So, extant wind instruments are some of the earliest records we have of human music-making. You see whistles, bone flutes, panpipes as far back as the upper Paleolithic, probably for ritual and funeral use. You start seeing drums in the Neolithic, as well as ocarinas with diatonic tone-holes, then trumpets and reed pipes start appearing in the Bronze Age. Music was associated with the gods in a wide variety of ancient cultures.

Minstrels carried the tradition of wind playing forward through the Middle Ages. In the early Medieval, they were known as jongleurs – generally, broadly skilled and migrant. In the late Medieval, they began to specialize, and minstrel came to mean specifically a wind player. Some began to find stable positions in courts, they formed minstrel schools to solidify the craft, they formed craft guilds, and then they themselves began discriminating against their migrant brethren in order to secure their own positions.

Now, these minstrels were seen as fairly sketchy/undesirable/ministers of Satan, so the Church denounced instrumental music in 370, although this wasn't consistently observed. Organ was used in services, which accustomed people to wind sounds, and some noblemen-clergy and aristocrats had and brought their own private wind ensembles to church. Winds were also used in church processions (the Pope had his own shawms and trombones) as well as liturgical dramas. There's also some evidence that brass ensembles were used with organ by the 1400s (for instance, Dufay's *Gloria ad modum tubae*).

Small civic bands were also common across Europe at this time, used as watchmen or "waits". These groups gave the first documented public concerts and also played for civic occasions and doctoral ceremonies. They tended to be about 4 to 6 players, featuring shawms, sackbuts, recorders, crumhorrns, cornetts…

In the court, there were trumpets and drums for ceremonial purposes, and then outdoor-loud and indoor-soft ensembles for basically anything you can think of. Repertoire included untexted choral music, polyphonic vocal music, and there are even some original instrumental motets from the Low Countries.

The musical Renaissance was spurred on by advances in wood and metalworking in the 1500s, allowing for the construction of bass instruments and thus full instrumental consorts. Civic bands climaxed in the Renaissance, performing civic duties, on stage, in church, in public concerts; even private merchants had their own bands. They still tended to be about 4-6 players, mostly shawms and sackbuts. Most notable is Tielman Susato of Antwerp, a trombonist and bandleader who wrote some 34 volumes of 6-part instrumental music (now lost), as well as some pieces that still survive.

Church wind bands began to be more of a thing. New organ pipes appeared, civic bands began to play in church, and Spain even exported this tradition to the New World. Repertoire began with direct transcriptions of vocal polyphony, then moved to quasi-imitative forms like the ricercar, fantasie, capriccio by composers like Willaert and de Rore. This developed into the canzona, a sacred interlude in the Mass, and of course we need to mention Giovanni Gabrieli at St. Mark's in Venice, who had a lot of firsts, including more than 8-part instrumental writing, specified instrumentation, and written dynamics. He published his *Sacrae symphoniae* in 1597, including 16 works for wind band, which are still in the repertoire today, although often arranged for modern brass. (The polychoral *Sonata pian e forte*, for instance, was originally for viola, cornett, and six sackbuts!)

Court wind bands started out using full consorts of like instruments since that was the new "in" thing, until everyone else started doing it, so they moved to broken consorts. There was LOTS of dance music – the first genuine original written repertoire for winds. The French court started to divide into the virtuosic *Chambre* and functional *Ècurie*, and Pierre Attaignant's *Danseries* survives as modern repertoire. The military was mostly mercenaries at this point, so you just had memorized trumpet signals – no need for co-ordinated marching yet.

Modern transcriptions include MANY by Margolis (*Color, Terpsichore, The Renaissance Fair*), Gordon Jacob – *William Byrd Suite, Giles Farnaby Suite*, Dunnigan – *The Danserye*, and Ray Ricker's transcription of Sweelinck's organ *Variations on "mein Junges Leben hat ein End.*

The Baroque period (1600-1750) oversaw the transition from Hautboisten oboe bands to Harmoniemusik. As always, court wind bands set the fashion. Germany was having the golden age of the trumpet (due to advances in metallurgy, acceptance by the Church, and strong trumpet guilds); however, French King Louis XIV had a stronger impact on style. His premiere ensemble was *Les Grandes Hautbois*, consisting of 12 players on dessus, haute-contre, taille, and basse de hautbois (transitioning from shawm to modern-ish oboes and bassoons in the mid-1600s). This double-reed ensemble spread eastward across the continent.

