

Colorado Bandmasters Association

Recommended Concert Band Music - List 1

Core Repertoire and Alternatives

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We wish to prepare and perform the best possible music; band directors should select quality music that fits their ensemble, challenges their students in a reasonable way, and gives students the best possible chance of a great performance. This should all be done while exposing students to a variety of compositional styles and periods and our greatest composers. A tall task.

It would be fantastic if all of our bands could play the best and most challenging of the band literature – the “Core Repertoire”. But not all bands can play that music, or may not have the instrumentation or soloists to present a convincing and musically satisfying performance. Band directors and band students must be familiar with the great composers and their music. This list is a starting point when exploring repertoire options that are linked to Core Repertoire.

Additional CBA Recommended Concert Band Music Lists will address: Lyric Music, New Music, Music for Young Ensembles.

Recommended “Core” Repertoire for High School Concert Bands And Alternatives

Assembled by Jack Yonce

This List is in three sections:

1. **CORE REPERTOIRE.** Repertoire that has been established as the best and most important literature for the concert band. This repertoire has stood the test of time and represents great works by composers band students should know. This section is divided into two parts - core repertoire for the concert band regardless of difficulty (many of these pieces are staples of the college band repertoire), and “intermediate” core repertoire that should be playable by many high school bands. *Band directors should be familiar with core repertoire as it is the foundation of the band movement. Also – certainly there are pieces some would say are missing, and others that should be added. This is a work in progress!*
2. **CORE REPERTOIRE ALTERNATIVES.** This section is very important! Not all bands can play core repertoire, but the students in these bands should still be exposed to the composers and pieces that make up core repertoire. Therefore, quality arrangements or re-imaginings of core repertoire along with easier pieces by those composers are included here. *This section is a sampling of some of the most important composers.*
3. **ADDITIONAL MUSIC / MISCELLANEOUS.** This section includes other ideas and lists, as well as a selection of other great music (by no means comprehensive), including some Renaissance music.

SECTION ONE - CORE REPERTOIRE

Note that there are two lists here - Core Repertoire regardless of difficulty (“Advanced”) and Core Repertoire that many high school concert bands should be able to play (“Intermediate”). An asterisk (*) indicates repertoire alternatives are provided in Section Two.

Advanced Core Repertoire, by composer

Arnold, Malcolm	Prelude, Siciliano and Rondo (Paynter)	4
	English Dances, Scottish Dances	4-5
*Bach, J.S.	Fantasia in G Major (Goldman / Leist)	4
	Tocatta in Fugue in D Minor (Hunsberger)	6
Barber, Samuel	Commando March	5
Bennet, Robert R	Suite of Old American Dances	5
	Autobiography	4-5
Benson, Warren	The Leaves are Falling	6
	The Passing Bell	5
Berlioz, Hector	Symphony Funebre et Triomphale	5
Bernstein, Leonard	Overture to “Candide”	5
	Candide Suite (Grundman)	5
	Symphonic Dances WSS (Lavender)	6
	Four Symphonic Dances WSS (Polster)	4-5
Chance, John Barnes	Variations on a Korean Folksong	4
	Incantation and Dance	4
*Copland, Aaron	Emblems	6
	An Outdoor Overture	5
Colgrass, Michael	Winds of Nagual	5
Dahl, Ingolf	Sinfonietta	6
Dello Joio, Norman	Variants on a Medieval Tune	5
	Scenes From the Louvre	4
Elgar, Edward	Enigma Variations (Patterson)	5
Gould, Morton	Ballad for Band	5
	Symphony for Band (West Point)	5
*Grainger, Percy	Lincolnshire Posy	6
	Molly on the Shore	4
	Children’s March	4
	Colonial Song	5
Handel, Frederick	Music From The Royal Fireworks	5
Hanson, Howard	Chorale and Alleluia	4
	Lauda	4
Hindemith, Paul	Symphony in B-flat	6
	Symphonic Metamorphosis	6
*Holst, Gustav	First Suite in E-flat	4
	Second Suite in F	4
	Hammersmith	5
Husa, Karel	Music for Prague 1968	6
	Concerto for Wind Ensemble	6
	Smetena Fanfare	4
	Apotheosis of This Earth	6
*Ives, Charles	Variations on America	5
	Country Band March	5
Jacob, Gordon	William Byrd Suite	5

