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UNIVERSITY OF MIAMI

BAND MUSIC, A HANDBOOK.
A COMPREHENSIVE CATALOG OF BAND MUSIC WRITTEN SINCE 1995

By

Christopher M. Cicconi

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
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A doctoral essay submitted in partial fulfillment of 
the requirements for the degree of 
Doctor of Musical Arts

BAND MUSIC, A HANDBOOK. 
A COMPREHENSIVE CATALOG OF BAND MUSIC WRITTEN SINCE 1995

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The purpose of this essay is to present wind band conductors with a comprehensive catalog of music written for the medium since the year 1995. This study provides new information and research that, to this date, only existed for orchestral, choral, and pop(s) music. For each work listed, this document provides its date of origin, duration, exact instrumentation, and publisher. There are a number of appendices that further classify the repertoire by composer, title, and duration. The document concludes with a detailed publisher listing, a catalog of numerous compositions about which information is not readily available, and a directory of composers for future study, consideration, and inclusion in this project.

The data for this study are collected through three different methods. The primary method of gathering composition information is through viewing and reading specific composers’ and their publishers’ websites. The second method includes searching for specific music scores through numerous band libraries across the country. The third method is through correspondence with the actual composer with regard to specific pieces where information is not available through the initial two methods.

It is my intention to present band directors and their ensembles of varying abilities a valuable tool when selecting appropriate repertoire written in the last sixteen years.
DEDICATION

to the loving memory of my grandparents, Nino and Gina Cicconi and Jack and Dorothy Ziegler and to my parents, Clemente Cicconi and Jacquelyn Fizet, whose gift of love and support are immeasurable
ACKNOWLEDGEMENTS

I would like to express my sincerest thanks and gratitude to my doctoral committee. Professor Gary Green, Professor Thomas Sleeper, Dr. Paul Wilson, Professor Nancy Zavac, and Professor Richard Todd have all had a profound impact on my life as a musician and as a person while at the University of Miami. In particular, Professor Green and Professor Sleeper have truly inspired me to become a deeper musician, one with a profound reverence for the creative gifts of composers and our responsibility as conductors to them.

I also would like to thank the following people for the immense impact they have had on my life and the unrivaled support they have given me. I am truly blessed to have them in my life. Clemente Cicconi, for being the best father and role model any son could ever ask for; Dr. Stephen Gage, for your inspiration, understanding, caring, and for giving me a second chance when no one else would; Charles Damon and Douglas Phillips, for a friendship that I will cherish for the rest of my life; Dr. Thomas Keck, for your support, direction, humor, and caring these past three years; Jason Cicconi, for always keeping me in check and on my toes, no one could ask for a better brother; and Nancy Martino, for being my true best friend, unconditionally, through my darkest, brightest, hardest, and happiest times of my life.

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CHAPTER 1
INTRODUCTION

Emergence and Evolution of the Band and its Literature

The development of wind playing has been one of this country’s greatest contributions to music performance in the first half of the twentieth century. We have unleashed a force for music making that is unparalleled in the whole history of musical art.¹ With this being stated, the wind band’s repertoire has its original roots in the music of the orchestra, opera, and keyboard performance mediums. Whether for commercial or artistic motives, there are numerous examples from the eighteenth century to the present of composers and arrangers transcribing their own works and the works of others for a new medium of performance.² The idea of composing and arranging for the wind band is exemplified in the instrumental medium referred to as harmoniemusik. This term, in the 1830s, was applied to the wind bands of the European aristocracy and the music written and arranged for them. The nucleus of this ensemble, or octet, was comprised of two oboes, two clarinets, two bassoons, and two horns, which would later serve as the foundation for the modern-day wind band. The principal functions of the harmonie were to provide background music at dinners and for social events and also perform for patrons during public and/or private gatherings. Their repertoire consisted of full-length


transcriptions, usually arranged by the director of the ensemble, of opera and ballet scores. When composers, such as Mozart with his wind serenades, ceased providing original works for this medium in the mid-nineteenth century, the wind bands relied on military music and transcriptions from the symphonic genre for programs and performances.³

For almost a century and a half after these initial works for band were composed there was relatively little repertoire written that was originally intended for this medium. Although symphonies for band by Berlioz and Wagner existed, the majority of the original concert band literature consisted of marches, dance pieces, and medleys, while the remainder of the repertoire comprised arrangements and transcriptions of the symphonic repertoire.⁴ Later, in the early part of the twentieth century, Vaughan Williams, Holst, and Grainger introduced new and important works for the wind band medium. Following this in the 1920s and 1930s, people such as Edwin Franko Goldman did much to promote original band compositions. Finally, the decades of the fifties, sixties, and seventies saw a dramatic transformation and need in both the literature performed by college bands and the ways in which college conductors saw themselves and their medium.⁵

Today, the band is perhaps the only medium that continues an essential characteristic of eighteenth- and nineteenth-century instrumental ensembles, a tradition so

³ Hellyer, “Harmoniemusik”, 1-3.

⁴ Karl Holvik and David Whitwell, “The Emergence of a New Band Literature,” Music Educator’s Journal 12, no. 3 (January 1976), 64-66.

⁵ Ibid., 65.
alive and dynamic that most of the music played at every concert is new music for the medium. Holvik’s article states, “…there is so much new music being written for band that it is impossible for the individual conductor to examine more than a fraction of it.” Band directors consider this activity a sign of health for the artistic and educational future of the medium. Part of this output of brand-new compositions is due to the numerous annual commissions and competitions instituted by individual high schools, college bands, and educational organizations at all levels. For instance, the College Band Directors National Association, one such educational organization, has numerous individual commissioning processes happening at all academic levels to promote the writing of new band music.

This rapid development of new literature creates challenges for the profession. Some new problems include the need 1) to review and reform the training of band directors, 2) to determine selectivity and quality of the new repertoire, 3) to redefine the band director’s role in music education and society, and 4) to classify and organize an extremely broad spectrum of literature across the medium. It is this final challenge that this author wishes to address in the following essay.

\[6\] Ibid., 65.
\[7\] Ibid., 65.
\[8\] Ibid., 65.
\[9\] Ibid., 66.
Justification and Purpose of the Study

With the emergence of a vast new repertoire for the wind band over the past twenty years, there remains a serious lack of organization with regard to the cataloging and indexing of these compositions. Nearly all performance mediums, including but not limited to orchestral, opera, choral and chamber ensembles, possess up-to-date catalogs or texts that index all pertinent information about their respective repertoire. However, no such resource exists at present for the wind band and its music. The chief purpose of this study is to catalog and index all of the music literature written for wind band in the years 1995 through 2010. As evidenced in the forthcoming literature review, William Rehrig has already accomplished this same project through the year 1996 in his text *The Heritage Encyclopedia of Band Music*. However, as previously mentioned, there is no catalog or book that continues this work after the years 1995/1996. Since music today is published and distributed in many ways, including literature published by major companies and composers self-publishing their own works, such a project is needed for the wind ensemble field and medium. My essay includes an extensive catalog of wind ensemble repertoire and provides information detailing the composer’s name, birth and death dates, compositions, and nationality. It also presents for each work a specific numeric formula indicating the exact instrumentation of the piece as well as its publisher. Appendices include a title and duration index, publisher contact information, and composer nationalities for programmatic purposes. I hope the completed study will

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supply and serve as a valuable tool and resource with regard to contemporary band composers and their compositions.

**Guiding Questions**

1. Since there are numerous types of music written and arranged for band today, as in original compositions, arrangements of popular music, transcriptions of symphonic repertoire, and medleys of movie music, which pieces will be included in this study?

2. The wind ensemble.band varies with regard to the number of performers and instrumentation. For the purposes of this study, which compositions will be included with specific regard to the number of players the piece employs and its overall instrumentation?

3. Since wind ensemble music can be found in a variety of places through a variety of sources, how will all of this included music be accumulated, compiled, and located?

4. When a certain composition is included in the study, what specific information will accompany each of the citations and how will that aid the reader of this study?

5. After completion of the actual composition catalog, will the study contain any appendices for further means of organization and classification?

6. What is the target audience for this study and how will that influence the repertoire selected to be included in this project?

7. Does this study warrant further consideration after its completion?
Definitions

Throughout the study, I use various terms interchangeably. First, the words *band*, *wind ensemble*, *wind band*, and *concert band* are to be understood as designating a large, performing ensemble composed of wind instruments numbering twenty or more instrumentalists. I use these four terms synonymously much as composers for the medium do. For example, pieces in this study include Frank Ticheli’s *Vesuvius for Concert Band*, Stephen Bryant’s *Concerto for Wind Ensemble*, Joel Puckett’s *Blink for Wind Band*, and John Corigliano’s *Circus Maximus, Symphony No. 3 for Band*, all pieces which employ a large number of wind instruments numbering twenty or more players.

Next, the terms *repertoire*, *literature*, and *compositions* are all to be understood as the pieces of music, written and/or transcribed for band, that will be catalogued in this study. Finally, the words *indexed*, *catalogued*, and *cited* are used interchangeably to describe the specific ways in which all of the music is gathered and classified. The actual study itself, in its most basic form, can be accurately described as a band music catalog.
CHAPTER 2
REVIEW OF RELATED LITERATURE

Overview

The daunting task of compiling and indexing band music from the past fifteen years would present an even greater challenge had there not been precedents set by other researchers in other fields who deemed the idea a worthy project. And while this project presents a number of obstacles to overcome, knowing and reviewing how others have dealt with and solved the specific problems that I also faced was a great benefit. I reviewed numerous articles and books of similar scope in order to gain insight on shaping a project of this magnitude.

There have been numerous reference books published that accomplish the very same task I set out to complete. However, these books catalogue and index compositions from the orchestral, operatic, choral, and chamber music repertoire. These publications have served as a principal guide and model for my research and, as evidenced in the review of literature, are invaluable resources for directors and conductors in their respective performance fields.

As mentioned in chapter one, the sole purpose of this project is to provide today’s band director/conductor with a resource cataloging wind ensemble/band music from the year 1995 through 2010. Currently, there are three publications in print that achieve this for the band medium, but these texts only index repertoire through the year 1995. I also realize that as this study is being written, new music is constantly being published, rendering the study almost immediately out-of-date. It is my intention to frequently and
continually contribute to this resource, making it a lifelong project and a valuable resource for today’s band director.

**Books and Publications Indexing Band Repertoire and Discussing Its Origins**

Frank Battisti’s book, *The Winds of Change, The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*, focuses on the development, history, and literature of the modern-day wind band/ensemble. This comprehensive book, published in 2001, is divided into various chapters that include but are not limited to the beginnings of the band and modern wind ensemble, innovations, changes in instrumentation, expansion and new connections, and commissioning. Part 2 of the book contains essays on topics important to the contemporary wind band. These chapters include discussions contributed by various authors on a taste for quality music, expression and emotion, the advancement of the wind band, beyond music teaching and conducting, and the Pulitzer Prize in music. The third and final part of the book contains an extended discography and bibliography section followed by numerous appendices. These appendices include a twentieth-century chronology of selected wind band literature, recommended twentieth-century literature for all levels of contemporary bands, and recommended readings including dissertations, books, reference dictionaries, and journals.\(^{11}\)

Kenneth Berger, in his book *Band Encyclopedia*, covers a large amount of published band music up to the year 1960, which is a severe limitation, as numerous

publications and compositions have appeared since. The book is put together in various chapters which include an introduction, band beatitudes, band dictionary, band bibliography, band discography, band trades, municipal industrial and professional bands of North America, United States college and university bands, great bands of the world, and corrections and additions. This book lists all band music classified alphabetically by title, plus the names of the composer and/or arranger, publisher, and copyright date. Each chapter has its own subchapters to better help organize the information. All chapters contain different types of classification, chronological, by subject, or alphabetical. Many of these chapters have their own index along with pictures and illustrations. There is also a reference-cited page at the end of each section and a general index at the front of the book. There are cross-references, but these cross-references remain within one single chapter and no cross-reference covers the entire book. There is an extensive bibliography and discography covering much of the repertoire in the book.¹²

Berger also edited and compiled a separate volume entitled *Band Music Guide*. In this book published in 1962, he discusses titles of band music, methods, and materials of all publishers. The chapters are laid out and include band titles, band collections, solos and ensembles with band, band methods, marching band maneuvers, fanfares, and publisher information. The entire book is classified by title only. The book also contains copyright dates, publisher information, and composers and arrangers. Berger also writes a key to all abbreviations and symbols that he uses throughout. There is one section that discusses how the author uses English equivalents of foreign words and title organization with regard to the use of definite articles in various languages. For example, if the name

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of the composition begins with the article “the,” “la,” “el,” “un,” and/or “das,” the piece would then be alphabetized by the second or following word in the title. There are no indexes, and pieces listed do not contain duration, instrumentation, or any national/programmatic classification. Again, like many of the aforementioned titles, this resource is severely outdated, while literally thousands of wind compositions have been written and published since its publication, further exemplifying the need for a current and up-to-date resource.¹³

In 1997, David Clark, Jon Gillaspie, and Marshall Stoneham wrote and published the book *Wind Ensemble Sourcebook and Biographical Guide*. This text is an incredible resource for anyone researching the history and conception of the modern-day wind ensemble. It is separated into three major sections that are in turn split into smaller sections. Section 1, entitled “The Phenomenon of Wind Harmony,” contains six subsections within. These subjects include music for all occasions, English-speaking countries, France, German-speaking countries, Italy, and the periphery. Under the subsection “Music for all Occasions,” the author discusses wind bands worldwide and their settings, wind harmony and scorings, wind harmony in the musical scene, military and Civil War harmony, repertoire, nationalism and ethnic issues, new music, and journals for winds. In this section, the part that most interests me and has aided most in the research process is the section on the birth of a wind repertoire. Under the subsection of English-speaking countries, the topics highlighted are wind music in public places, private bands, church and Masonic bands, military bands, the concert tradition, empire and commonwealth, and more. The third subsection within the first major section,

France, covers music before and after the revolution as well as nineteenth-century revivals. The fourth, fifth, and sixth subsections all focus on wind music and their place in other countries around the world including, but not limited to, Germany, Italy, Russia, Iberia, and Distant Empires. The first major section of the book concludes with an extensive bibliography, notes, and cross-references. The second major section of the book, and another useful part for my research, contains biographical information on composers and arrangers of wind band music. This section, which spans over 200 pages, contains very specific information on composers including birth and death dates, birth and death places, famous compositions, and instruments written for. The third and final major section contains information on instruments, performance practice, instrumental development, and aspects of authenticity. This section also contains its own bibliography, notes, and references. The book concludes with a general index containing composers, subjects, keywords, and instruments.14

Frank Cipolla and Donald Hunsberger, in 1994, published an annotated guide to wind band music entitled *The Wind Ensemble and Its Repertoire, Essays on the Fortieth Anniversary of the Eastman Wind Ensemble*. This book is separated into three chapters. The first chapter, “The Wind Band: Origins and Heritage,” contains essays by various scholars and authors that discuss the wind ensemble concept, the early American wind bands, the American brass band movement, before the brass band, and the British band era of Holst and Vaughan Williams. There are numerous citations and cross references related to wind band music that are classified within a concert program. These concert programs listed and the repertoire performed all were presented at various concerts and

conferences throughout the past fifty years of the Eastman Wind Ensemble’s existence. There are specific dates and locations for every concert cited. This section is not particularly useful to me except for the fact that it is beneficial to see what the major band conductors of the day are performing with their ensembles. The second chapter, “Studies on the Repertoire,” covers more of what my study will entail. The chapter contains articles on the wind music of Stravinsky and Wagner and the marches of John Philip Sousa. There are, however, no indexes in these few articles that include the location or any other information about these compositions. The third and final chapter contains contributed articles on the international origin and spread of the wind ensemble. These articles include the influence of the American wind band on the continents of Asia and Europe. The book concludes with appendices classifying and indexing various aspects of the Eastman Wind Ensemble, including their complete repertoire, a catalogue of compositions by composer and title, and a discography. The dates of these catalogues are rather limited, as they cover the years 1935 – 1992. No publisher or duration information is given and the repertoire listed is given within a concert program only.¹⁵