Meanwhile, Gabrieli taught Heinrich Schütz, so the Italian concerto da camera moved north to Germany. Colliding with *hautboisten* ensembles, we begin to see Italian concerti da camera being written for pairs of oboes and bassoons in Germany. This developed into a French Overture-suite by the late 1600s. Horns join in the 1700s (we see rep from composers like Telemann), and by 1750 we get a pre-Classic suite – a divertimento or partita – for Harmoniemusik of pairs of oboes, English horns, horns, and bassoons.

The Baroque period also saw the beginning of standing national armies, so military music gained new importance. Instrumentation varied by country… Germany used Hautboisten ensembles, France mostly had trumpets and timpani (a status symbol only given to companies that captured their own), England used bagpipes and dragged their timpani around on wagons… Even Peter the Great introduced military bands to Russia. Another large influence at this time was Turkish music. These ensembles consisted of oboe, trumpet, cymbals, 2 small timpani, and large bass drum, and up to nine of these quintets would combine, also including Turkish crescents. This became a status symbol for Western leaders (even bringing in Turkish musicians to authentically train their own groups) and they were useful to provide a steady beat to a standing army.

Civic wind bands were still flourishing only in the German-speaking countries. Church wind bands continued their activities from the Renaissance. In England, only organ or wind bands were allowed in church since string players were not trusted to play in tune! Notable repertoire includes Handel's *Royal Fireworks* and potentially *Water Music*, and Bach transcribes very well for band – particularly his organ works.

The Classical period (1750-1800) saw the rise of humanism, so spiritual instruments (like the trumpet) fell out of favor. Harmoniemusik flourished from 1750-1835, featuring pairs of oboes, clarinets, bassoons, and horns - all modern instruments. Major centers included Vienna, Prague, Budapest, and it even found its way over to the US. Basically all the courts had their own Harmonie.

There are numerous arrangements of popular music (like opera suites that served as advertisements for the full works). You get music from people like Triebensee, Wendt, Telemann, Krommer, Beethoven, Haydn (who brought Harmoniemusik to Esterhazy), and Mozart. Mozart wrote a wide variety of divertimenti for winds (including some lovely basset horn trios), and his three major works are Serenades Nos. 10 in Bb, K. 361/370a (Gran Partita, adding pairs of basset horns, horns, and string bass), 11 in Eb, K. 375 (sextet or octet), and 12, K. 388 in c minor (octet).

Military wind bands continued on from the Baroque – quite strong in Germany; Frederick the Great composed a number of military marches. These bands also took over concert duties from civic wind bands since they achieved the same result for less money. The civic bands began turning into civic orchestras (more artistic potential), and the band moved towards an entertainment function by bands of adult amateurs, like at Vauxhall in England. The only exception to this was the French Revolution, featuring LARGE bands (45 players) with clarinets rather than oboes taking the lead. They played for all the festivals of the French Revolution, and gave us repertoire from composers like Gossec, Jadin, Mehul, Cherubini…

However, objectively the best ensemble from the Classical period was the Russian horn band. Empress Elizabeth got tired of out-of-tune music, so they created an ensemble where players played a different horn for each pitch – at its height, up to 40 players on 91 horns. This is about as ridiculous as it sounds… to achieve *piano*, they'd stick the bell in a box; for a large gala, they used cannons as bass notes… They went on several tours in the early 1800s, and I really think that this needs to make a comeback. Anyways.

The Romantic period saw the continued rise of the military band. They gradually replaced Harmoniemusik in the courts and performed in the church as well (although some monasteries kept their own bands!). Starting in the 1820s, instruments began to develop rapidly again – Adolphe Sax, valved brass instruments, Boehm-system woodwinds… and the mid-century was the golden age of military bands. In Prussia, Wilhelm Wieprecht became the director of military bands. It's worth noting that bands at this time were considered more technical and musical than orchestras, which mostly existed for opera. Thus, composers like Wagner and Liszt wanted their music transcribed for band so it could be played well and to "prepare" audiences for the orchestral versions; thus, Wieprecht left behind a large body of arrangements as well as original works. He also standardized instrumentation and put on monster concerts (over 1,000 musicians and 200 percussionists).

