrants of differing nationalities and its effects upon the musical trajectory of early America deserves mention. The Moravians, western Slavic Protestants, organized a *collegium musicum* in Pennsylvania and put on concerts featuring chamber music and European symphonic literature.⁸⁴ German immigrants introduced the *harmoniemusik* tradition in the latter half of the eighteenth century and performed the highest quality chamber pieces from European composers.⁸⁵ Yankees in the south favored the singing school phenomenon, and collections such as *The Southern Harmony* and *Kentucky Harmony* continued the stylistic

⁸² Richard K. Hansen, *The American Wind Band: A Cultural History* (Chicago: GIA Publications, 2005), 12.

⁸³ *Ibid.*

⁸⁴ *Ibid.*, 16.

⁸⁵ *Ibid.*

and compositional tradition established earlier by William Billings.⁸⁶ And, as a rejection of this crude Yankee musical heritage, Lowell Mason, trained by a German emigrant musician, preferred a more correct and European approach to music and music instruction, and established schools to champion this less primitive musical tradition.⁸⁷ African-American slaves engendered an entirely new genre of sacred music with the proliferation of negro spirituals and other “field songs” utilizing their unique call-and-response texture. And, further still, the British model of military band was especially influential upon the American wind band, prompting concerts and the formation of wholly American “bands of musick” in the mid-eighteenth century.⁸⁸

Rise of Instrumental and Wind Band Music

Music in colonial America possessed tremendous power in propaganda, stirring the souls of citizens during both the Revolutionary and Civil Wars. Near the beginning of the Revolutionary War, bands were formed in the Third and Fourth Artillery Regiment which, under the leadership of Colonels John Crane and Thomas Proctor, rose to the highest level of musical artistry, playing both traditional military signal music, patriotic songs, and *harmoniemusik*.⁸⁹ As the popularity of the medium grew throughout the

⁸⁶ Burkholder, *A History of Western Music*, 649.

⁸⁷ *Ibid.*, 650.

⁸⁸ Hansen, *The American Wind Band*, 17.

Revolution, concerts and festivals sprang up with programs including overtures, symphonies, military and dance music, and traditional songs and duets.⁹⁰ Presumably, the military music and arrangements maintained the expected qualities of the original work; however, the American tunes needed to appeal to the masses and “ordinary” listeners at a concert. So, the remaining American tunes on such concerts (the dances, traditional songs, and patriotic works) needed to be “light and pretty tunes that have a swing and dash to them.”⁹¹ And certainly, a review of the most popular bandleaders’ programs, including those of Patrick Sarsfield Gilmore, John Philip Sousa, and Edwin Franko Goldman, indicate a propensity to program a diverse body of works commensurate with the diversity of the audience and of the local community or town. What Sousa deemed “high class music” was allowed on American band programs; his only stipulation was for it to be “mixed judiciously with favorite tunes and dealt out in small doses.”⁹²

Much like the French instrumental music scene, the development of the American wind band explodes from this point. Bandleaders begin to appear in cities throughout America seeking to capitalize upon the overwhelming popularity of

⁸⁹ Hansen, *The American Wind Band*, 17.

⁹⁰ *Ibid.*, 18.

⁹¹ *Ibid.*, 53.

⁹² *Ibid.*

Goldman and Sousa, to name a few. Schools and universities soon begin to adopt a similar model of instruction and performance. Meanwhile, the jazz idiom becomes popular and musicians such as Duke Ellington, Louis Armstrong, and Benny Goodman help to push the idiom to the forefront of musical interest in America. Even into the twentieth century, composers continued to innovate with new sounds and techniques of musical composition. The specifics of these developments extend far beyond the scope of this paper, but their discussion as a catalyst to the growth of the quintessential “American soundscape” is worthy of mention.

Practical Application

David Biedenbender’s *Kyrie (for Machaut and Pärt)* illustrates the aspects of American music previously identified. It is dedicated to the memory of Guillaume de Machaut, perhaps the most significant poet and composer in fourteenth-century France, and Arvo Pärt, twentieth-century Estonian composer of classical and religious music. Immediately, this assimilation of two seemingly disparate musical figures highlights the primary characteristic of American music: the ability to assemble a multitude of cultures into a single entity. The early American musical landscape was ripe with influences, from the Puritans’ Calvinist background and the German immigrants’ *harmoniemusik* preferences to the tunefulness of the Sousa band.

Kyrie continues this “American” tradition of assimilating different cultures to form a uniquely new identity. The harmonic landscape of the piece is both old and fresh, utilizing open intervals, favored as early as the Middle Ages, as well as new voicings and arrangements of instruments. These new arrangements of instruments, though partly a result of the performing forces for which the piece was composed, reminds us of the new sounds with which twentieth-century and twenty-first-century American composers experimented. And yet this new soundscape explores spatial arrangements of players for antiphonal effect, a feature seen already with Gabrieli’s *Canzon*.

Final Conclusions

Our discussion has not only traced the general history of music and of instrumental music in five regions of the world, but has identified unique qualities of the music from those five regions. The compositions included on the recital program exemplify the pervasiveness of those qualities and, in this unique combination, yield a cosmopolitan and diverse program. Curiously, the diversity of the program is itself a vestige of the budding wind band tradition in America. We have identified the propensity of nineteenth-century American bandleaders to combine works from different regions, genres, and musical styles onto the same program. The same phenomenon is observed with this recital program. An opening declamation in the

Gabrieli combines with a serious work (the Strauss and the Biedenbender) only to give way light and tuneful music (the Françaix) and rounding out with music possessing “a swing and a dash to [it],” (the “March.”)⁹³ While it is more commonplace to find modern concert programs exploring issues of cultural diversity, only in the American wind band tradition have we uncovered the particular intent to do so.

⁹³ Hansen, *The American Wind Band*, 53.

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