The next book, Composer Index and Band Music Guide, A Bibliography of Band Music (1962), is a bibliography of band music that contains music written for the medium through the year 1962. Even though it is listed as a bibliography, there is no information that will help the reader find the actual piece of music or any other pertinent information. It contains a complete alphabetical listing of all composers and arrangers of all band music printed in the United States and a few selected foreign regions. It was written to

serve as a companion piece to Berger’s book, *Band Music Guide*, but no author is given or listed. This particular text simply contains the composers’ names and all of their works. There are no cross-references, composition dates, publisher information, indexes, and appendices. There is also a brief chart in the introduction showing the reader how to interpret certain symbols, codes, and abbreviations throughout the book.\(^\text{16}\)

David Daniels, in his book *Orchestral Music, A Handbook*, has compiled and organized a vast majority of the orchestral repertoire in an index form. The repertoire is listed by composer’s last name, which is followed in each case by birth and death dates as applicable. Then, Daniels indicates the name and date of the composition, instrumentation, publisher, and the piece’s overall duration. This extremely useful resource also contains appendices where works are listed by instrumentation, duration, and theme. Daniels also indicates and discusses other resource books, institutions and organizations, and online sites. In the opening pages, Daniels gives a very detailed description of the book and how to interpret its symbols, abbreviations, numbers, and codes. There is a title index along with a list of publishers with all pertinent contact information. I am interested in using the structure and design of Daniel’s book to create the same kind of index for contemporary band music. In its fourth edition, the indexed information, classification, and layout serves as both a model and an example for my essay and research.\(^\text{17}\)


In 2007 Frederick Fennell wrote the book *Time and the Winds, A Short History of The Use of Wind Instruments in the Orchestra, Band, and Wind Ensemble*. This book finds its origins in a series of ten lectures, *The Development of the Orchestra*, which were prepared and delivered to the service men and women who visited the music room of the Fifth Avenue USO Club in San Diego, California. This book itself is nothing more than a brief history of wind instruments and how they found their way into the orchestra and ultimately, the modern-day wind ensemble. There is no index of band compositions, but the book is a useful resource with regard to the origins of the repertoire I will be cataloging. Chapters 1 through 3 discuss wind instruments and their usage in the orchestral setting from Monteverdi through Stravinsky. Other composers, such as Bach, Handel, Mozart, Haydn, Berlioz, Wagner, and Debussy, also have considerable information devoted to them. Chapter 4 is devoted to the music and marches of John Philip Sousa while Chapter 5 discusses the band in an educational setting. The final chapter illustrates the modern-day wind ensemble, its instrumentation, its place in an educational institution, and its musical repertoire. The book does contain, at its conclusion, a keyword and subject index covering the entire text.\(^\text{18}\)

Richard Goldman’s book entitled *The Concert Band*, published in 1946, provides a comprehensive history of the creation of the concert band. It is limited, however, by its publication date, in that it was written over fifty years ago, and since that time the concert band has seen significant change in repertoire and instrumentation. This book is beneficial for the researcher with regard to the wind band origins. Subjects covered in

this book are the nature and development of the band, the modern concert band and its instrumentation, the functions of the instruments in the band, band arrangements and transcriptions, major band programs in the United States, original repertoire for band, and the bandmaster/conductor. The book concludes with a selected bibliography and a comprehensive index. The index, arranged alphabetically, contains composers, musicians, instruments, and compositions. There are no citations or indexes on publishers and where to find the selected music that is covered.\textsuperscript{19}

Goldman’s second publication, \textit{The Wind Band} (1961), is separated into four distinct and informative parts. Part one, “The Band as a Music Heritage,” talks about the band today and its European origins and the history of band music in the United States, past and present. Within the section “History of Band Music” in the United States, Goldman discusses repertoire from the revolution to the Civil-War era, the Gilmore times (1829 – 1892), the John Philip Sousa era (1854 – 1932), the Goldman Band and their new music (1878 – 1956), and new musical directions. The only drawback of this section is that it only covers repertoire up to the year 1956. The final section of this first part, entitled “Contemporary Bands,” analyzes numerous types of performance mediums, including professional, service, university, college, high school, community, municipal, industrial, and symphonic bands. Part two focuses on technical problems of the band including instrumentation, arranging, and scoring. The third part is exclusively dedicated to the band and its repertoire. This section helped my study greatly when researching the beginning and emergence of the band repertoire. Some of the topics include the band repertoire and its development and original band music from 1760 – 1960. A major

\footnote{19 Richard Goldman, \textit{The Concert Band} (New York, NY: Rinehart & Company, 1946).}
limitation of this book, however, is that there is no index for the music listed and music is only included through the year 1960. The fourth and final part discusses techniques and innovations improving the modern band. The elements for improvement mentioned are tuning, seating, part assignments, general musicianship, repertoire, equipment, conducting, and teaching. There are also numerous pictures throughout that are indexed and described after the table of contents at the beginning. Finally, the book concludes with a selected bibliography and index.\(^\text{20}\)

In 2001 Ian Lawrence published the book *The Twentieth-Century String Quartet, An Historical Introduction and Catalogue*. I chose this text on string quartet music to see how the different performing mediums compile their literature and repertoire. It ultimately helped to determine how I wrote and indexed my final document. The book begins with a basic introduction discussing the modern-day string quartet and a need and justification for cataloging the medium’s works. The following section is listed and described as a database and is where every published piece is indexed and catalogued. Each citation of a work contains the composer’s full name, the title and date of the composition, the publisher, and country of origin. It is important to note that this 529-page section contains compositions classified alphabetically by the composer’s last name. The first appendix, which parallels my study, classifies all composers and compositions by nationality or country of origin. The second appendix provides a brief reference guide to selected composers’ string quartets within a general range of their works and within the context of other contemporary string quartets. This general range is intended to demonstrate the breadth of the composers’ interests during the periods in which the

quartets were being written. The third and final appendix lists all publisher information and music centers used in the text. Addresses are given for all entries as well, which parallels my study. The book concludes with a brief biography of the author Ian Lawrence. I used this text as a model with regard specifically to appendix 1 and 3.\textsuperscript{21}

*Teaching Music through Performance in Band*, edited by Richard Miles (2010), is an essential, seven-volume work that every band director today should possess. It is separated into two very distinct sections with major contributions from band directors and scholars around the world. The first section of each book contains articles by the most influential names in the wind-band and music-education fields, including Larry Blocher, Ray Cramer, Richard Miles, Edward Lisk, and Eugene Corporon. These articles focus on subjects such as the teaching of music, repertoire selection, conducting, assessment of student learning, using teacher resources, running an effective rehearsal, curriculum, and elements for a successful band. These topics are at the forefront of the band field today. The second section is entitled “The Band Conductor as Music Teacher” and contains numerous pieces from the band repertoire that are analyzed and indexed. Its primary function is to serve as a teacher resource guide. Each piece analyzed contains detailed information on the publisher, the date of publication/edition/revision, duration, composer information, composition information, historical perspectives, technical considerations and issues, stylistic considerations, musical elements (melody, harmony, rhythm, and timbre), and form and structure. Under this last heading, form and structure, the piece cited is analyzed fully by section, measure, event, and scoring. At the end of each analysis, the author/contributor gives a suggested listening list with all pertinent

information, as well as an additional reference and resource bibliography guide. Finally, each article contains specific author information including name, credentials, and educational institution/affiliation. The book ends with a major index for the whole book as well as for other volumes. This index is arranged by title, composer, arranger, transcriber, and title. This invaluable text has been an exceptional resource for my study with regard to composer listings, composition names and durations, and publisher information. Despite its extreme value, one limitation to this work is that only a few selected pieces and compositions are chosen for annotation. It is not a comprehensive list by any means.\footnote{Richards Miles, Teaching Music through Performance in Band. 7 vols. (Chicago, IL: GIA Publications, 2010).}

In 1991, William Rehrig published the reference book *The Heritage Encyclopedia of Band Music, Composers and their Music*. This two-volume book is an extremely comprehensive study of a vast majority of the band literature written up to the year 1991. Volume 1 contains composers and their works with last names starting with the letters A – N, while Volume 2 has composers with last names starting with the letters O – Z. Each composition entry contains the composer’s name and dates, a brief biographical sketch, references and citations, known works and compositions, known arrangements and transcriptions, publisher information, and the date of the composition. The volumes also contain extended appendices that include an overview of band music in America, a brief history of publishing practices, glossary of publishers, band journal citations, research on American band projects, and title indexes. This resource has its limits, however, with regard to date of compositions included, as it only cites pieces of music written up to and
including the year 1991. As opposed to my study, this book contains no index that includes composer nationality, programmatic features, and composition length.\(^{23}\)

In 1996, Rehrig released a supplement to the two-volume encyclopedia. However, it too has its limitations due to its only including music written in the years 1991 – 1996. Each entry contains the composer’s names and dates, a brief biographical sketch, references and citations, known works and compositions, known arrangements and transcriptions, publisher information, and the date of composition. This supplement also cross-references the original two-volume set with regard to composition list exchange. For example, works listed in this volume under composer Gabriel Allier are to replace the works listed in his entry in volume 1. The language reads, “…Replace list of music, from Vol. 1, pp. 11 – 12, with the following:”. The book is laid out in chapters that include composers and their music, bibliography, glossary of publishers, and a general index. There is also a composer cross-reference where information is cited and locations are given about composers and where they can be found in previous volumes. For my study and project, this resource is yet another fine departure point and model, in that it has been fifteen years since a comprehensive band repertoire index has been compiled and completed.\(^{24}\)

William Scott’s book, *A Conductor’s Repertory of Chamber Music, Compositions for Nine to Fifteen Solo Instruments*, covers a large amount of the music for small wind ensembles. Published in 1993, it is an index that contains the composer’s name, the name


and date of composition, the exact instrumentation of the piece of music, and the publisher. Each entry is, however, missing an important piece of information, which will be included in my study, the duration of the piece. This resource is highly organized and contains a list of instrumental abbreviations used throughout the text, a list of music publishers, an introduction to the history of conducting chamber music, and the actual repertory. It concludes with classified subjects including compositions involving strings, woodwinds, brass, harp, keyboard, saxophone, and percussion. There is also a title index and a general bibliography of sources for these selections. Despite being a great resource, this book is limited to wind compositions up to fifteen players. Because of the specific number of players needed for the aforementioned repertoire and the extensive information given on each piece, I used this book as a starting point from which to begin indexing and compiling band music from 1995 to 2010.25

Barbara Secrist-Schmedes, in her book *Wind Chamber Music, Winds with Piano and Woodwind Quintets, An Annotated Guide* (1996), catalogues a large part of the wind chamber music repertoire. Much like my study, it contains a very detailed preface indicating how the book should be used and the exact meaning of each and every abbreviation. For instance, “p” indicated that a piano is to be used while “eh” means the piece calls for English horn. The catalog is divided into section with regard to the actual instrumentation. For example, chapter 1 contains music that calls for two winds with piano while chapter 4 contains music that employs five winds with piano. Within these chapters, the compositions are classified alphabetically by the composer’s last name. Each piece listed contains the composer’s name and dates, the date of the composition

and its duration, the publisher, the instrumentation, and for some works, a brief annotation. The first appendix, following the index of compositions, contains a key to the music sources used throughout the book. These music sources primarily consist of abbreviations of publishing companies. The second appendix lists all publishers and their contact information alphabetically. Within this section, one can locate the address, telephone number, country, and fax number of each publisher used in the book. Because this publisher index is extremely thorough and informative, I have replicated this section when cataloging band music publishers and all information relevant to them. Appendices three and four directly refer to information for record companies and sound recordings of the chamber music listed. Next, the author provides an extensive bibliography along with an index, classifying composers by their last name. The book finally concludes with a brief biographical sketch of the author and her credentials.26

The book Wind Bands and Brass Bands in School and Music Centre, written by Kevin Thompson in 1985, is intended for those concerned with the wind bands and brass bands in schools and education. The author considers this to be a handbook. As with any handbook it is essentially programmatic, and the main body of the text is concerned with method, material, organization, and historical and present day issues. The book is divided into four parts, each with subparts within a larger section. The first part, entitled “Origins and Rationale,” contains historical and present-day perspectives on the concert band as well as a rationale for band in present-day educational institutions and music centers. The second part, “Class Band,” discusses the band in institutional settings, writing for specific classes, and innovative examples of instrumental teaching. “Wind Band,” the third part,

contains information about bands including an introduction, putting an ensemble together, rehearsal techniques, writing for the band, and repertoire for the band. The fourth and final part focuses on the brass band movement with regard to its conception, rehearsal techniques, writing for the medium, and brass band repertoire. The book ends with a bibliography section followed by an alphabetical index. The bibliography is particularly useful, as it cites not only books, but also scores, journals, and articles as well. It is the bibliography, in my opinion, that serves as the most effective section of this text.  

Compiled by David Wallace and Eugene Corporon, the book *Wind Ensemble/Band Repertoire* (1984) indexes wind ensemble/band music, instrumental solos with wind ensemble/band music, and voice solos/choirs with wind ensemble/band music through the year 1984. The wind ensemble music listed is for instrumental mediums ranging from six to sixty-five players. There is a diagram in the opening pages describing to the reader the instrumental numbering system that the two authors use to give the instrumentation for each piece listed. This numbering system closely resembles the one that I employ in the present essay. The final numbering system will be thoroughly discussed in the following method section. There is a very detailed guide to all abbreviations used throughout as well as a publisher contact list. With regard to the compositions indexed, the authors provide the composer, the title, the instrumentation, and the publisher. There is also a very detailed source list in which the authors document

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additional sources and source books that can be used to obtain more information on a
certain piece of music. There is no general index or any appendices.\(^2\)

*An Annotated Guide to Wind Chamber Music, for Six to Eighteen Players* (2004),
by Rodney Winther, is an index of wind chamber music that contains annotations for
each composition cited. One major limitation to the book is that it specifically cites works
that employ only six to eighteen players. This has been yet another good departure point
for my study, as the latter compiles and cites music for larger groups. This highly
organized book is divided into sections including the author’s top 101 compositions, a
general index by composer and instrumentation, and ensemble music with six players
through ensemble music with eighteen players. Each number of players has its own
chapter devoted to it. The text concludes with appendices including endnotes and
publisher information. Various indexes include classification by composer, page number,
title, and instrumentation. Within each chapter, the listed compositions are organized by
the ensemble type and instrumentation rather than by composer or title. However, once
the instrumentation is established, the entire repertoire that falls into that classification is
listed alphabetically by composer’s last name. Winther provides the composer’s name
and dates, the title of the piece, when it was composed, the composition duration, the
publisher, the difficulty, and discography. The actual annotation to the piece of music
contains the author’s opinion on certain performance and compositional elements
including validity of the piece, what the musicians can and cannot learn from it, and some

\(^2\) David Wallace and Eugene Corporon, *Wind Ensemble/Band Repertoire*
(Greenley, CO: University of Northern Colorado School of Music, 1984).
programmatic features of the work itself. It is this study that helped me determine the
information that is provided and omitted in this project.²⁹

Articles Discussing the Origins and Classification of Band Repertoire

Along with the aforementioned books, there have been numerous articles written
on band repertoire with regard to its origin and evolution. I have chosen the following
articles because of their strict attention to band repertoire and its overall quality and
conception. These articles also aid in the collection and indexing of band music from the

Karl Holvik’s article “An Emerging Band Repertory, A Survey of the Members of
the College Band Directors National Association” (1970) includes a study of
compositions most frequently performed on programs from the years 1961 – 1966. With
the dates listed, therein lies the problem. This is a wind band repertoire study from those
years and does not include any information past the year 1966. As this author is planning
on indexing music from the year 1995 – present, this study with regard to date and time is
not relevant. However, it is useful when researching the emergence of repertoire and
composers for the wind band medium. The list of compositions includes the title,
composer, arranger, transcriber, and how many times it was performed in the
aforementioned years. It should be noted that this study is completely subjective, since it
cites music that wind ensemble composers chose of their own free will to perform. The
author’s method of compiling the information, along with and which schools/conductors
replied, is also discussed thoroughly. The study includes concert works, marches, show

²⁹ Rodney Winther, An Annotated Guide to Wind Chamber Music, for Six to
tunes, solos with band, and transcriptions. There are no citations and the credentials of the author are not listed.\textsuperscript{30}

Holvik, along with David Whitwell, later published the article “The Emergence of a New Band Literature” in 1976 as a follow-up study to his previous publication. One particular aspect of this article that has greatly aided in my research is that the opening pages discuss the history and origins of the modern band and its repertoire, which subsequently serves as the introduction to my entire essay. Whitwell then continues to further investigate the emergence of a repertoire through the twentieth century. He discusses the career of Frederick Fennell, the birth of the Eastman School of Music, the wind ensemble movement, and other professional organizations that sought to commission new works for the band medium. The author also speaks about how such a rapid development of literature creates challenges for the profession and that every new piece of music written is not a great piece of music. The article highlights certain committees, such as the College Band Director’s National Association (C.B.D.N.A.) Commissioning Project, that are fully devoted to the study of the repertoire and its newest and most prolific composers. The main limitation that I am concerned with is that this article, though extremely useful, was written over thirty years ago. The article ends with the statement referring to this time period (1970’s) and its excitement for this new and emerging medium.