France started out well, but Napoleon only cared about trumpets, and his trumpet code efforts were quickly supplanted by the telegraph. Reicha and Berlioz wrote large symphonies, but France was pretty late to the party with new brass. Adolphe Sax invented saxhorns, but they were slow to adopt new instrumentation, until Sax won a battle of the bands against Canafa in 1845, even though 7 of his players had been kidnapped.

In Russia, Rimsky-Korsakov was Inspector of Navy Bands for a decade, and there's still lots of unknown rep in Russian libraries.

In England, reed bands briefly flourished, then turned to brass bands. The cornet arrived in the 1830s, followed by saxhorns… Salvation Army bands started up, and factory owners and the aristocracy encouraged amateur brass bands as a diversion for the labor force. Contests started in 1845 and became national in 1853 with the support of the railroads.

Some important works from this time period include Schubert's *Menuett and Finale*, marches and overtures from Mendelssohn, Weber, Ponchielli, Rossini, Donizetti… The Dvorak *Serenade, Op. 44* (1878), the Strauss *Serenade, Op. 7* (1881) and *Suite, Op. 4* (1884), the Gounod *Petite Symphonie, Op. 90* (1885) – written for Taffenel's Society of Wind Chamber Music, Bruckner *Mass in e minor* (1886), Arthur Bird *Suite* (1889) and *Serenade* (1898).

Now, the modern march started developing in Austria during this time period, growing out of the Hungarian *Verbunkos*, or recruiting dance. The *Verbunkos* includes very vocal, binary, symmetrical melodies, brief introductions, and even a stinger. The form also differs from your typical 18th-century march in that it gets rid of the Da Capo – so you just have the March and Trio. European bandmasters like Monsieur Julien brought this march to America. Patrick S. Gilmore was active in the late 1800s. He was famed for his monster concerts in New Orleans and Boston (orchestra of 1,000, band of 2,000 and chorus of 20,000!). He died in 1892, and John Philip Sousa (who had just left the US Marine Band) was able to take his place. Sousa wrote over 136 marches in addition to operettas and a wide variety of other music. Other important American bandleaders include Edwin Franko Goldman (whose band was taken over by his son Richard Franko), Karl King (who ran away to join the circus and led the Ft. Dodge Municipal Band), and Henry Fillmore (who used 8 pen names and wrote a number of very racist marches).

So at this point we're going to go chronologically by decade. The 19-oughts saw the establishment of the Longy Club in Boston, modelled after Taffanel's and active until 1917. The decade opened with Grainger's original scoring of Hill-Song Nr. 1 in 1902, as well as the Lads of Wamphray March (1905) and Hill-Song Nr. 2 (1907). You also have Mahler's Um Mitternacht from Rückert-Lieder in 1902. Several of Ives' pieces are from this time – Variations on "America" was originally for organ in 1891; Country Band March for orchestra in 1903; Calcium Light Night, 1907; The Alcotts for Piano (1909-1915). The Venezuelan Reynaldo Hahn wrote Le bal de Béatrice d'Este for chamber winds in 1905, Stravinsky wrote *Chant funèbre* in 1908, and of course we have the first Holst Suite in 1909, although it wasn't premiered until 1920.

In the 1910s, Holst quickly followed up with the Second Suite in 1911 (premiered 1922). You also get Schmitt's chamber Lied et Scherzo for solo horn and chamber winds (1910) and Dionysiaques for the Garde Republicaine band (1913). Grainger continued writing – Shepherd's Hey (1913), and became a bandsman in the US Army during World War I, writing Irish Tune and Colonial Song in 1918 and Children's March in 1919. Stravinsky also wrote some early chamber works, including L'Histoire and Ragtime for 11 Instruments in 1918.

Stravinsky continued in the 1920s with the Symphonies of Wind Instruments (1920/1947), Octet (1923/1952), and Piano Concerto (1924/1950). Other cornerstone works by major composers include Milhaud's La Creation du monde (1923), Varese's Octandre and Hyperprism (1923) and Intégrales (1925), Weill's Violin Concerto (1924), Berlin Requiem (1928), and Threepenny Opera Suite (1929), and Berg's Chamber Concerto (1925). You also see Jacob's William Byrd Suite (1923) and Original Suite (1928), Vaughan Williams's Folk Song Suite (1923) and Sea Songs and Toccata Marziale (1924), as well as Holst's Moorside Suite (1927) and Fugue a la Gigue (1928) and Persichetti's Serenade No. 1 for chamber winds (1929). Edwin Franko Goldman also founded the American Bandmasters Association in 1929. The 1920s also brought us the Donaueschingen Music Festival in Germany, which featured "Angry German Wind Music" in 1926, including Hindemith's Konzertmusik, Op. 41, Krenek's Drei Lustige Marche, Op. 34, Pepping's Kleine Serenade, and Toch's Spiel.