Maslanka, David	A Child's Garden of Dreams	6
	Symphony No. 4	6
	Traveler	5
Mendelsohn, Felix	Overture for Band (Boyd)	4
Mennin, Peter	Canzona	5
Milhaud, Darius	Suite Francaise	5
*Persichetti, Vincent	Symphony No. 6	5
	Divertimento	4
	Masquerade	5
Piston, Walter	Tunbridge Fair	5
Reed, Alfred	Russian Christmas Music	5
Reed, H. Owen	La Fiesta Mexicana	5
Schmitt, Florent	Dionysiaques	6
Schoenberg, A.	Theme and Variations	5
Schuman, William	Chester (New England Triptich)	5
	George Washington Bridge	5
Shostakovich, Dmitri	Festive Overture	5
	Folk Dances, Folk Festival	4+
	Prelude in E-flat Minor Op. 34	5
*Sousa, J.P.	<i>Numerous Great Marches (use Brion and Schissel editions)</i>	
	Semper Fidelis	
	Stars and Stripes Forever	
	The Thunderer	
	Washington Post	
	Nobles of the Mystic Shrine	
Stravinsky, Igor	Symphonies of Wind Instruments	6
	Circus Polka	
Ticheli, Frank	Symphony No. 2	5
	Rest	4
	Angels in the Architecture	5
	Blue Shades	5
Tull, Fisher	Introit	
	Sketches on a Tudor Psalm	
Turina, Joaquin	La Procecion de Rocio	
*Vaughan Williams, R	English Folk Song Suite	4
	Toccata Marziale	5
Wagner, Richard	Elsa's Procecion to the Cathedral (Calliet)	5
	Trauersinfonie	
Zdechlik, John	Chorale and Shaker Dance	4+

Intermediate Core Repertoire, by composer

*Bach, J.S.	Come Sweet Death (Reed)	3
	My Jesus Oh What Anguish (Reed)	3
	The Sheep May Safely Graze	3
	Jesu, Joy of Man's Desiring (Reed)	3
Brahms, Johannes	Blessed are They (Buehlman)	3
Carter, Charles	Overture for Winds	3
*Copland, Aaron	Down a Country Lane (Patterson)	3
Erickson, Frank	Air for Band, Balladair	3
	Toccata for Band	3
*Grainger, Percy	Ye Banks and Braes O' Bonnie Doon	3
	Shepherd's Hey (Rogers)	3
	Irish Tune from County Derry (Rogers)	3
Grundman, Clare	Kentucky 1800	2-3
Holst, Gustav	Moorside Suite	4
Holsinger, David	On A Hymnsong of Philip Bliss	3
Latham, William	Court Festival (4 Mvts)	3
McBeth, Francis	Chant and Jubilo	3
	Harp in the Willows	3
Mozart, W.A.	Ave Verum Corpus (Buehlman)	2-3
	Ave Verum Corpus (Kreines)	2-3
LaPlante, Pierre	Prospect	3
Reed, Alfred	A Festival Prelude	4
	The Music Makers	4
Strauss, Richard	Allerseelen (Davis)	3
Tchesnokov, Pavel	Salvation is Created (Houseknecht)	3
Ticheli, Frank	Cajun Folk Songs	3
*Vaughan Williams, R	Flourish for Wind Band	3
	Rhosymedre (Beeler)	3
Williams, Clifton	Symphonic Suite	3-5
	Variation Overture	3
Zdechlik, John	Chorale and Shaker Dance II	3

SECTION TWO - CORE REPERTOIRE ALTERNATIVES

Not all bands are capable of playing repertoire from the lists above, but students and directors should still explore those composers and literature as much as possible.

Substitute Options for High School Core Repertoire, by *selected* composer

Bach, J.S.

16 Bach Chorales, Mayhew Lake	
Sleepers Awake (arr. Patterson or Reed)	4
Who Puts His Trust in God Most Just (arr. Croft)	4
Related: J.S. Jig, Brant Karrick	4
Fugue a la Gigue, Holst	
Aria de Chiesa (Fraschillo)	2-3
Variations on a Bach Chorale (Stamp)	3
Fantasia in G, Timothy Mahr	4
Three Chorale Preludes, William Latham	3

Bach Arrangers: A. Reed, J. Croft, Moehlman

Copland, Aaron

A Copland Tribute, A Copland Portrait (Grundman)	3
Variations on a Shaker Melody	4
The Promise of Living (Singleton)	4
Letter From Home (B. Belski)	
Related: Walls of Zion, Greg Danner	3
Simple Gifts, Frank Ticheli	3
Hymn for the Innocent, Julie Giroux	4

Copland Arrangers: M. Patterson, C. Grundman

Grainger, Percy

Movements from Lincolnshire Posy (Mvts. 1, 2, 4, 6)	4
Excerpts from Lincolnshire (by movement) (arr. Sweeney)	2
Children's March (arr. D. Wagner)	3
Country Gardens (Grainger or Grainger / Sousa / Brion & Schissel)	4 / 3
Near Woodstock Town (Cramer)	3
Themes from Green Bushes (Daehn)	4
A Tribute to Grainger (Ragsdale)	3
Prelude in the Dorian Mode	3
Related: A Walk in the Morning Sun, LaPlante	3
The Banks of Greenwillow, Longfield	3
I'm 17 Come Sunday, arr. Daehn	3-4
Yorkshire Ballad, Barnes	2.5