However, since this article has been written, there have been hundreds of new compositions and composers that have emerged onto the wind band scene.\(^{31}\)

In 1977, Donald Hunsberger published an article in *The Instrumentalist* entitled “Repertoire for Wind Conductors.” This article is based on a clinic – session on wind repertoire and programming presented by the author at the 8\(^{th}\) National Wind Ensemble Conference, in February 1977 at Northern Illinois University. Donald Hunsberger is the former conductor of the Eastman Wind Ensemble. This article discusses wind ensemble music, effective programming, repertoire choice, and conducting. Hunsberger then lists compositions by order, in his opinion, of merit. The first set lists ten compositions that he feels are the hallmark works for wind band. These compositions include works by composers such as Dahl, Dvorak, Grainger, Husa, Mozart, and Stravinsky. It is important to note that these lists are purely subjective to the author. The pieces are listed with their corresponding composers, but the publisher, duration, and instrumentation are not listed. The next set of pieces, which the author indicates as second-tier pieces, is listed in the same way as the first with composers such as Benson, Copland, Hanson, Holst, and Strauss. Both the first and second lists contain ten original works for wind band. The third list, containing over thirty pieces, is organized by composer and includes pieces that could have been added to the first two lists and also may be considered as landmark compositions. Hunsberger also gives criteria by which he chose these particular pieces. This interesting article is useful when looking for worthy wind compositions, but for my study there is little valuable information, since all of these wind pieces have been previously indexed. It would serve as a powerful tool for a college band director looking

\(^{31}\) Karl Holvik and David Whitwell, “The Emergence of a New Band Literature.” *Music Educator’s Journal* 12, no. 3 (January 1976), 64-66.
for quality repertoire to perform with his/her wind ensemble. The article does not contain a bibliography, but there is a brief biography of the author, Donald Hunsberger.\(^\text{32}\)

In 2005 David Kish, in his article “A Band Repertoire Has Emerged,” replicated Karl Holvik’s study “An Emerging Band Repertory, A Survey of the Members of the College Band Directors National Association.” Kish’s work was initiated in 2003 to ascertain if a band repertoire has emerged during the past forty years. Both Holvik and Kish showed enthusiastic support of the replication. The participants for the current study only approximated the original. Programs used in this research were taken from the program listings published in the College Band Directors National Association (CBDNA) report. This article is extremely useful, as almost all of the music in the 2005 study will be indexed in my research and study. The results are meticulously illustrated and the search criteria are notated as well. Over 11,000 individual performances were entered into a computer database and the composition list from 2005 is placed adjacent to the initial list compiled in 1970 for comparison. The current inventory produced 149 concert pieces and twenty-one marches. The current study lists the most frequently performed compositions along with their composers. Composers that were listed most often were Sousa, Ticheli, Holst, and Vaughan Williams. There is, however, no indication of performance time, publisher, and/or instrumentation. The article concludes with remarks from both researchers, findings from the study, a comparison section between the two projects, and a bibliography for further reading.\(^\text{33}\)

\(^{32}\) Donald Hunsberger, “Repertoire for Wind Conductors.” *The Instrumentalist* 67, no. 3 (September 1977), 44-46.

\(^{33}\) David Kish, “A Band Repertoire Has Emerged.” *Journal of Band Research* 41, no. 1 (Fall 2005), 1-12.
Conductor and music educator David Whitwell published numerous articles on wind band repertoire throughout his career as a band director. In his article “Bach – Wind Music of the 18\textsuperscript{th} Century” (1966) he discusses the wind contributions of Johann Sebastian Bach. The article highlights certain pieces by Bach that contain larger sections of music using only winds. There is a list of compositions included as well. In the listing, the author gives the reader the name of the piece, its catalog number, and instrumentation. There is also some discussion with regard to period and authentic instruments of the eighteenth century. This article is useful in that it briefly traces the beginnings of the band repertoire as we know it today. A short bibliography containing wind repertoire and an author biography that conclude the article.\textsuperscript{34}

Whitwell’s second article, “Beethoven’s \textit{Siegessinfonie} for Band” (1977) discusses the wind band contributions of major composers from the seventeenth and eighteenth centuries. Composers covered include but are not limited to Beethoven, Haydn, Mozart, and Rigel. Where they are listed their compositions are mentioned as well. This article is particularly useful when studying the origins of the wind band and its repertoire. The article also addresses the events of the time that may have influenced the creation of the wind band as a performance medium and the programmatic nature of each of the compositions, with particular attention given to Beethoven and his military marches. There are also lists of instruments used and instrumentation for these

\textsuperscript{34} David Whitwell, “Bach – Wind Music of the 18\textsuperscript{th} Century.” \textit{Journal of Band Research} 43, no. 9 (November 1966), 39.
ensembles. There are, however, no indications of how to acquire these pieces and publisher information, which I have included.\textsuperscript{35}

In 1966 Whitwell, in his article “Liszt – His Music for Winds” (1966), writes about the music of Franz Liszt and his output for winds. The article talks about the life of Liszt and how he came to write for the wind band, along with the programmatic features of his works. A few pieces are listed, but there is no information given about any of them with regard to publisher, duration, and instrumentation.\textsuperscript{36}

In 1965 Whitwell further discusses repertoire in his article “The College Band: Can it Escape its Heritage?” The focus of this essay is on the heritage of the concert band in the college classroom setting. There is no discussion with regard to original repertoire and its classification for band, but the author does discuss the transcription and its place among contemporary band pieces. Also, there is significant information listed about band conductors and their lack of professional experience. Whitwell states that the band, with regard to quality repertoire, is in a state of crisis. Throughout the article, there is no mention of actual repertoire and composition information. The only aspect of the article that has been useful for my research is the brief description of the college band and its heritage. The primary argument is that bands, in the early part of the twentieth century, played and performed music transcribed from the orchestral medium. It is not my


\textsuperscript{36} David Whitwell, “Liszt – His Music for Winds.” \textit{The Instrumentalist} 46, no. 5 (December 1966), 65.
intention to belittle this repertoire, but my essay strictly focuses on wind music transcribed, arranged, and written in or after the year 1995.  

David Whitwell’s final article, entitled “Three Crises in Band Repertoire” (1965), discusses a rising problem in the band repertoire. The article is separated into three distinct phases in history. In Section One, entitled “The First Crisis: 1917 – 1928,” the author discusses the use of wind instruments with regard to Berlioz, Wagner, and Stravinsky. Whitwell also highlights the fact that at this point in time many major composers of orchestral music had not written for the wind band medium and that this is why a serious repertoire had not arisen. It wasn’t until 1920 that an actual band composition contest, put in place by Edwin Goldman, had been administered. Whitwell states that at precisely the time serious composers were ripe with interest in wind instruments there occurred the greatest flood of new transcriptions. The second section of the article, entitled “The Second Crisis: 1938 – 1944,” focuses on much of the same material that was covered in the first. Whitwell discusses how the world wars facilitated a need for the military band. It was this military band medium that received most of the attention with regard to repertoire. However, 85 percent of music for this medium was still transcriptions. The third and final section, entitled “The Third Crisis: 1956 – 1965,” further discusses how the transcription serves as the main source of material for the wind band medium. The focus of the entire article is that the wind band, compared to the orchestra, lacks a repertoire of merit and quality. The article does not list repertoire, publisher information, and composition information. There is no bibliography, but the article contains a biography of the author stating his credentials. As with all of  

Whitwell’s articles, one can find extremely useful information with regard to the band and its repertoire, but the reader must pay particular attention to the limitation and fact that it has been at least thirty years since they have all been written and/or published.38

As evidenced from the above books and articles, there is a serious need for an up-to-date catalogue indexing the most current wind band music available. I intend to compile and index music for the band medium from the year 1995 – 2010. Once completed, the essay will serve as a tool for the modern-day conductor with regard to locating and gaining useful information about current repertoire and contemporary composers.

38 David Whitwell, “Three Crises in Band Repertoire.” The Instrumentalist 55, no. 10 (March 1965), 36-37, 68-69.
CHAPTER 3

METHOD

With the review of related literature complete, it remains only to describe the limitations, resources, method, and organizational plan for the essay.

Essay Limitations

As with any major project of this scope, there are certain limitations I have implemented in order to effectively and properly complete the study. As indicated, the essay contains an index of band music from the year 1995 through 2010. I chose these specific dates due to the fact that the Rehrig encyclopedia and the Corporon study have covered and catalogued all wind band music previously written, from its inception through the year 1996. Whether new compositions, transcriptions, or arrangements for the medium, this fifteen-year span saw a major growth with regard to repertoire. For the purposes of this study, only published and copyrighted compositions and transcriptions are included. Published music includes pieces and transcriptions published through major music companies, such as G. Schirmer and Carl Fischer, as well as music sold directly from the composers themselves through their personal websites or by other means available. Compositions including soloists and solo groups with wind band accompaniment are also included. Despite their inclusion in the Rehrig band encyclopedia, arrangements of popular music, show tunes, musicals, and movie music are not included. Likewise, the marching band music and the athletic band genre are not included. As evidenced in the literature review, two comprehensive texts index and
catalogue literature written for chamber winds. These two chamber music catalogs cover wind band music that employs five to nineteen players, which consequently is why I have chosen to begin this project with compositions requiring twenty or more parts and/or instrumentalists.

Method for Compiling Compositions

The most difficult and time-consuming task that I faced with regard to this study is the actual accumulation and compilation of compositions. I used numerous publisher catalogs and their respective websites, including but not limited to J.W. Pepper, G. Schirmer, Carl Fischer, and Shattinger Music. To obtain more information and useful lists of repertoire, I traveled to the Midwest Band and Orchestra Convention and the College Band Director’s National Association convention to hear numerous concerts of newly published music and to visit the exhibition booths of numerous contemporary band publishers. For composers who publish their own works, I consulted and examined their various professional websites to gather all important and relevant information with regard to their wind ensemble music. Furthermore, the College Band Director’s National Association (C.B.D.N.A.) and the American Band Master’s Association (A.B.A.) sponsor a wind repertoire consortium and commissioning project where numerous contemporary composers submit their newest pieces to be considered for publication. These composers and their compositions were viewed on the current C.B.D.N.A. and A.B.A. websites. Particular attention was also paid to the New Grove Online Encyclopedia and to the Rehrig encyclopedia, since it is this text that indexes and cites all the wind band music before the year 1995. It also served as a valuable resource, most notably with regard to
identifying lesser-known composers of band music and served as an excellent starting point for this essay and the following catalog. Along with these paper and electronic sources, I also interviewed and consulted with colleagues, conductors, and instructors in the field today who are directly involved with and know of the composers who are writing and publishing for the contemporary wind band medium. Once every one of these sources was consulted and exhausted, all material found was compiled into one complete and comprehensive band repertoire handbook.

**Composition Listing and Citation**

The actual composition citation, which will serve as the major section of this essay, provides the reader with basic, yet important, information. All of the pieces are listed and classified by the last name of the corresponding composer. However, I also include, as an appendix, a complete list of pieces classified by composition title. Along with the composer’s name, his/her country of origin and dates of birth and death, if applicable, is provided. If not all information regarding the specific composer’s place and date of birth is available, then as much information as possible or that was found is supplied. Also, for programming purposes, another appendix compiles all listed composers’ names by nationality. After the composer is listed, all of his/her band pieces are cited in alphabetical order by composition title. This full title also includes all pertinent information including key signature, date of composition, and/or opus number, where applicable. Following the title information, the exact instrumentation appears through the use of a specific numeric formula, which will be discussed in more detail in the following paragraph of this method section. Next, I provide the names of any editors
and/or transcribers that have adapted or arranged the composition from another source or medium. Certain abbreviations, such as ed. and/or trans., have been used to define the editor’s role with regard to the specific composition. These and all abbreviations are fully defined in the opening pages of this project. Then, I give the duration of the piece, using numbers to indicate minutes. For example, if 10’ is listed next to a certain composition, then it should be understood that the piece is approximately 10 minutes in length. For all lengths listed, it should be understood that these durations are approximate and will vary with each conductor and performance. The next piece of information provided is a basic listing of the publishing company or the composer’s website where the composition can be found. Although the listing contains a very brief description or abbreviation, I provide an appendix with more detailed information and all significant publisher contact information for further use. Finally, I list the specific composer’s works that were written before the year 1995. For these pieces, all information, except the exact instrumentation and numeric formula are given. As a result, the reader is given a complete and comprehensive list of compositions written by that specific composer. The following are four examples of the basic layout of a musical composition listing/citation that will be found in this study. Examples 3.1, 3.2, and 3.2 are pieces composed after 1995 while Example 3.4 was written before 1995. This model is a hybrid version of the various texts that I discussed in the review of related literature.
### Example 3.1. Model of Composition Listing

<table>
<thead>
<tr>
<th>Composer Last Name, First Name</th>
<th>(birth dates and death dates). Nationality</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Composition Title (Composition Date)</strong></td>
<td><strong>Composition Duration</strong></td>
</tr>
<tr>
<td><strong>Instrumentation</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Editors and/or Transcribers</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Publisher</strong></td>
<td></td>
</tr>
</tbody>
</table>

### Example 3.2.

**Colgrass, Michael**  
(b. Chicago, Illinois 22 April 1932)

<table>
<thead>
<tr>
<th>Urban Requiem (1995)</th>
<th>28’</th>
</tr>
</thead>
<tbody>
<tr>
<td>C. Fischer</td>
<td></td>
</tr>
</tbody>
</table>

### Example 3.3.

**Sierra, Roberto**  
(b. Vega Baja, Puerto Rico 9 October 1953)

<table>
<thead>
<tr>
<th>Fandangos (2000, trans. 2004)</th>
<th>10’</th>
</tr>
</thead>
</table>
| 3[1.2.pic] 3[1.2.eh] 6[1.2.3.4.eb.bcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 3 3 0 1  
– timp – 4 perc – hp – pn – db  
trans. Scatterday |
| Subito |

### Example 3.4.

**Adams, John**  
(b. Worcester, Massachusetts 15 February 1947)

<table>
<thead>
<tr>
<th>Short Ride in a Fast Machine (1991)</th>
<th>4’</th>
</tr>
</thead>
<tbody>
<tr>
<td>trans. Odom, Boosey</td>
<td></td>
</tr>
</tbody>
</table>
Instrument Formula

After careful review of numerous publications, as evidenced in the review of literature, I have devised a very specific numeric diagram for the composition’s instrumentation. Much like the Daniels’ book, each set of numbers designates a certain instrumental family of the wind ensemble. Each individual number itself indicates how many different parts there are for a particular instrument within that specific family. For example, the number 2 found within the instrumental formula should be understood as showing that there are two separate parts for that specific instrument. For the purpose of this study, the instrumental families of the wind ensemble are defined as woodwinds, brass, percussion, and auxiliary. Each of these numeric groups and families is separated with a dash (–), indicating that a new family’s instrumentation is beginning. All instrumental abbreviations will be clearly outlined and defined in the opening section of the essay. The first set of numbers is reserved for the woodwind family, which are then followed by the brass, percussion, and any auxiliary instruments. Should there be a solo or solo group, their instrumentation will appear at the outset of the diagram, before the initial woodwind family. Like the instrumental families, soloists will also be separated by a dash (–) and will be written in all capital letters to further distinguish them from the following groups. Below, I have given two detailed diagrams to serve as examples for further use of the following study.
Example 3.5.

FL – 2 2 2 4 – 4 3 3 1 1 – timp – 4 perc – hp – pn – db

The above instrumentation diagram should be understood as follows.