Holst opened the 1930s with Hammersmith, written 1931 and premiered by the US Marine Band at ABA in 1932, then promptly forgotten until Robert Cantrick re-discovered it at Carnegie Mellon in 1954. You also see Respighi's Huntingtower Ballad (1932), Wood's Mannin Veen (1933), Skalkottas's Greek Dances (1933-6), Poulenc's Suite Francaise (1935), and Prokofiev's Athletic Festival March (1937). Of course, you also have Grainger's Lincolnshire Posy, hastily composed and semi-premiered at ABA in 1937 – Just movements 1, 2, and 4 – by the Milwaukee Symphony Band.

The 1940s saw Strauss somehow still composing – we have Festmusik der Stadt Wien (1943) as well as his two late chamber wind pieces – Invalid's Workshop in F (1943) and Happy Workshop in Eb (1945). Copland had several pieces of Americana – Outdoor Overture, arranged 1941; Fanfare for the Common Man (1944), and the Red Pony Film Suite (1948). You also have Barber's Commando March (1943) and Schoenberg's Theme and Variations (1943) and Milhaud's Suite Francaise (1944), both designed for school ensembles. Reed's Russian Christmas Music put him on the map in 1944, and Gould wrote his Ballad for Band in 1946. The end of the decade saw Bernstein's Prelude Fugue and Riffs, Dahl's sax concerto, Reed's La Fiesta Mexicana, and Bennett's Suite of Old American Dances, all in 1949.

The 1950s saw the birth of the Eastman Wind Ensemble under Fred Fennell in 1952, offering a large contrast to the huge concert band model offered at places like Illinois under Hindsley and Michigan under Revelli. It encouraged composers to write more precisely and soloistically, rather than large massed tutti writing. Edwin Franko Goldman died and the ABA/Ostwald award appeared in 1956 (Clifton Williams's Fanfare and Allegro was the first winner.). You also see the birth of the American Wind Symphony Orchestra under Robert Austin Boudreau in 1957 and the Netherlands Wind Ensemble under Edo de Waart in 1959. Some representative repertoire includes Persichetti's Divertimento (1950) and Symphony No. 6 (1956), then Schuman's George Washington Bridge, Hindemith's Symphony, Mennin's Canzona, Milhaud's West Point Suite, and Gould's West Point Symphony all in 1951. There's Hanson's Chorale and Alleluia (1955), then Messiaen's Oiseaux Exotiques and Vaughan William's Scherzo alla Marcia from Symphony No. 8 both in 1956.

The 1960s opened with the founding of the NBA, and the decade saw a lot of commissioning. Ithaca High School commissioned from 1958-1967 under Battisti, and North Hills High School has commissioned a new work every year since 1965. You have Gordon Jacob's Old Wine in New Bottles (1960), closely followed by Dahl's Sinfonietta and John Barnes Chance's Incantation and Dance in 1961. Norman Dello Joio came onto the scene with Variants on a Mediaeval Tune (1962), followed by Scenes from the Louvre in 1966 and Fantasies on a Theme by Haydn (1968). Warren Benson offered The Leaves are Falling (1964) and The Solitary Dancer (1966, featuring singing!), while Messiaen gave us Colors of the Celestial City (1963) and Et Exspecto Resurrectionem Mortuorum (1964) and Schuller gave us Meditation (1963) and Diptych (1964). Copland wrote Emblems on the first national CBDNA commission (1964), although it wasn't super well-received. You also see lo Presti's Elegy for a Young American (1964), Nelhybel's Trittico (1965), and Bassett's Designs, Images, and Textures (1965), right before he won the Pulitzer in 1966. Speaking of Pulitzers, Husa appears with his concerto for alto sax (1967) and Music for Prague 1968.