Grainger Arrangers: Rogers, Ragsdale, Erickson

Holst, Gustav

First Suite in E-flat (arr. Longfield)	3
I Love My Love (arr. Singleton)	3
Movements from First Suite in E-flat	3 / 4
Movements from Second Suite in F	3 / 4
In the Bleak Midwinter (arr. Giroux)	3
Second Suite In F (arr. Longfield)	3
Summerset Rhapsody (Grundman)	3
Related: Christmas Day (Daehn)	3

Ives, Charles

Fugue in C (Sinclair)	4+
Decoration Day (Elkus)	4

Persichetti, Vincent

Adagio Sostenuto (Symphony Mvt. 2)	3
Chorale Preludes (O Cool is the Valley, So Pure Thy Star, Turn Not Thy Face, O God Unseen)	3-4
Movements from Divertimento	3 / 4
Pageant	4
Psalm	4

Sousa, J.P.

Fairest of the Fair (B&S)	
The Glory of the Yankee Navy (Fennell)	
Hands Across the Sea (B&S)	
King Cotton (B&S)	
The Liberty Bell (B&S)	
New York Hippodrome (B&S)	
The Pathfinder of Panama (B&S) (Clarinet Feature)	
Sabre and Spurs (B&S)	
Who's Who in Navy Blue	
Sousa Arrangers: Brion and Schissel editions	

Vaughan Williams, R

English Folk Song Suite (1 st Movement)	
Linden Lea	3
Prelude to the 49 th Parallel (Osmon)	3
The Running Set (Daehn)	3
Sea Songs	4
Sine Nomine (Reed or Housknecht)	3

SECTION THREE – OTHER MUSIC and CONSIDERATIONS

Composers Band Students Should Know

J.S. Bach, Samuel Barber, **Leonard Bernstein**, John Barnes Chance, Michael Colgrass, **Aaron Copland**, Elliot Del Borgo, Frank Erickson, Morton Gould, **Percy Grainger**, Clare Grundman, **Paul Hindemith**, **Gustav Holst**, **Charles Ives**, Gordon Jacob, David Maslanka, **W. A. Mozart**, **Vincent Persichetti**, Alfred Reed, William Schuman, Dmitri Shostokovich, **John Philip Sousa**, Igor Stravinsky, Tielman Susato, Frank Ticheli, Pavel Tschesnokov, **Ralph Vaughan Williams**, Richard Wagner.

Other Great “Classic” (and Fun) Repertoire

Tchaikovsky “War Horses”

Bizet (Daehn), Farandole from “L’Arlesienne Suite No. 2”, 4

Gershwin (Krance), Second Prelude, 3

Hellemsberger (Takahashi), Danse Diabolique, 4

Khatchaturian (L. Hickens), Aegina and Bacchanalia from “Spartacus”, 4

Leemans (Fennell or Bourgeois), March of the Belgian Parachutists, 4

Puccini (Vinson), Nessun Dorma, 2

Saint-Saens (Singleton), Danse Bacchanale from Sampson and Delila, 4

Strauss (Barrett), Konigsmarsch, 4

Renaissance Repertoire (all arranged...)

Arebeau (Margolis), Belle qui Tiems Ma Vie, 2.5

Susato (Margolis), Battle Pavane, 2.5

Susato (deHaan), Susato Variation,s 2.5

Susato (Singleton), A Renaissance Revel, A Renaissance Festival, 2

Susato (Van der Roost), Nemu Susato, 3

Susato (Dunnigan), Danserye, (movements range from 3-5)

Akey, Susato Prelude, 2.5

Huckaby, Intrada from Banchetto Musicale, 2

Moss, Three Renaissance Dances, 2

Shelley Hanson, Elegy for Albinoni, 4

Thanks and Contributors:

Contributors: Clay Stansberry, Craig Kirchhoff, Ken Singleton, Ray Cramer, Allan McMurray, Butch Eversole

Jim Colonna at Messiah College has an intriguing list pairing 20 “Top” Core Rep pieces with works “of lesser technical / musical difficulty for younger bands”

Even if our ensembles cannot play (for example) Lincolnshire Posy, knowing it’s historical and compositional significance as well as the piece itself will certainly broaden one’s musicianship and appreciation for great music. Studying the scores and listening to musical recordings of any of the above pieces, but especially the Core Repertoire, is of utmost importance as musicians and ensemble directors. Take time to learn this repertoire and enrich your musical soul.

This is a list in progress; to discuss, please contact Jack Yonce, fjyonce@gmail.com