- Flute solo
- 2 flute players/parts
- 2 oboe players/parts
- 2 clarinet players/parts
- 2 bassoon players/parts
- 4 saxophone players/parts
- 4 horn players/parts
- 3 trumpet players/parts
- 3 trombone players/parts
- 1 euphonium player/part
- 1 tuba player/part
- timpani
- 4 percussion players/parts
- harp
- piano
- double bass

As with any music in any genre, auxiliary instruments are employed throughout certain instrumental groups and families. For instance, many times in the flute section the piccolo is called for while the English horn is used in the oboe section. There are also pieces where a certain musician is asked to play two instruments that are written on a single part. Examples of this include a bassoon part where the instrumentalist is asked to perform on the bassoon and contra bassoon, or a clarinet part where the player is required to double on the Bb clarinet as well as the bass clarinet. In this case, the exact instrumentation is placed next to its corresponding number within a bracket ([ ]). The numbers inside this bracket are further separated by a dot (.), which carefully delineates one player/part from another. However, a slash (/) is added to indicate to the reader that the instrumentalist is required to play two different instruments, such as the clarinet and
bass clarinet. The slash (/) also symbolizes when a player and/or a conductor has two or more instruments to choose from for a particular part. For example, numerous pieces in this study call for either Eb Contralto Clarinet or Bb Contrabass Clarinet. When the player has the option of playing either instrument covering the same part, it will be notated as cacl/cbcl. Auxiliary instruments will always be listed after the basic instrumentation for every instrument family. For example, if there are three separate flute parts and one piccolo part, the listing will be notated as 4[1.2.3.pic]. All of these nuances have been taken into account as well and can be seen in the numeric illustration below.

Once again, as previously mentioned, all abbreviations will be carefully defined in the opening pages of the study.

Example 3.6.


The above instrumentation diagram should be understood as follows.
3 flute players/parts with the third player doubling on piccolo
2 oboe players/parts with the second player playing only English horn
4 clarinet players/parts with third player playing only Eb clarinet and fourth player playing only bass clarinet
3 bassoon players/parts with third player doubling on contrabassoon
4 saxophone players/parts
4 horn players/parts
4 trumpet players/parts with fourth player playing only piccolo trumpet
3 trombone players/parts
2 euphonium players/parts
2 tuba players/parts
timpani
2 percussion players/parts
1 piano player/part with the part being played on either piano or celesta.
With regard to the numeric diagram, the reader should also be aware of a number of assumptions and generalizations I make regarding basic instrumentation. First, all clarinet and trumpet parts are in the key of Bb unless otherwise indicated. When a “4” is written and indicated for the saxophones, it is to be assumed that the parts the composition requires are alto saxophone 1, alto saxophone 2, tenor saxophone, and baritone saxophone (as seen in example 3.5). Finally, the last trombone part should always be understood as composed for and to be performed on the bass trombone. Any changes in the aforementioned instrumentation will be specifically notated with the appropriate instrument abbreviations.

Conclusion

The overall layout of the essay has been divided into four distinct sections. Section one is a preface outlining how the findings and listings can be read and deciphered. It includes a legend with regard to reading the instrument formula I have created for illustrating the instrumentation of each composition listed. The second section includes any and all abbreviations used throughout the entirety of the study. These abbreviations include but are not limited to instruments, ensembles, publishers, and pertinent adjectives. The third and largest section includes all of the compiled band literature, which will be systematically indexed and catalogued. The fourth and final section contains a number of appendices I believe are relevant to the study. These appendices include an index listing compositions by duration, an index of composers listed alphabetically and by nationality, a title index classified alphabetically, a list of compositions that employ solo, vocal, and/or obscure instruments, a detailed list of
publisher information, a catalog of music where an insufficient amount of information was obtained, and finally, a list of contemporary composers to be considered for involvement in this project in the future. These final two appendices will appear in the actual catalog once all information with regard to musical compositions is obtained. The essay will finally conclude with a brief biography of the author.
CHAPTER 4

CATALOG ABBREVIATIONS

The following abbreviations represent instruments, techniques, and other compositional aspects/elements that are used throughout the Composition Catalog and Appendices.

2tet – Duet  
3tet – Trio  
4tet – Quartet  
5tet – Quintet  
ab – Amplified bass  
accord – Accordion  
amp – Instrument Amplified  
arr. – Arranged By  
asax – Eb Alto Saxophone  
atcl – Eb Alto Clarinet  
atfl – G Alto Flute  
av – Alto Voice  
bari – Bb Baritone Horn  
basax – Bb Bass Saxophone  
bb – Brass Band  
bc – Boys Choir  
bcl – Bb Bass Clarinet  
bch – Brass Choir  
bgtr – Bass Guitar  
bjo - Banjo  
br5tet – Brass Quintet  
bs – Bassoon  
bsax – Eb Baritone Saxophone  
bsfl – Bass Flute  
bshn – Basset Horn  
bsv – Bass Voice  
btb – Bass Trombone  
btv – Boy Treble Voice  
bv – Baritone Voice  
cacl – Eb Contralto Clarinet  
cbcl – Bb Contrabass Clarinet  
cbs – Contra Bassoon  
cel – Celeste  
cl – Bb Clarinet  
cl4tet – Clarinet Quartet  
cla – A Clarinet  
cn – Cornet
<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>comp</td>
<td>Composed By (Original)</td>
</tr>
<tr>
<td>db</td>
<td>Double Bass (Contrabass)</td>
</tr>
<tr>
<td>djb</td>
<td>Djembe</td>
</tr>
<tr>
<td>drmst</td>
<td>Drum Set</td>
</tr>
<tr>
<td>ebc1</td>
<td>Eb Clarinet</td>
</tr>
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<td>ebtba</td>
<td>Eb Tuba</td>
</tr>
<tr>
<td>ebtb</td>
<td>Eb Trumpet</td>
</tr>
<tr>
<td>ed</td>
<td>Edited By</td>
</tr>
<tr>
<td>eh</td>
<td>F English Horn</td>
</tr>
<tr>
<td>egtr</td>
<td>Electric Guitar</td>
</tr>
<tr>
<td>elect</td>
<td>Electronics</td>
</tr>
<tr>
<td>euph</td>
<td>Euphonium</td>
</tr>
<tr>
<td>fc</td>
<td>Female Choir</td>
</tr>
<tr>
<td>fghn</td>
<td>Bb Flugelhorn</td>
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<tr>
<td>fl</td>
<td>Flute</td>
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<td>fi</td>
<td>Flexible Instrumentation</td>
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<td>Female Voice</td>
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<tr>
<td>gtr</td>
<td>Acoustic Guitar</td>
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<td>hc</td>
<td>Horn Choir</td>
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<td>Handbells</td>
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<tr>
<td>hn</td>
<td>F French Horn</td>
</tr>
<tr>
<td>hn2t</td>
<td>Horn Duet</td>
</tr>
<tr>
<td>hneb</td>
<td>Eb French Horn</td>
</tr>
<tr>
<td>hp</td>
<td>Harp</td>
</tr>
<tr>
<td>hpsd</td>
<td>Harpsichord</td>
</tr>
<tr>
<td>kybd</td>
<td>Keyboard</td>
</tr>
<tr>
<td>inst</td>
<td>Instrument</td>
</tr>
<tr>
<td>ma</td>
<td>Marimba</td>
</tr>
<tr>
<td>md</td>
<td>Mandolin</td>
</tr>
<tr>
<td>me</td>
<td>Mixed Ensemble</td>
</tr>
<tr>
<td>msv</td>
<td>Mezzo Soprano Voice</td>
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<tr>
<td>mv</td>
<td>Mens Voices</td>
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<tr>
<td>n/a</td>
<td>Not Available and/or Applicable</td>
</tr>
<tr>
<td>nr</td>
<td>Narrator</td>
</tr>
<tr>
<td>ob</td>
<td>Oboe</td>
</tr>
<tr>
<td>offstg</td>
<td>Offstage</td>
</tr>
<tr>
<td>opt</td>
<td>Optional Part</td>
</tr>
<tr>
<td>org</td>
<td>Organ</td>
</tr>
<tr>
<td>perc</td>
<td>Percussion</td>
</tr>
<tr>
<td>perc4t</td>
<td>Percussion Quartet</td>
</tr>
<tr>
<td>pic</td>
<td>Piccolo</td>
</tr>
<tr>
<td>pict</td>
<td>Bb Piccolo Trumpet</td>
</tr>
<tr>
<td>pn</td>
<td>Piano</td>
</tr>
<tr>
<td>prep</td>
<td>Prepared Instrument</td>
</tr>
<tr>
<td>pw</td>
<td>Penny Whistle</td>
</tr>
<tr>
<td>rcn</td>
<td>Repiano Cornet</td>
</tr>
</tbody>
</table>
rec - Recorder
rev – Revised
ryu – Ryutéki Flute
satb – Soprano, Alto, Tenor, Bass Mixed Chorus
sax – Saxophone
scn – Soprano Cornet
shtgn – Shotgun
solo – Solo Instrument
sperc – Solo Percussionist
sr – Soprano Recorder
ssax – Bb Soprano Saxophone
str – String Section (Violin 1, Violin 2, Viola, Violoncello, Double Bass)
str4tet – String Quartet
sv – Soprano Voice
sx – Saxophone
sx2tet – Saxophone Duet
sx3tet – Saxophone Trio
sx4tet – Saxophone Quartet
synth – Piano Synthesizer
tamb – Tambourine
tb – Trombone
tb3tet – Trombone Trio
tb4tet – Trombone Quartet
tba – Bb/C Tuba
tp – Bb Trumpet
tpc – C Trumpet
tpd – D Trumpet
tpeb – Eb Trumpet
timp – Timpani
trans – Transcribed By
tv – Tenor voice
tsax – Bb Tenor Saxophone
typ – Typewriter
vib - Vibraphone
vla – Viola
vlc – Violoncello/Cello
vln – Violin
vuvu - Vuvuzela
wc – Women’s Chorus
wch – Woodwind Choir
wtrp – Waterphone/Ocean Harp
ww5tet – Woodwind Quintet
xyl – Xylophone
CHAPTER 5
COMPOSITION CATALOG

Adams, John
(b. Worcester, Massachusetts 15 February 1947)

Lollapalooza (2006) 6’
3[1.2/pic.pic] 3[1.2.eh] 6[1.2.3.ebcl.bcl.ebcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4
3 3 1 1 – timp – 4 perc – pn – db
trans. Spinazzola
Boosey

1[1/pic] 1 2[1.2/bcl] 0 0 – 1 1 1 0 0 – 1 perc – pn – kybd – egtr – bgtr
Boosey

Works Composed Before 1995
Chamber Symphony (1992) 23’ Boosey
Grand Pianola Music (1982) 30’ Schirmer

Bates, Mason
(b. Richmond, Virginia 1977)

Rusty Air in Carolina (2001) 13’
4[1/pic.2/pic.3.4] 2 6[1.2.3.4.ebcl.bcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 3 2 1
1 – 3 perc – elect
trans. Bates
B. Holab Music

Sea-Blue Circuitry (2010) 14’
4[1/pic.2/pic.3.4] 2[1.2/eh] 7[1.2.3.4.ebcl.bcl.ebcl] 3[1.2.cbs]
B. Holab Music

Works Composed Before 1995
N/A
Beaser, Robert  
(b. Boston, Massachusetts 29 May 1954)

Manhattan Roll (2010)
7’
3[1.2.pic] 3[1.2.eh] 6[1.2.3.ebcl.bcl.cbcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 4
3[1.2.btb] 2 1 – timp – 5 perc – hp – pn/synth – db
Schott

Works Composed Before 1995
N/A

Benson, Warren  
(b. Detroit, Michigan 26 January 1924; d. 6 October 2005)

12’
4[1.2.3.pic] 2[1.eh] 5[1.2.3.bcl.cbcl] 2 4 – 4 3 3 1 1 – timp – 4 perc – db
Meredith

Drums of Summer, The (1997)
22’
– pn – cel – db
Poetry of Sound

Scherzo, Chorale and Aria Serena (2002)
10’
4[1.2.3.pic] 2[1.eh] 5[1.2.3.bcl.cbcl] 2 4 – 4 3 3 1 1 – timp – 4 perc – db
Poetry of Sound

Works Composed Before 1995
Adagietto for Wind Ensemble (1992) 11’ Presser
Concertino for Alto Saxophone (1955) 12’ Presser
Danzon-Memory (1991) 11’ C. Fischer
Dawn’s Early Light (1987) 18’ C. Fischer
Divertissements No. 1 (1993) 6’ Presser
EWE Variations (1992) NO INFORMATION
Ginger Marmalade (1978) 3’ C. Fischer
Helix for Tuba (1966) 14’ C. Fischer
Leaves are Falling, The (1964) 12’ EB Marks
Mask of Night, The (1969) 11’ C. Fischer
Mediation on “I Am For Peace” (1990) 11’ Poetry of Sound
Night Song: A Symphonic Nocturne for Band (1959) 7’ C. Fischer
Passing Bell, The (1974) 11’ Poetry of Sound
Polyphonies for Percussion (1960) 6’ Presser
Recuerdo for Oboe/English Horn (1966) 11’ Presser
Remembrance (1962) 12’ C. Fischer
Shadow Wood for Mezzo Soprano and Band (1968) 20’ Presser
Solitary Dancer, The (1966) 7’ C. Fischer
Star Edge for Alto Saxophone (1965) 18’ C. Fischer
Symphony for Drums and Wind Orchestra (1962) 25’ Peters
Symphony No. 2, “Lost Songs” (1983) 30’ C. Fischer
Transylvania Fanfare (1953) 3’ Shawnee
Wings (1984) 5’ C. Fischer

Biedenbender, David

Luminescense (2009) 7’
3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3 2 2 – timp – 4 perc
Biedenbender

Melodious Thunk (2012) 4’
3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 2 3 3 2 2 – timp – 2 perc
Biedenbender

Stomp (2008) 5’
3[1.2.pic] 2 4[1.2.3.bcl] 3[1.2.cbs] 4 – 4 3 3[1.2.btb] 2 2 – timp – 4 perc – pn – db
Biedenbender

Works Composed Before 1995
N/A

Botti, Susan
(b. Cleveland, Ohio)

Cosmosis (2005) 22’
Subo Music

Terra Cruda (2011) 15’
4[1.2.3/pic.4/pic] 3[1.2.eh] 9[1.2.3.4.5.6.ebcl.bcl.bcl] 3[1.2.cbs]
4[ssax.asax.tsax.bsax] – 4 6 6[1.2.3.4.5.btb] 2 3 – timp – 4 perc – hp – pn – db
Subo Music

Works Composed Before 1995
N/A
Bryant, Steven  
(b. Little Rock, Arkansas 1972)

Alchemy in Silent Spaces (2001) 20’
4[1.2.3.pic] 3[1.2.eh] 6[1.2.3.ebcl.atcl.bcl] 2 4 – 4 3 3 2 2 – timp – 5 perc – hp – pn – db
G. Salad

Anthem (2011) 8’
3[1/pic.2.3] 2 4[1.2.3.bcl] 2 4 – 4 3 3 2 2 – timp – 7 perc – pn – db
G. Salad

Axis Mundi (2008) 12’
5[1.2.3.4.5/pic] 2 9[1.2.3.4.5.6.bcl.bcl.cbcl] 3[1.2.cbs] 4 – 4 6 4[1.2.3.btb] 2 2 – timp – 4 perc – db
G. Salad

Bloom (2004) 6’
3[1/pic.2.3] 1 6[1.2.3.atcl/opt.bcl.cacl/opt] 1 4 – 2 3 2 2 1 – timp – 4 perc
H. Leonard

Concerto for Cello (2011) 13’
VCL – 3 2 2 3[1.2/cbs] 0 – 4 3 3 0 1 – timp – 3 perc – hp – pn – db
G. Salad

Concerto for Wind Ensemble (2010) 33’
5[1/pic.2/pic.3/offstg.4/pic/atfl/offstg.5/offstg] 2
7[1.2.3/ebcl.4/offstg.5/offstg.6/offstg.bcl.cbcl] 2[1.2/cbs]
4[asax/ssax.asax.tsax.bsax] – 4[1.2.3/offstg.4/offstg]
G. Salad

Dusk (2004, rev. 2008) 5’
3 2 6[1.2.3.atcl/opt.bcl.cacl/opt] 2 4 – 4 3 3 1 1 – timp – 2 perc
H. Leonard

Ecstatic Waters (2008) 22’
4[1.2.3.4/pic] 2 6[1.2.3.4.bcl.bcl] 4[1.2.3/opt.4/opt] 4 – 4 4 4[1.2.3.btb] 2 2 – timp – 6 perc – elect – cel – db
G. Salad