Battisti started hosting National Wind Ensemble Conferences in 1970, and Ostling published his inaugural study in 1978. Husa continues in the 1970s with Apotheosis of this Earth (1970), Al Fresco (1975, a Walter Beeler Memorial Commission), and An American Te Deum with choir (1976). You have Fisher Tull – Sketches on a Tudor Psalm and John Williams's Sinfonietta both in 1971. Alfred Reed returns with Armenian Dances, Parts I and II in 1972/1975, and you also have

Zdechlik's Chorale and Shaker Dance in 1972. Other notable works include Benson's The Passing Bell (1973), Corigliano's Gazebo Dances (1974, from piano 4-hands), Gubaidulina's Hour of the Soul (1974), and Hanson's Laude (1975). 1977 sees Schwantner's …and the mountains rising nowhere… as well as Maslanka's first work for band, his Piano Concerto.

Schwantner and Maslanka continue into the 1980s with From a Dark Millennium (1980) and A Child's Garden of Dreams (1981), as well as MANY others moving forwards. Battisti helped found WASBE in 1981. You see more works from Schuller – In Praise of Winds (1981), On Winged Flight (1989), Husa – Concerto for Wind Ensemble (1982, for MSU), and Bassett – Colors and Contours (1984). Some new composers include Timothy Mahr – Fantasia in G (1982), Dan Welcher – Arches (1984), Michael Colgrass – Winds of Nagual (1985), Déjà Vu (1987), and Mark Camphosue – Tribute (1985), Elegy (1987). In the latter half of the decade, you see Harbison's Music for 18 Winds (1985), de Meij's Symphony No. 1 (1987), Dana Wilson's Piece of Mind (1987), and Gillinghams's Heroes Lost and Fallen (1989).

Moving into the 1990s, we still have Colgrass – Arctic Dreams (1991) and Urban Requiem (1996), Harbison – Three City Blocks (1993) and Olympic Dances (1996), and still Husa – Les Couleurs Fauves (1995). A lot of composers still writing today had their first big pieces in the 90s… Cindy McTee – Circuits (1990), Jack Stamp – Gavorkna Fanfare (1991), Ron Nelson – Passacaglia on B-A-C-H (1992, although his first big piece was Rocky Point Holiday back in 1969!), Ticheli – Postcard (1992) and Blue Shades (1997), Stucky – Funeral Music for Queen Mary (1992), Fanfares and Arias (1995), Whitacre – Ghost Train (1994), Philip Sparke – Dance Movements (1996), Grantham – Southern Harmony (1998), and there's Michael Daugherty – Bizzaro (1993) and Niagara Falls (1997).

Moving into the 2000s, we still have Ticheli – An American Elegy (2000), Angels in the Architecture (2008); Whitacre – October (2000), Sleep (2003); Daugherty – Rosa Parks Boulevard (2001), Bells for Stokowski (2002), as well as Schwantner – Recoil (2004) and Husa – Cheetah (2007). You also have Magnus Lindberg – Gran Duo (2000), Carter Pann – Slalom (2002), Four Factories (2006); Luis Serrano Alarcón – Concertango (2004); Corigliano – Circus Maximus (2005, premiered at CBDNA in NY). John Mackey's Redline Tango (2005) and Aurora Awakes (2009) both won the Ostwald… Theofinidis – I wander the world in a dream of my own making (2006), Steven Bryant – Radiant Joy (2007), Ecstatic Waters (2008), Concerto for Wind Ensemble (2009), Salfelder – Cathedrals (2007), Chen Yi – Suite from China West (2008), then Bolcom's First Symphony and Skrowaczewski's Music for Winds, both in 2009.

Moving to the present, a sampling of recent repertoire includes Chen Yi – Dragon Rhyme (2010), Cater Pann – My Brother's Brain (2011), Gandolfi – Flourishes and Meditations on a Renaissance Theme (2012), Mackey – The Frozen Cathedral (2013), Previn – Music for Wind Orchestra (2014), Dooley – Masks and Machines (2015), Likhuta – Scraps from a Madman's Diary (2016), Wang – Winter Blossom (2017), Bryant – Pendulum (2018), and Stephen Andrew Taylor – Always Coming Home (2019).

Moving to the future, there's been a good deal of recent advocacy for programming music by diverse composers (really taking off at CBDNA and Midwest in 2017), including Viet Cuong, Joni Greene, Julie Giroux, Alex Shapiro, and Omar Thomas.