First Light (2007) 8’
5[1.2.3.4.pic] 2 9[1.2.3.4.5.6.bcl.bcl.cbcl] 3[1.2.cbs/opt] 4 – 4 6 6 2 2 – timp – 5 perc
H. Leonard
Interruption Overture (1998) 6’
2 1[1/opt] 3[1.2.bcl] 1[1/opt] 3[asax.tsax.bsax/opt] – 2 2 1 1 – 5 perc
H. Leonard

Marbled Midnight Mile, The (2009) 8’
3[1.2.pic] 1 5[1.2.3.atcl/opt.bcl] 1 4 – 2 3 2 1 – timp – 3 perc – pn/opt – cel/opt – db/opt
H. Leonard

Million Suns at Midnight, A (1999) 10’
Version 1
SATB – 3 2 7[1.2.3.ebcl.atcl.bcl.cacl] 2 4 – 4 3 3 1 1 – timp – 4 perc – pn – str
G. Salad

Million Suns at Midnight, A (1999) 10’
Version 2
SATB – 3 2 7[1.2.3.ebcl.atcl.bcl.cacl] 2 4 – 4 3 3 1 1 – timp – 4 perc – pn
G. Salad

Monkey (1998) 6’
4[1.2.3.pic] 2 5[1.2.3.ebcl.bcl] 2 5[ssax.asax.asax.tsax.bsax] – 4 3 3 2 1 – timp – 7 perc – pn
G. Salad

Paean (2012) 11’
3[1/pic.2.3] 2 4[1.2.3.bcl] 2 4 – 4 3 4 2 2 – timp – 4 perc – hp – pn – db
G. Salad

Parody Suite: Chester Leaps In (1997) 3’
4[1.2.3.pic] 2 5[1.2.3.ebcl.bcl] 2 4 – 4 3 3 1 1 – timp – 5 perc
H. Leonard

Parody Suite: ImPercynations (2002) 6’
3[1.2.pic] 3[1.2.eh] 6[1.2.3.ebcl.atcl.bcl.] 2 5[ssax.asax.asax.tsax.bsax] – 4 3 3 1 1
– timp – 4 perc – db
H. Leonard

Parody Suite: MetaMarch (2003) 4’
4[1.2.3.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – 4 perc
H. Leonard

4 1 6[1.2.3.4.bcl.cbcl/opt] 3[1.2.cbs/opt] 4 – 4 4 4[1.2.3.btb] 2 2 – timp – 4 perc – hp/opt – db/opt
H. Leonard
Radiant Joy (2006) 5’
3[1.2.3/pic] 2 5[1.2.3.bcl.bcl] 2 4[ssax.asax.tsax.bsax] – 4 4 3 2 1 – 6 perc – pn
G. Salad

RedLine (1999) 8’
3 3[1.2.eh] 5[1.2.3.bcl.bcl] 2 4 – 4 3 3 2 2 – timp – 5 perc – hp – pn – db
G. Salad

Rise (2003) 6’
4[1.2.3.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – 4 perc
G. Salad

Stampede (2003) 6’
3 2 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – 4 perc
G. Salad

Wings That Work (2003) 6’
4[1.2.3.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – timp – 2 perc – synth
G. Salad

Works Composed Before 1995
N/A

Camphouse, Mark
(b. Oak Park, Illinois 1954)

Air Mobility Command March (1982, rev. 2006) 2’
2[1.pic] 1 4[1.2.3.bcl] 2 4 – 4 5 3 1 1 – timp – 3 perc
Alfred

Anthem (2009) 11’
3[1.2.pic] 2[1.eh] 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – timp – 3 perc – pn
Kjos

Canzon, Fugato, and Hymn (2003) 9’
2[1.pic] 1 4[1.2.3.bcl] 2 4 – 4 5 3 1 1 – timp – 3 perc
Alfred

Dakota Rhapsody, A (2007) 7’
3[1.2.pic] 2 6[1.2.3.bcl.cacl/opt.cbcl/opt] 2 4 – 4 3 3 1 1 – timp – 3 perc
Kjos

Declarations (1996) 8’
3[1.2.pic] 2 5[1.2.3.bcl.cacl] 2 4 – 4 4 3 1 1 – timp – 4 perc – pn/opt
TRN
Fantasia (on “Black is the Color of My True Love’s Hair”) (2005)  9’
3[1.2.pic] 2 6[1.2.3.atcl.cbcl] 2 4 – 2 3 3 1 1 – timp – 3 perc
Alfred

Foundation (2007)  12’
3[1.2.pic] 1 5[1.2.3.atcl.cbcl] 1 4 – 4 3 3 1 1 – timp – 3 perc
Alfred

Heartland Sketches (2009)  5’
3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – timp – 3 perc
Alfred

In Memoriam (2002)  5’
3[1.2.pic] 2 5[1.2.3.bcl.cbcl] 2 4 – 4 3 3 1 1 – timp – 3 perc
TRN

Legacy for Brass and Percussion (2007)  8’
0 0 0 0 0 – 4 4 4[1.2.3.btbb] 1 1 – timp – 3 perc
Kjos

Pacific Commemoration (1999)  8’
3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – timp – 3 perc
TRN

Shining City, The (2005)  21’
NR – 3[1.2.pic] 2 5[1.2.3.bcl.cbcl] 2 4 – 4 3 3 1 1 – timp – 3 perc
Kjos

Symphonic Prelude (The Cemetery at Colleville-Sur-Mer) (2005)  6’
3[1.2.pic] 2[1.eh] 6[1.2.3.cacl/opt.cbcl/opt] 2 4 – 4 3 4[1.2.3.btb] 1 1 – timp – 6 perc
Kjos

Symphonic Fanfare (2006)  6’
3[1.2.pic] 2 5[1.2.3.atcl.bcl] 2 4 – 4 3 3 1 1 – timp – 3 perc
Alfred

Symphony from Ivy Green (1999)  26’
SV – 3[1.2.pic] 3[1.2.eh/opt] 5[1.2.3.bcl.cacl/cbcl] 2 4 – 4 3 4[1.2.3.btb] 1 1 –
timp – 6 perc – pn
Southern

Three London Miniatures (1998)  9’
3[1.2.pic] 1 4[1.2.3.bcl] 1 4 – 3 2 3 1 1 – timp – 4 perc
TRN
Two American Canvases (2010)
3[1.2.pic] 3[1.eh] 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – timp – 3 perc – pn
Kjos

Watchman, Tell Us Of The Night (1996)
15’
3[1.2.pic] 3[1.2.eh/opt] 5[1.2.3.bcl.cbcl] 2 4 – 4 3 3 1 1 – timp – 4 perc – pn
Kjos

Whatsoever Things (1997)
14’
3[1.2.pic] 3[1.2.eh/opt] 6[1.2.3.bcl.cacl.cbcl] 2 4 – 4 3 4[1.2.3.btb] 1 1 – timp – 4 perc
Southern

Yosemite Autumn (1997)
7’
3[1.2.pic] 2 6[1.2.3.bcl.cacl.cbcl] 2 4 – 2 3 4[1.2.3.btb] 1 1 – timp – 6 perc
Kjos

Works Composed Before 1995
Elegy (1987) 13’ TRN
Essay for Symphonic Band (1991) 11’ TRN
Movement for Rosa, A (1992) 12’ TRN
To Build a Fire (1991) 17’ TRN
Tribute (1985) 6’ TRN

Carter, Elliott
(b. New York, New York 11 December 1908)

Wind Rose (2008)
6’
7[1.2.3.pic.atfl.atfl.bsfl] 5[1.2.3.eh.eh] 8[1.2.3.ebcl.bcl.bcl.cbcl] 4[1.2.3.cbs]
Boosey

Works Composed Before 1995
N/A

Charke, Derek
(b. Fredericton, New Brunswick)

Falling from Cloudless Skies (2009)
15’
trans. Hopkins
Charke
Song of the Tides (2006) 10’
3 2 4[1.2.3.bcl] 1 4 – 2 3 3 1 1 – 3 perc – elect
CMC

Three Latin American Dances (1997) 8’
3[1.2.pic] 3[1.2.eh] 6[1.2.3.ebcl.atcl.bcl] 2 4 – 4 5 3[1.2.btb] 1 1 – timp – 3 perc –
Charke

Works Composed Before 1995
N/A

Colgrass, Michael
(b. Chicago, Illinois 22 April 1932)

Apache Lullaby (2003) 5’
3 1 4[1.2.3.bcl] 1 4 – 2 3 3 1 1 – timp – 2 perc
C. Fischer

Bali (2005) 8’
6 1 7[1.2.3.4.5.6.bcl] 1 4 – 4 5 3 1 1 – 6 perc – pn
C. Fischer

3 1 4[1.2.3.bcl] 2 4 – 2 3 3 1 1 – 5 perc
C. Fischer

Dream Dancer (2001) 22’
0 – 5 perc – hp – cel
C. Fischer

Gotta Make Noise (2003) 4’
1 1 2[1.bcl] 1 3[asax.tsax.bsax] – 1 1 1 1 1 – timp – 6 perc
C. Fischer

Mysterious Village (2007) 6’
2 1 4[1.2.3.bcl] 1 4 – 2 2 2 1 1 – 7 perc – pn
C. Fischer

Old Churches (2000) 6’
3 1 4[1.2.3.bcl] 1[cbs] 4 – 2 3 3 1 1 – perc
H. Leonard
Raag Mala (2005) 14’
6[1/pic.2.3.4.5.6] 1 8[1.2.3.4.5.6.bcl.cacl] 2 3[asax.tsax.bsax] – 4 6 3 1 1 – 2 perc
– pn – synth
C. Fischer

Urban Requiem (1995) 28’
SSAX ASAX TSAX BSAX – 3[1.pic.atfl] 2[1.eh] 3[1.ebcl.bcl] 3[1.2.cbs] 0 – 4 3
3 0 1 – timp – 4 perc – hp – synth – 2 db
C. Fischer

**Works Composed Before 1995**

Arctic Dreams (1991) 24’ C. Fischer
Déjà vu (1977) 18’ C. Fischer
Winds of Nagual: A Musical Fable on the Writings of Carlos Castaneda (1985)
25’ C. Fischer

**Corigliano, John**

(b. New York, New York 16 February 1938)

Circus Maximus, Symphony No. 3 (2004) 35’

C-Band – 4[1/pic.2/pic.3.4] 4[1.2.3.4/eh] 6[1.2.3.bcl/cbcl] 4[1.2.3.cbs] 0 – 4 4[1/tpd.2/tpd.3.4] 0 2 2 – timp – 5 perc – hp – pn
Off Stage Band – 0 0 1 0 4 – 2 1 1 0 0 0 – 3 perc – shtgn – db
Marching Band – 1[1/pic] 0 1[ebcl] 0 0 – 0 2 2 0 0 – 1 perc
Schirmer

DC Fanfare (2001) 3’
3[1.2.pic] 3[1.2.eh] 5[1.2.3.ebcl.bcl] 3[1.2.cbs] 4 – 4 4 3 1 1 – timp – 4 perc – hp
– pn – db
trans. Spede
Schirmer

Mr. Tambourine Man: Seven Poems of Bob Dylan (2009) 37’

SV – 3[1.2.pic] 3[1.2.eh] 5[1.2.3.ebcl.bcl] 3[1.2.cbs] 4 – 4 4 3 1 1 – timp – 4 perc
– hp – pn – db
trans. Moesenbichler
Schirmer

Tarantella from Symphony No. 1 (2001) 9’
5[1.2.3/pic.pic.pic] 4[1.2.3.eh] 4[1.2.3.bcl/cbcl] 0 5[ssax.asax.tsax.bsax.basax] – 6
5 4 2 2 – 2 timp – 6 perc – hp – pn – md/opt – db

**Works Composed Before 1995**

**Danyew, Steve**

Distant Moons (2011)  
5[1.2.3.4/5(pic)] 2 5[1.2.3.4.bcl] 2 4 – 4 4 3[1.2.btb] 1 2 – timp – 5 perc  
Danyew

Flash Black (2009)  
2 2 3 2 4 – 4 3 3 0 1 – timp – 4 perc – pn – db  
Danyew

Goodnight, Goodnight (2010)  
2 2 2 4 – 2 2 2 1 1 – timp – 1 perc  
Danyew

Lauda (2010)  
Danyew

Statues to the Sky (2010)  
2 2 3[1.2.bcl] 2 4 – 2 3 2 1 1 – timp – 4 perc  
Danyew

**Works Composed Before 1995**  
N/A

**Daugherty, Michael**  
(b. Cedar Rapids, Iowa 28 April 1954)

Alligator Alley (2002)  
2 2 4[1.2.3.bcl] 2 4 – 2 2 2 1 1 – timp – 6 perc – db  
Band Quest

Bells for Stokowski (2002)  
Peermusic

Brooklyn Bridge (2005)  
CL – 4[1.2.3.pic] 0 9[1.2.3.4.5.6.bcl.bcl.cbcl] 0 4 – 4 3 3 2 2 – timp – 4 perc – hp – db  
Boosey

Ladder to the Moon (2006)  
VLN – 0 2[1.2.eh] 2[1.2/bcl] 2[1.2/cbs] 0 – 2 0 0 0 0 – 1 perc - db  
Boosey
Lost Vegas (2011) 15’
5[1.2.3.4.pic] 3[1.2.eh] 8[1.2.3.4.5.6.ebcl.bcl] 3[1.2.cbs] 4 – 4 4 3 2 2 – timp – 5 perc – pn – db
Daugherty

Niagara Falls (1997) 10’
5[1.2.3.4.pic] 4[1.2.3.eh] 5[1.2.3.ebcl.bcl] 4[1.2.3.cbs] 4 – 4 4 3 2 2 – timp – 6 perc – hp – org/synth – db
Peermusic

Raise the Roof (2007) 13’
TIMP – 5[1.2.3.4.pic] 3[1.2.eh] 6[1.2.3.4.ebcl.bcl] 3[1.2.cbs] 4 – 4 3 3 2 2 – 6 perc – pn – 2 db
Boosey

Red Cape Tango (1998) 11’
trans. Spede
Peermusic

Rosa Parks Boulevard (2000) 12’
3 TB – 5[1.2.3.4.pic] 3[1.2.eh] 8[1.2.3.4.5.6.ebcl.bcl] 3[1.2.cbs] 4 – 4 4 3 2 2 – timp – 5 perc – pn – db
Peermusic

UFO (2000) 40’
SPERC – 5[1.2.3.4.pic] 3[1.2.eh] 6[1.2.3.4.ebcl.bcl] 3[1.2.cbs]
4[ssax.asax.tsax.bsax] – 4 4 3 2 2 – db
Peermusic

**Works Composed Before 1995**

Bizarro (1993) 10’ Peermusic
Desi (1991) 5’ Peermusic

**de Meij, Johan**
(b. Voorburg, Netherlands 1953)

Aquarium (2005) 9’
3[1.2.pic] 3[1.2.eh] 6[1.2.3.ebcl.atcl.bcl] 2 4 – 4 3 3 1 1 – timp – 4 perc – pn – db
Amstel/H. Leonard
At Kitty O'Shea’s (2010) 16’
3[1.2.3/pic/pw] 3[1.2.eh] 5[1.2.3.ebcl.bcl] 2 5[ssax.asax.asax.tsax.bsax] – 4 4 3 1
Amstel/H. Leonard

Bagatelle (2002) 4’
EUPH – 4[1.2.pic.pic] 3[1.2.eh] 5[1.2.3.ebcl.bcl] 2 4 – 4 5 3 1 1 – timp – 2 perc –
hp – db
Amstel/H. Leonard

Canticles for Bass Trombone and Wind Orchestra (2007) 19’
BTB – 3[1.2.3/pic] 3[1.2.eh] 5[1.2.3.ebcl.bcl] 2 5[asax.asax.tsax.tsax.bsax] – 4 3
3[1.2.btb] 1 1 – timp – 4 perc – hp – db
Amstel/H. Leonard

Casanova (1999) 27’
VCL – 3[1.2.pic] 3[1.2.eh] 6[1.2.3.ebcl.atcl.bcl] 3[1.2.cbs] 4 – 4 4 3 1 1 – timp –
7 perc – hp – pn/cel – db
Amstel/H. Leonard

Ceremonial Fanfare (2009) 4’
0 0 0 0 0 – 4 3 3[1.2.btb] 0 1 – timp – 2 perc
Amstel/H. Leonard

Cloud Factory (2009) 14’
3[1.2.pic] 3[1.2.eh] 5[1.2.3.ebcl.bcl] 2 5[asax.asax.tsax.tsax.bsax] – 4 5[1.2.3.4.5/fghn/opt] 4[1.2.3.btb] 1 1 – timp – 6 perc – db
Amstel/H. Leonard

Continental Overture (1997) 7’
3[1.2.pic] 3[1.2.eh] 6[1.2.3.ebcl.atcl.bcl] 2 4 – 4 4 3 1 1 – timp – 3 perc – hp – hp
– db
Amstel/H. Leonard

Dutch Masters Suite (2000) 21’
3[1.2.pic] 3[1.2.eh] 5[1.2.3.ebcl.bcl] 2 4 – 4 3 3 1 1 – timp – 2 perc – pn – gtr – db
Amstel/H. Leonard

Extreme Make-over (2004) 16’
3[1.2.pic] 3[1.2.eh] 5[1.2.3.ebcl.bcl] 2 4 – 4 4 3[1.2.btb] 1 1 – timp – 3 perc – pn
– db
Amstel/H. Leonard
Festive Hymn (2007) 6’
3[1.2.pic] 3[1.2.eh] 5[1.2.3.ebcl.bcl] 2 5[asax.asax.tsax.tsax.bsax] – 4 3 3 1 1 –
timp – 4 perc – db
Amstel/H. Leonard

Klezmer Classics (2005) 8’
3[1.2.3/pic] 3[1.2.eh] 6[1.2.3.ebcl.atcl.bcl] 2 5[ssax.asax.asax.tsax bsax] – 4 4 3 1
1 – timp – 4 perc – accord – db
Amstel/H. Leonard

La Quintessenza (1998) 12’
3[1.2.pic] 3[1.2.eh] 6[1.2.3.ebcl.atcl.bcl] 2 4 – 4 3 1 1 – timp – 4 perc – hp – pn
– db
Amstel/H. Leonard

Medurodam (1997) 10’
3[1.2.pic] 3[1.2.eh] 6[1.2.3.ebcl.atcl.bcl] 2 4 – 4 3 1 1 – timp – 4 perc – db
Amstel/H. Leonard

Polish Christmas Music (1995) 11’
SATB/opt – 3[1.2.pic] 3[1.2.eh] 6[1.2.3.ebcl.atcl.bcl] 2 4 – 4 3 1 1 – timp – 3
perc – hp – org/opt – db
Amstel/H. Leonard

Songs from the Catskills (2011) 9’
3[1.2.pic] 3[1.2.eh] 5[1.2.3.ebcl.bcl] 2 4 – 4 3 1 1 – timp – 4 perc – hp – pn –
bjo – db
Amstel/H. Leonard

Spring (2009) 10’
WC – 3[1.2.3/pic] 3[1.2.eh] 5[1.2.3.ebcl.bcl] 2 4 – 4 3 1 1 – timp – 4 perc – hp – db
Amstel/H. Leonard

Symphony No. 3, “Planet Earth” (2005) 49’
WC – 3[1.2.3/pic] 3[1.2.eh] 5[1.2.3.ebcl.bcl] 3[1.2.cbs] 4 – 6 4 3[1.2.btb] 1 1 –
Amstel/H. Leonard

T-Bone Concerto (1995) 25’
TB – 3[1.2.3/pic] 3[1.2.eh] 6[1.2.3.ebcl.atcl.bcl] 2 4 – 4 5 3 1 1 – timp – 3 perc –
hp – pn/hpsd – db
Amstel/H. Leonard
Venetian Collection, The (2000)  
3'  3[1.2/atfl.3/pic] 3[1.2.eh] 6[1.2.3.ebcl.atcl.bcl] 2 5[ssax.asax.asax.tsax.bsax] – 4 4 3 1 1 – timp – 4 perc – pn/cel – db  
Amstel/H. Leonard

Wind in the Willows, The (2002)  
17'  3[1.2.pic] 3[1.2.eh] 6[1.2.3.ebcl.atcl.bcl] 2 4 – 4 3 3 1 1 – timp – 4 perc – hp – pn – db  
Amstel/H. Leonard

Wind Power (2010)  
Amstel/H. Leonard

Windy City Overture (2006)  
17'  3[1.2.pic] 3[1.2.eh] 6[1.2.3.ebcl.atcl.bcl] 2 4 – 4 3 3 1 1 – timp – 3 perc – hp – pn – db  
Amstel/H. Leonard

**Works Composed Before 1995**

Pentagram (1990) 12’ Amstel/H. Leonard  

**Diamond, David**  

Ceremonial Fanfare (1995)  
2’  0 0 0 0 0 – 6 4 3 1 – 2 timp – 3 perc  
Peermusic

Heart’s Music (2005)  
5’  3[1.2.pic] 3[1.2.eh] 5[1.2.3.ebcl.bcl] 2 4 – 4 3 3 1 1 – 4 perc  
Peermusic

Tantivity (1995)  
9’  3[1.2.pic] 3[1.2.eh] 5[1.2.3.ebcl.bcl] 2 4 – 3 3 3 1 1 – timp – 1 perc  
Peermusic

**Works Composed Before 1995**

N/A
Dzubay, David  
(b. Minneapolis, Minnesota 1964)

…As Filaments of Memory Spin… (1996)  
10’
3[1.2.pic] 2 6[1.2.3.bcl.cacl/opt.cbcl/opt] 2 4 – 4 3 [1.2.btb] 1 1 – timp – 4 perc – db/opt
Pro Nova

Elegy and Quikstep (2007)  
8’
3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 2 4 – 4 4 3[1.2.btb] 1 1 – timp – 5 perc – pn/opt – db/opt
Pro Nova

Fanfares on Re for Ray (2005)  
8’
3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 2 4 – 3 4 3[1.2.btb] 1 1 – timp – 4 perc – hp/opt – pn – db/opt
Pro Nova

Myaku (1999)  
5’
Pro Nova

Nocturne (2007)  
8’
3[1.2.pic] 2 6[1.2.3.bcl.cacl/opt.cbcl/opt] 2 4 – 4 3 [1.2.btb] 1 1 – timp – 4 perc – db/opt
Pro Nova

Ra! (2002)  
5’
Pro Nova

Shadow Dance (2006)  
9’
Pro Nova

Shake, Rattle & Roll (2004)  
14’
3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 2 4 – 4 3 [1.2.btb] 1 1 – timp – 3 perc – pn – db
Pro Nova

Snake Alley (2010)  
10’
3[1.2.btb] 2 1 – timp – 5 perc – hp – pn/cel – db
Pro Nova
**Works Composed Before 1995**

*Incantation (1990) 9’ Pro Nova*

**Ellerby, Martin**

(b. Worksop, England 1957)

“Big Easy” Suite, The (2000) 7’
2 1/opt 2 0 2[asax.tsax] – 1/opt – 2 1 1 1 – 2 perc
Studio

Canticle of The Sun (2006) 12’
Studio

Chivalry (2003) 14’
3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 2 4 – 4 4 3 2 2 – timp – 2 perc – pn – db
Studio

Cinnamon Concerto (2008) 18’
ASAX – 3[1.2.pic] 2[1.2/eh] 3[1.2.3.atcl.bcl] 2 4 – 4 4 3 1 1 – timp – 4 perc –
hp/opt – db
Studio

Clarinet Concerto (2000) 15’
CL – 3[1.2.pic] 2[1.2/eh] 4[1.2.3.atcl.bcl] 2 4 – 4 4 3 1 1 – timp – 4 perc –
hp – pn – db
Studio

Club Europe – Tour for Band (2002) 9’
3[1.2.pic/opt] 1 6[1.2.3.ebcl/opt.atcl.bcl] 1 4 – 2 4 3 1 1 – timp – 3 perc – db/opt
Studio

Commemorations (2006) 16’
Studio

2 1 4[1.2.3.bcl] 1 4 – 4 4 3[1.2.btb] 1 2 – timp – 3 perc – db
Studio

Dona Nobis Pacem (1995) 15’
6[1.2.3.4.pic.pic] 3[1.2.eh] 5[1.2.3.ebcl.bcl] 2 4 – 4 4 4[1.2.3.btb] 1 1 – timp – 3
perc – hp – pn – db
Maecenas
Dreamscapes (2001)
3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 4 3 1 2 – timp – 4 perc – pn – db
Studio

ASAX – Instrumentation N/A per Composer
Studio

Elgar Variations (2006)
3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 2 4 – 4 4 3 2 2 – timp – 2 perc – db
Studio

Euphonium Concerto (1995)
Studio

Evocations (1996)
3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 2 4 – 4 4 3 2 2 – timp – 3 perc – db
Studio

From Kitty Hawk to the Stars (2002)
NR/opt – 2[1/pic.2/atfl] 2 7[1.2.3.4.5.ebcl.bcl] 2 4 – 4 6 4[1.2.3.btb] 1 2 – timp – 4 perc – pn – db
Studio

H.M.S. Charity (2009)
3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 2 4 – 4 4 3 2 2 – timp – 3 perc – db
Studio

Malcolm Arnold Variations (2007)
3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 1 4 – 4 4 3 2 2 – timp – 2 perc – db
Studio

Mass of St Thomas Aquinas (2007)
SATB – 4 2 5[1.2.3.bcl.bcl] 2 4 – 4 4 4 1 1 – timp – 4 perc – pn – db
Studio

Meditations – on The Seven Last Words of Our Saviour from the Cross (2002)
3 1 6[1.2.3.atcl.bcl.cacl] 3[1.2.cbs] 4 – 4 4 3 1 1 – timp – 3 perc – hp – pn – db
Studio

FL – 1[pic] 1 4[1.2.3.bcl] 1 3[asax.asax.tsax] – 4 4 3 1 2 – 3 perc – hp – db
Studio
New World Dances (1996) 9’
3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 2 4 – 4 4 3 1 1 – timp – 3 perc – hp – pn – db
Studio

Norfolk Rhapsody, A (2009) 10’
2[1.pic] 1 4[1.2.3.bcl] 1 4 – 4 4 3 1 2 – timp – 2 perc – pn – db
Studio

Ovation – Celebratory Prelude (2000) 3’
3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 2 4 – 4 4 3 2 2 – timp – 3 perc – db
Studio

Postcards from Provence (2000) 20’
2[1/pic.2] 1 2 1 1[asax] – 1 1 1 0 0 – db
Studio

Royal Windsor Portraits (2008) 14’
2[1.pic] 1 4[1.2.3.bcl] 1 4 – 4 4 3 1 2 – timp – 2 perc – pn – db
Studio

Summer Nights (2002) 16’
ASAX/HN – 4[1.2.3.4/pic] 1 4[1.2.3.bcl] 2 2[asax.asax] – 4 4 3 2 2 – 6 perc – hp
– pn – db
Studio

Symphony for Winds (1997) 19’
hp – pn/cel – db
Studio Music

Tales from Anderson (2005) 10’
3[1.2.pic] 1 4[1.2.3.bcl] 1 3[asax.asax.tsax] – 4 4 3 2 2 – 5 perc – db
Studio

Terra Australis (2005) 12’
3[1.2.pic] 2 4[1.2.3.bcl] 1 4 – 4 4 3 1 2 – timp – 3 perc – db
Studio

Tristan Encounters (1998) 17’
3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 2 4 – 4 4 3 2 2 – timp – 2 perc – pn – db
Studio

Trombone Concerto (2000) 15’
TB – 3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 4 3 2 2 – timp – 3 perc – db
Studio
Two Peninsular Marches (2008)  
Instrumentation N/A per Composer  
Studio

Venetian Spells (1997)  
3[1.2.pic] 2 4[1.2.ebcl.bcl] 2 0 – 4 4 3 2 2 – timp – 4 perc – hpsd – db  
Studio

VCL – 3 1 5[1.2.3.bcl.cbcl] 1 4 – 4 4 3 2 1 – 5 perc – hp – pn – synth – db  
Studio

**Works Composed Before 1995**

Natalis (1993) 13’ Maecenas  
Paris Sketches (1994) 14’ Maecenas  
Prelude for Hampstead Heath (1989) 7’ Maecenas  
Songs of the American Dream (1984) 12’ Studio  
Tuba Concerto (1988) 12’ Maecenas

**Galbraith, Nancy**

(b. 1951)

Concerto for Piano and Wind Ensemble (2000)  
PN – 3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3[1.2.btb] 1 1 – 5 perc – db  
Subito

Danza de los Duendes (1996)  
3[1.2.3/pic] 2 5[1.2.3.ebcl.bcl] 2 4 – 4 4 3 1 2 – timp – 4 perc – pn – db  
Subito

Elfin Thunderbolt (1998)  
3[1.2.pic] 2 5[1.2.3.bcl.bcl] 2 4 – 4 6 3 2 2 – timp – 6 perc – db  
Subito

Febris Ver (2011)  
4[1.2.3.pic] 2 3[1.2.bcl] 3[1.2.cbs] 4 – 4 4 3[1.2.btb] 2 1 – 4 perc – pn – db  
Subito

Luminosity (2008)  
BB – 0 0 0 0 0 – 3[solohn.hn.hn] 9[ebtp.6cn.rcn.fghn] 3[1.2.btb] 4[1.2.bari.bari]  
2[1.ebtba] – 3 perc – pn  
Subito
Missa Mysteriorum (1999) 45’  
SATB – 2[1.2/pic] 2 4[1.2.3.bcl] 2 0 – 4 3 3[1.2.btb] 0 1 – 4 perc – hp – pn – org – vcl – db  
Subito

Washington’s Landing for Brass Band (2006) 8’  
BB – 0 0 0 0 0 – 3[solohn.hn.hn] 9[ebtp.6cn.rcn.fghn] 3[1.2.btb] 4[1.2.bari.bari]  
2[1.ebtba] – 3 perc – pn  
Subito

Washington’s Landing for Wind Symphony (2006) 8’  
3[1.2.3/pic] 2 4[1.2.3.bcl] 2[1.2/cbs] 4 – 4 4 3[1.2.btb] 1 1 – 4 perc  
Subito

Wind Symphony No. 1, “If Rachael in a Yellow Rose” (1996) 17’  
2 2 5[1.2.3.ebcl.bcl] 2 4 – 4 4 3 1 2 – timp – 4 perc – pn/synth – db  
Subito

**Works Composed Before 1995**
Two Psalms (1990) 18’ Galbraith  
with brightness round about it for Brass Band (1993) 11’ Subito  
with brightness round about it for Wind Ensemble (1993) 11’ Subito

**Gandolfi, Michael**
(b. Melrose, Massachusetts 5 July 1956)

Cosmic Garden Diptych (2010) 11’  
3[1/2/pic] 3[1.2.eh] 5[1.2.3.ebcl.bcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 3  
3[1.2.btb] 1 1 – timp – 4 perc – hp – pn – db  
Gandolfi

Flourishes and Meditations on a Renaissance Theme (2010) 15’  
3[1.2.pic] 3[1.2.eh] 5[1.2.3.ebcl.bcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 5  
3[1.2.btb] 1 1 – timp – 4 perc – hdbls – db  
Gandolfi

Vientos y Tangos (2003) 11’  
3[1.2.pic] 3[1.2.eh] 5[1.2.3.ebcl.bcl] 3[1.2.cbs] 5[ssax.asax.tsax.bsax] – 4 5  
3[1.2.btb] 1 2 – timp – 3 perc – db  
Boosey

**Works Composed Before 1995**
N/A
George, Ryan  
(b. 1978)  

Autobahn (2008)  
1 1 3[1.2.bcl] 1 4 – 1 2 2 1 1 – 6 perc  
Fornine Music  

Café 512 (2010)  
2 1 4[1.2.3.bcl] 1 4 – 2 3 2 1 1 – 6 perc – pn – db/opt  
Fornine Music  

Firefly (2008)  
3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 2 4 – 4 3 1 2 – 5 perc – db  
Fornine Music  

Redwood (2010)  
4 2 6[1.2.3.4.bcl.ebcl] 2 4 – 4 4 3 2 1 – timp – 5 perc – pn – db  
Fornine Music  

Visionaries (2007)  
2 1 4[1.2.3.bcl] 1 4 – 2 3 2 1 1 – timp – 6 perc  
Fornine Music  

Works Composed Before 1995  
N/A  

Gillingham, David  
(b. Waukesha, Wisconsin 20 October 1947)  

Abiquiu (2010)  
3[1.2.pic] 2 5[1.2.3.bcl.cacl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 5 perc – pn  
C. Alan  

3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – timp – 4 perc – pn  
C. Alan  

All Hail the Power (2009)  
3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 5 perc  
C. Alan  

And Can it Be? (2000)  
C. Alan
Southern

At Morning’s First Light (2003) 5' 2 1 4[1.2.3.bcl] 1 4 – 2 3 2 1 1 – timp – 3 perc
C. Alan

C. Alan

Be Thou My Vision (1999) 7' 3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – timp – 4 perc
C. Alan

Bells of Freedom (2001) 4' 1 1 3[1.2.bcl] 1 3[asax.tsax.bsax] – 1 2 1 1 1 – 4 perc
C. Alan

Beside Still Water (2011) 6' 3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 4 perc
C. Alan

C. Alan

C. Alan

Concerto for Four Percussion and Winds (1997) 10' 4 SPERC – 3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 4[1.2.3.btb] 1 1 – hp
C. Alan

C. Alan

trans. Fisher
C. Alan
Concerto No. 2 for Marimba and Chamber Ensemble (2008) 21’
MA – 1[1/pic] 1 1 1 0 – 2 2 1 0 1 – 3 perc – pn
C. Alan

Council Oak (2001) 10’
3[1.2.pic] 2 5[1.2.3.bcl.cacl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 4 perc
C. Alan

Crescent Still Abides, A (1998) 12’
3[1.2.pic] 2[1.2/eh] 5[1.2.3.bcl.cacl] 2 4[ssax.asax.tsax.bsax] – 4 3 3 1 1 – timp –
5 perc – pn
C. Alan

Crest of Honor (2004) 3’
3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 4 perc
C. Alan

Double F Fanfare (2007) 3’
3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 5 perc
C. Alan

Double Image (2009) 18’
SSAX ASAX TSAX BSAX – 3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3[1.2.btb] 1 1 –
timp – 4 perc
C. Alan

Double Star for Clarinet, Piano, and Band (2002) 20’
C. Alan

Echo that Never Fades, The (2003) 7’
3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 3 perc – pn
C. Alan

Foster’s America (2003) 10’
2 1 4[1.2.3.bcl] 1 4 – 2 3 2 1 1 – timp – 3 perc
C. Alan

Galactic Empires (1997) 12’
3[1.2.pic] 2[1.2/eh] 5[1.2.3.bcl.cacl] 2 4[ssax.asax.tsax.bsax] – 4 3 3 1 1 – timp –
5 perc – pn
C. Alan
Gate to Heaven: Concerto No. 1 for Marimba and Wind Ensemble (2000)  
2 2 4[1.2.3.bcl] 2 4 – 2 3 2 1 1 – 3 perc – db  
trans. Lasley  
C. Alan  

Glorified (2009)  
3[1.2.pic] 2 5[1.2.3.bcl.cacl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 5 perc – pn  
C. Alan  

Heritage of Faith for Choir and Band (2002)  
SATB – 3[1.2.pic] 1 5[1.2.3.bcl.cacl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 4 perc  
C. Alan  

Internal Combustion (1999)  
3[1.2.pic] 2 5[1.2.3.bcl.cacl] 2 4 – 4 3 4[1.2.3.btb] 1 1 – timp – 4 perc – pn  
C. Alan  

3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 4 perc  
C. Alan  

Lamb of God (2000)  
3[1.2.pic] 2 4[1.2.3.bcl] 1 4 – 4 3 3[1.2.btb] 1 1 – timp – 4 perc – pn  
C. Alan  

LifeSongs (2003)  
C. Alan  

Light of My Soul (2005)  
3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 3 perc – pn  
C. Alan  

Light Unto the Darkness, A (1997)  
3[1.2.pic] 3[1.2.eh] 5[1.2.3.bcl.cacl] 2 4 – 4 3[1/fghn.2.3] 3 1 1 – timp – 4 perc – pn – db/opt  
C. Alan  

Lucid Dreams (2010)  
3[1.2.pic] 2 4[1.2.3.bcl] 1 4 – 2 3 3[1.2.btb] 1 1 – timp – 4 perc  
C. Alan  

Mansions of Glory (2007)  
3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 4 perc – pn – db  
C. Alan
<table>
<thead>
<tr>
<th>Title</th>
<th>Duration</th>
<th>Parts</th>
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<tr>
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<td>C. Alan</td>
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<tr>
<td>Northern Light (2005)</td>
<td>5'</td>
<td>3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 4 perc</td>
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<td>Proud and Immortal (2001)</td>
<td>9'</td>
<td>3[1.2.pic] 3[1.2.eh] 4[1.2.3.bcl] 2 4 – 4 3 2 1 1 – timp – 4 perc – pn – db</td>
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<td>C. Alan</td>
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<td>C. Alan</td>
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<tr>
<td>Quintessence (1996)</td>
<td>5'</td>
<td>TP TP HN TB TBA SPERC – 3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – 3 perc – db</td>
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<td>C. Alan</td>
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<tr>
<td>Quintessence II (1997)</td>
<td>10'</td>
<td>TP TP HN TB TBA SPERC – 3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – 3 perc – db</td>
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<td>C. Alan</td>
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<td>Radiant Moonbeams (2005)</td>
<td>5'</td>
<td>2 2 4[1.2.3.bcl] 2 4 – 2 3 2 1 1 – timp – 3 perc</td>
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<tr>
<td>C. Alan</td>
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<tr>
<td>C. Alan</td>
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</tr>
</tbody>
</table>
Sub-Saharan Rhythm (1998) 5’
1[1/pic] 1 4[1.2.3.bcl] 1 4 – 2 3 2 1 1 – timp – 4 perc
C. Alan

Summer of 2008: Concerto for Euphonium (2008) 19’
EUPH – 3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 3[1.2.cbs] 4 – 4 3 3[1.2.btb] 1 1 – timp – 5 perc – pn – db
C. Alan

Symphony No. 2, “Genesis” (2007) 20’
C. Alan

Under the Magical Wing (2004) 6’
3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 4 perc
C. Alan

Walking Angels (1996) 11’
2[1.pic] 1 1 0 – 2 2 1 0 1 – timp – 5 perc – hp – pn
C. Alan

When Speaks the Signal – Trumpet Tone (1999) 20’
TP – 2[1/pic.2/pic] 2 3[1.2.bcl] 2 0 – 4 3 3[1.2.btb] 0 1 – timp – 3 perc – pn – db
C. Alan

With Heart and Voice (2000) 11’
3[1.2.pic] 2 5[1.2.3.bcl.cbcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 4 perc – pn
C. Alan

Works Composed Before 1995
Chronicle (1985) 9’ Gillingham
Concerto for Alto Saxophone and Wind Ensemble (1989) 15’ Gillingham
Concerto for Bass Trombone and Wind Ensemble (1981) N/A Per Composer
Concerto for Woodwind Quintet and Wind Ensemble (1983) 12’ C. Alan
Hereos, Lost and Fallen (1989) 10’ H. Leonard
Intrada Jubilante (1979) 5’ C. Alan
Prophecy of the Earth (1993) 12’ C. Alan
Revelation (1984) 8’ H. Leonard
Serenade for Winds and Percussion “Songs of the Night” (1990) 18’ C. Alan
Symphonic Proclamation (1977) 6’ C. Alan
Vintage for Euphonium and Band (1991) 10’ TE Press
Godfrey, Daniel  
(b. 1949)

Colors Aloft (2003)  6’  
3 2 5 2 4 – 4 4 3 1 2 – timp – 3 perc  
C. Fischer

Jig (1996)  7’  
3 2 5 2 5 – 4 6[1.2.3.4.fghn.fghn] 3 1 2 – timp – 4 perc  
C. Fischer

Kopanitsa (2008)  9’  
3 2 4 2 4 – 4 4 3 2 2 – timp – 4 perc  
C. Fischer

Shindig (2001)  12’  
HN – 3 2 5 2 5 – 4 6[1.2.3.4.fghn.fghn] 3 1 2 – timp – 3 perc  
C. Fischer

To the Muses! (1998)  8’  
3 2 5 2 4 – 4 4 3 1 1 – timp – 3 perc – db  
C. Fischer

Works Composed Before 1995  
N/A

Gorb, Adam  
(b. Cardiff, Wales 1958)

Adrenaline City (2006)  7’  
3[1.2.pic] 2 6[1.2.3.4.ebcl.bcl] 2[1.cbs] 4 – 4 4 3 1 1 – timp – 4 perc – pn – db  
Studio

Ascent (1996)  12’  
3[1.2.pic] 2 4[1.2.ebcl.bcl] 3[1.2.cbs] 0 – 4 3 3 0 1 – 3 perc – db  
Maecenas

Awayday (1996)  6’  
3[1.2.pic] 2 6[1.2.3.4.ebcl.bcl] 3[1.2.cbs] 4 – 4 4 3 1 1 – 5 perc – pn – db  
Maecenas

Back from the Wars (2004)  2’  
2 1 4[1.2.3.bcl] 1 3[asax.tsax.bsax] – 2 2 2 1 1 – timp – 2 perc  
Maecenas
Bermuda Triangle (1995) 6’
3[1.2.pic] 2 6[1.2.3.4.atcl.bcl] 2 4 – 4 3 3 1 1 – 4 perc – db
Maecenas

Bridgewater Breeze (1996) 10’
3[1.2.pic] 2 4[1.2.3.bcl] 2[1.cbs] 4 – 4 3 3 1 1 – timp – 2 perc – db
Maecenas

Candlelight Procession (2001) 6’
3[1.2.pic] 2 5[1.2.3.atcl.bcl] 2 4 – 4 3 3 1 1 – timp – 2 perc – db
GMBrand c/o C. Alan

Concertino for Alto Saxophone and Wind Ensemble (2010) 14’
ASAX – 3[1.2.pic] 2 3[1.2.3.bcl] 2 4 – 4 3 2 1 1 – 3 perc – db
Maecenas

Concerto for Euphonium (1997) 15’
EUPH – 3[1.2.pic] 2 6[1.2.3.ebcl.atcl.bcl] 2 4 – 4 3 3 0 1 – timp – 3 perc – db
Maecenas

Dances from Crete (2003) 20’
3[1.2.pic] 2[1.eh] 5[1.2.3.ebcl.bcl] 2 4 – 4 4 3 0 1 – 4 perc – db
Maecenas

Downtown Blues (2001) 5’
TB – 3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 3[1.2.cbs] 4 – 4 3 3 0 1 – 3 perc – pn – db
Maecenas

Downtown Diversions (2001) 18’
TB – 3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 3[1.2.cbs] 4 – 4 3 3 0 1 – 3 perc – pn – db
Maecenas

Eine Kleine Walzermusik (2009) 6’
3[1.2.pic] 2 5[1.2.3.4.bcl] 2 4 – 4 4 3[1.2.btb] 1 1 – timp – 3 perc – db
GMBrand c/o C. Alan

Eine Kleine Yiddishe Ragmusik (2003) 6’
3[1.2.pic] 2 5[1.2.3.4.bcl] 2 4 – 4 4 3 1 1 – timp – 3 perc – db
GMBrand c/o C. Alan

Elements (1998) 28’
4 3 0 2 – 3 perc – hp – pn – db
Maecenas
Eternal Voices (2010) 35’
Maecenas

Farewell (2008) 18’
3[1.2.pic] 3[1.2.eh] 6[1.2.3.4.ebcl.bcl] 3[1.2.cbs] 4 – 4 3[1.2.3/tpeb/opt] 3[1.2.bt breathe] 2 2 – timp – 4 perc – db
Gorb

French Dances Revisited (2004) 15’
2[1.2/pic] 2[1.2/tamb] 2 2 0 – 2 0 0 0 0
GMBbrand c/o C. Alan

Little Salsa Music, A (2008) 5’
3[1.2.pic] 1 4[1.2.3.bcl] 1 4 – 2 3 3[1.2.bt breathe] 1 1 – 3 perc – drmst – pn
GMBbrand c/o C. Alan

Little Tango Music, A (2007) 4’
2 1 4[1.2.3.bcl] 1 4 – 2 2 3[1.2.bt breathe] 1 1 – 2 perc
GMBbrand c/o C. Alan

Midnight in Buenos Aires (2007) 11’
3[1.2.pic] 2 6[1.2.3.4.ebcl.bcl] 3[1.2.cbs] 4 – 4 5[1.2.3.4.5/tpeb/opt] 3 1 1 – timp – 3 perc – db
Studio

Over Hill, Over Dale (2000) 5’
3[1.2.pic] 2 4[1.2.3.bcl] 2[1.cbs] 4 – 4 3 3 1 1 – 3 perc – db
Maecenas

Parade of the Wooden Soldiers (1999) 3’
2 1 4[1.2.3.bcl] 1 4 – 2 2 2 1 1 – timp – 2 perc
GMBbrand c/o C. Alan

Scenes from an English Landscape (2002) 4’
3[1.2.pic] 2 5[1.2.3.atcl.bcl] 2 4 – 4 5 3 1 1 – timp – 3 perc – db
GMBbrand c/o C. Alan

Sunrise and Safari (2007) 7’
3[1.2.pic] 1 4[1.2.3.bcl] 1 4 – 4 3 3 0 1 – 4 perc – db
Maecenas

Symphony No. 1 in C (2000) 16’
2[1.2/pic] 2 2 2 0 – 4 0 0 0 0 – db
Maecenas
2 1 4[1.2.3.bcl] 1 4 – 2 1 1 1 – timp – 2 perc
GMBrand c/o C. Alan

Towards Nirvana (2002)
3[1/pic.pic.pic] 2 6[1.2.3.ebcl.cbcl] 3[1.2.cbs] 4 – 4 4 3 1 1 – 5 perc – hp – pn – db
Maecenas

Tranquility (2009)
3[1.2.pic] 2 4[1.2.3.bcl] 2[1.cbs] 4 – 4 3 3 1 1 – 3 perc
Maecenas

War of the Worlds (2010)
3[1.2.pic] 2 5[1.2.3.ebcl] 3[1.2.cbs] 4 – 4 4 3 1 1 – 5 perc – pn – db
Maecenas

Yiddish Dances (1997)
3[1.2.pic] 2 5[1.2.3.ebcl] 2 4 – 4 3 3 1 1 – 4 perc – db
Maecenas

Works Composed Before 1995
Metropolis (1992) 15’ Maecenas
Scenes from Bruegel (1994) 16’ Maecenas

Gottschalk, Arthur
(b. California)

Amelia (2010)
3[1.2.pic] 3[1.2.eh] 4[1.2.3.bcl] 2 4 – 4 4 3[1.2.btb] 1 1 – timp – 3 perc
Gottschalk

Ceremonial Fanfare (2004)
0 0 0 0 0 – 4 3 4[1.2.3.btb] 0 1 – timp – 2 perc
Gottschalk

Concerto for Violin and Symphonic Winds (2003)
VLN – 3[1.2.pic] 2 4[1.2.3.bcl] 3[1.2.cbs] 4 – 4 4 3 1 1 – timp – 3 perc – hp – pn
Gottschalk

RAR, Royal Australian Regiment (2003)
0 0 0 0 0 – 4 4 4 0 1 – timp – 3 perc
Gottschalk
RAR, Royal Australian Rondo (2002) 5’
3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – timp – 3 perc – db
Gottschalk

Ut Queant Laxis (1999) 20’
3[1.2.pic] 3[1.2.eh] 4[1.2.3.bcl] 3[1.2.cbs] 4 – 4 5 3[1.2.btb] 1 1 – timp – 3 perc
Gottschalk

**Works Composed Before 1995**
Concerto for Wind and Percussion Orchestra (1982) 13’ Ballerbach
Fanfare for a Great City (1982) 6’ Subito
Leyenda (1988) 11’ Ballerbach
Overture: Measure for Measure (1994) 6’ Gottschalk
Roulades (1974) 9’ Ballerbach
Tricolor (1991) 5’ Gottschalk

**Graham, Peter**
(b. Lanarkshire, Scotland 1958)

Academic Festival Fanfare (2005) 3’
2[1.pic] 1 4[1.2.3.bcl] 1 4 – 4 3 3 1 1 – timp – 2 perc
Gramercy

Alloway Tales (1996) 6’
NR – 2[1.pic] 1 4[1.2.3.bcl] 1 4 – 4 2 3 1 1 – timp – 2 perc
Gramercy

Cartoon Music (1999) 5’
2[1.pic] 1 4[1.2.3.bcl] 1 4 – 4 3 3 1 1 – 3 perc
Gramercy

Cat Nap, from Cat Tales (2008) 3’
TB – 3[1.2.pic] 1 4[1.2.3.bcl] 1 4 – 4 3 3 2 2 – timp – 3 perc – db
Gramercy

Cat Tales (2008) 10’
TSAX TP TB VIB DRMST – 3[1.2.pic] 1 4[1.2.3.bcl] 1 4 – 4 3 3 2 2 – timp – 3 perc – db
Gramercy

Cossack Fire Dance (2004) 4’
3[1.2.pic] 1 4[1.2.3.bcl] 1 4 – 4 3 3 1 1 – 3 perc
Gramercy
Cossack Wedding Dance (2004)
2[1.pic] 1 4[1.2.3.bcl] 1 4 – 4 2 3 1 1 – 3 perc
Gramercy

Cry of the Celts (1996)
1 1 5[1.2.3.ebcl.bcl] 1 4 – 4 3 3 1 1 – timp – 2 perc
comp. Hardiman
trans. Graham
Gramercy

Day of the Dragon (2005)
3[1.2.pic] 1 4[1.2.3.bcl] 1 4 – 4 3 3 1 1 – timp/opt – 3 perc
Gramercy

Elegy, from Harrison’s Dream (2002)
3[1.2.pic] 1 4[1.2.3.bcl] 1 3(asax.tsax.bsax] – 2 3 3[1.2.btb] 1 1 – 1 perc – synth
Gramercy

Gaelforce (2001)
2 1 4[1.2.3.bcl] 1 4 – 4 3 3 1 1 – 2 perc – drmst
Gramercy

Harrison’s Dream (2003)
3[1.2.pic] 3[1.2.eh] 6[1.2.3.ebcl.atcl.bcl] 2 4 – 4 4 3[1.2.btb] 2 1 – timp – 4 perc –
hp – vcl – db
Rosehill

Hine E Hine (2001)
1 1 4[1.2.3.bcl] 1 4 – 2 3 3 1 1 – timp – 1 perc
comp. Te Rangi Pai
trans. Graham
Gramercy

In League With Extraordinary Gentlemen (2009)
ASAX – 3[1.2.pic] 1 4[1.2.3.bcl] 1 4 – 4 3 3 1 1 – timp – 2 perc – pn – db
Gramercy

In League With Extraordinary Gentlemen (2009)
EUPH – 3[1.2.pic] 1 4[1.2.3.bcl] 1 4 – 4 3 3 1 1 – timp – 2 perc – pn – db
Gramercy

Intrada on a Theme by Thomas Tallis (2004)
3[1.2.pic] 1 4[1.2.3.bcl] 1 4 – 4 3 3 1 1 – timp – 2 perc – db
Gramercy
Journey to the Centre of the Earth (2005)
2[.pic] 1 6[.2.3.ebcl.atcl.bcl] 1 4 – 4 3 3[.2.btb] 2 1 – timp – 3 perc – db 
Gramercy

Northern Landscapes (2002)
TP TP HN TB TBA – 1 1 4[.2.3.bcl] 1 4 – 4 3 3 1 1 – timp – 2 perc 
Gramercy

Pentium (1999)
3[.2.pic] 1 5[.2.3.atcl.bcl] 1 4 – 4 3 3 1 1 – timp – 3 perc – db 
Gramercy

3[.2.pic] 1 4[.2.3.bcl] 1 4 – 4 3 3 1 1 – timp – 3 perc – synth 
Gramercy

Shine as the Light (1997)
3[.2.pic] 1 4[.2.3.bcl] 1 4 – 4 3 3 1 1 – timp – 2 perc 
Gramercy

Sirocco (2007)
3[.2.pic] 1 4[.2.3.bcl] 1 4 – 4 3 3 1 1 – timp – 3 perc 
Gramercy

Suite from Call of the Cossacks (2003)
2[.pic] 1 4[.2.3.bcl] 1 4 – 4 2 3 1 1 – 3 perc 
Gramercy

Summon the Dragon (1999)
2[.pic] 1 4[.2.3.bcl] 1 4 – 4 2 3 1 1 – timp – 2 perc 
Gramercy

Swedish Folksong (2001)
2[.pic] 1 4[.2.3.bcl] 1 4 – 4 3 3 1 1 – timp – 3 perc – db 
Gramercy

Symphony for Wind Orchestra “Montage” (2004)
3[.2.pic] 2 5[.2.3.ebcl.bcl] 2 4 – 4 3 3[.2.btb] 1 1 – timp – 2 perc – db 
Rosehill

Three Jazz Pieces (1995)
1 1 3[.2.bcl] 1 3[asax.tsax.bsax] – 2 2 3 1 1 – 2 perc 
comp. Harper 
trans. Graham 
Gramercy
Toccata (2008) 3’
3[1.2.pic] 1 4[1.2.3.bcl] 1 4 – 4 3 3 1 1 – 3 perc – db
Gramercy

Windows of the World (2002) 20’
3[1.2.pic] 1 4[1.2.3.bcl] 1 4 – 4 3 3 1 1 – timp – 3 perc – db
Gramercy

**Works Composed Before 1995**
N/A

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**Grantham, Donald**
(b. Duncan, Oklahoma 9 November 1947)

Baron Cimetiere’s Mambo (2004) 5’
3[1.2.pic] 3[1.2.eh] 6[1.2.3.ebcl.bcl.cbcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 4 4
1 1 – timp – 5 perc – pn – db
Piquant

Baron La Croix’s Shuffle (2007) 5’
3[1.2.pic] 2 6[1.2.3.ebcl.bcl.cbcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 5 perc – pn – db
Piquant

Baron Piquant on Pointe (2011) 5’
2 1 5[1.2.3.bcl.cacl] 1 4 – 2 3 3 1 1 – timp – 4 perc
Piquant/Pepper

Baron Samedi’s Sarabande and Soft-Shoe (2005) 7’
4 1 1 – timp – 4 perc – pn/cel – db
Piquant

Cloudless Day, Bitter Sky (2002) 8’
3[1.2.pic] 2 6[1.2.3.ebcl.bcl.cbcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 5 perc – pn – db
Piquant

Come, Memory (2002) 13’
3[1.2.3/pic] 3[1.2.eh] 6[1.2.3.ebcl.bcl.cbcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 3 3
1 1 – timp – 4 perc – hp – pn/cel – db
Piquant
Piquant  

Piquant  

Piquant  

Piquant  

Piquant  

Fantasy Variations (1997) 14’ 2 1 5[1.2.3.bcl.cacl] 1 4 – 2 3 3 1 1 – timp – 4 perc  
Gershwin, trans. Grantham  
Alfred  

Piquant  

Piquant  

Piquant
Honey in the Rock (2008) 5’
Piquant

J.S. Dances (2003) 8’
Piquant

J’ai ete au bal (1999) 10’
Piquant

Kentucky Harmony (2000) 10’
Piquant

Lone Star Twister (2008) 5’
Piquant

Music for the Blanton (2006) 45’
0 1 0 0 1[asax] – 1 1 1 0 1 – 1 perc – gtr – hp – db
Piquant

Northern Celebration (2001) 10’
Piquant

Phantasticke Spirits (2002) 10’
Piquant

Southern Harmony (1998) 11’
Piquant
Spangled Heavens (2010) 12’
3[1.2.pic] 2 5[1.2.3.bcl.cacl] 2 4 – 3 2 3 1 1 – timp – 3 perc – db
Piquant/Pepper

Starry Crown (2007) 14’
4[1.2.3.pic] 3[1.2.eh] 6[1.2.3.ebcl.cbcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 4
3[1.2.btb] 1 1 – timp – 5 perc – pn/cel – db
Piquant

Stomp (2009) 8’
4[1.2.3.pic] 3[1.2.eh] 6[1.2.3.ebcl.cbcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 4
3[1.2.btb] 1 1 – timp – 5 perc – pn – db
Piquant

Symphony for Winds and Percussion (2006) 20’
4[1.2.3.pic] 3[1.2.eh] 6[1.2.3.ebcl.cbcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 4
3[1.2.btb] 1 1 – timp – 5 perc – pn – db
Piquant

Trumpet Gloria (2006) 3’
3[1.2.pic] 3[1.2.eh] 6[1.2.3.ebcl.cacl] 2 4[ssax.asax.tsax.bsax] – 4
6[1.2.3.4/offstg.5/offstg.6/offstg] 3 1 1 – timp – 5 perc – db
Piquant

Variations on an American Cavalry Song (2001) 12’
3[1.2.3.pic] 3[1.2.eh] 6[1.2.3.ebcl.cbcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 4
4[1.2.3.btb] 1 1 – timp – 4 perc – pn/cel – db
Piquant

Wonderous Love (2008) 6’
3[1.2.pic] 3[1.2.eh] 6[1.2.3.ebcl.cbcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 4 4
2 2 – timp – 4 perc – pn/cel – db
Piquant

Works Composed Before 1995
Bum’s Rush (1994) 12’ Piquant
Concerto in One Movement for Bass Trombone (1979) 12’ Piquant

Gregson, Edward
(b. Sunderland, England 1945)

Concerto for Piano and Winds (1995) 20’
PN – 3[1.2.3/pic] 3[1.2.eh] 3[1.2.bcl] 3[1.2.cbs] 0 – 4 4 3[1.2.btb] 0 1 – timp – 2
db
Maecenas
Kings Go Forth, The (1996) 17’
SV TV MV – 3[1.2.pic] 3[1.2.eh] 4[1.2.3.bcl] 3[1.2.cbs] 2[asax.tsax] – 4
6[1.2.3.4.5/offsgt.6/offstg] 3 1 1 – 2 timp – 6 perc – pn/synth – 2 rec – vln – db
Studio

Partita (1999) 11’
2[1/pic.2] 2 5[1.2.3.atcl.bcl] 2 4 – 4 5 3 1 1 – timp – 2 perc – db
G&M

**Works Composed Before 1995**
Celebration (1991) 6’ Maecenas
Festivo (1985) 6’ Novello
Prelude for an Occasion (1985) 4’ G&M
Sword and the Crown, The (1991) 15’ Studio
Tuba Concerto (1984) 18’ Novello

**Hanson, Shelley**

Dances With Winds (2008) 18’
tsax] 2[1/opt cl/ssax/asax.2/opt cl/ssax/asax] 1[opt bs/bcl/tsax] 0 1[opt
C. Alan

**Works Composed Before 1995**
N/A

**Harbison, John**
(b. Orange, New York 1938)

Olympic Dances (1997) 17’
3[1.2.3/pic] 3[1.2.3/eh] 3[1.2/ebcl.3/bcl] 3[1.2.3/cbs] 2[ssax.asax/tsax] – 4 3 3 0 1
– timp – 2 perc
Schirmer

**Works Composed Before 1995**
Fanfare for Foley’s (1986) 2’ Schirmer
Music for Eighteen Winds (1986) 11’ Schirmer
Overture: Michael Kohlhaas (1982) 4’ Schirmer
San Antonio (1994) 12’ Schirmer
Three City Blocks (1993) 15’ Schirmer
Hart, Paul  
(b. United Kingdom, 1945)

Carnaby Street (1998) 6’  
3[1.2.pic] 2 6[1.2.3.ebcl.atcl.bcl] 2 4 – 4 5 3 1 1 – timp – 5 perc – db  
GMBrand c/o C. Alan

Circus Ring (1995) 10’  
3[1.2.pic] 2 5[1.2.3.ebcl.atcl.bcl] 2 4 – 4 5 3 1 1 – timp – 4 perc – db  
GMBrand c/o C. Alan

Silver Screen (2003) 11’  
3[1.2.pic] 2 5[1.2.3.ebcl.atcl.bcl] 2 4 – 4 4 3 1 1 – timp – 3 perc – db  
GMBrand c/o C. Alan

Skyrider (1999) 6’  
3[1.2.pic] 1 4[1.2.3.bcl] 1 4 – 4 3 3 1 1 – timp – 2 perc – db  
GMBrand c/o C. Alan

Sunrise (1999) 5’  
HN – 3[1.2.pic] 2 5[1.2.3.atcl.bcl] 2 4 – 3 0 3 1 1 – timp – 1 perc – db  
GMBrand c/o C. Alan

Works Composed Before 1995  
Cartoon (1991) 10’ GMBrand c/o C. Alan  
Journey and Celebration (1989) 7’ GMBrand c/o C. Alan

Hays, Ralph  
(b. Wooster, Ohio)

Fanfare and Variations (2001) 10’  
3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 1 3 3 1 1 – timp – 3 perc  
Hays

Invocation and Alleluia (2006) 8’  
Hays

Jovian Moons (2000) 12’  
SATB – 3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – timp – 4 perc  
Hays
Lux Laureate (2009)  13’
3[1.2.pic] 2 7[1.2.3.ebcl.atcl.bcl.cbcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 4 perc – db
Hays

Old Iron Springs (2007)  5’
3[1.2.pic] 2 5[1.2.3.atcl.bcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 3 perc
Hays

Sinfonia Concertante (2003)  19’
3[1.2.pic] 2 4[1.2.3.bcl] 3[1.2.cbs] 4 – 4 3 3 1 1 – timp – 4 perc
Hays

Variations on a Children’s Song (2001)  6’
2[1.pic] 1 4[1.2.3.bcl] 1 4 – 1 3 3 1 1 – timp – 3 perc
Hays

Vox Laetificus (2010)  3’
4[1.2.3.pic] 2 6[1.2.3.atcl.bcl.cacl] 2 4 – 4 3 3 1 1 – timp – 3 perc – db
Hays

**Works Composed Before 1995**
N/A

**Hesketh, Kenneth**
(b. Liverpool, United Kingdom 20 July 1968)

Alchymist’s Journal for Brass Band (2002)  12’
BB – 0 0 0 0 0 – 3 [solohn.hneb.hneb] 7[scn.cn.cn.rcn.cn.cn.fghn] 3[1.2.btb]
3[bari.bari.euph] 2 – timp – 3 perc
Faber

Circling Canopy of Night (1999)  25’
– vla – vcl – db
Faber

Cloud of Unknowing (2005)  12’
3[1.2.pic] 3[1.2.eh] 5[1.2.3.ebcl.bcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 4
3[1.2.btb] 1 1 – timp – 4 perc – hp – pn – cel – db
Schott

Danceries for Brass Band (2001)  12’
BB – 0 0 0 0 0 – 3 [solohn.hneb.hneb] 7[scn.cn.cn.rcn.cn.cn.fghn] 3[1.2.btb]
2[bari.bari] 2 – timp – 3 perc
Faber
Danceries for Symphonic Wind Band (2000) 12’
3[1.2.pic] 3[1.2.eh] 4[1.2.ebcl.bcl] 2 4 – 4 5 3[1.2.btb] 2 2 – timp – 3 perc – db
Faber

Danceries, Set 2 (2011) 14’
Faber

Diaghilev Dances (2002) 15’
pn/cel – db
Faber

Doctrine of Affections (2005) 12’
1[pic/atfl] 0 1[bcl] 2[1.cbs] 0 – 0 2 2[1.btb] 0 0
Schott

Festive Overture for Brass Band (2008) 8’
BB – 0 0 0 0 0 – 3 [solohn.hneb.hneb] 7[scn.cn.cn.cn.cn.fghn] 3[1.2.btb]
3[bari.bari.euph] 2 – timp – 3 perc
Faber

Festive Overture for Symphonic Wind Band (2001) 8’
3[1.2.pic] 2[1.eh] 5[1.2.3.ebcl.bcl] 2 4 – 4 5 3[1.2.btb] 2 2 – timp – 3 perc – db
Faber

Gilded Theatre (2008) 12’
3[1.2.pic] 4[1.2.3.eh] 5[1.2.3.ebcl.bcl] 4[1.2.3.cbs] 4 – 6 4 3[1.2.btb] 1 1 – timp –
6 perc – pn – db
Faber

Infernal Ride for Brass Band (2008) 7’
BB – 0 0 0 0 0 – 3 [solohn.hneb.hneb] 7[scn.cn.cn.cn.cn.fghn] 3[1.2.btb]
3[bari.bari.euph] 2 – timp – 3 perc
Faber

Infernal Ride for Symphonic Wind Band (2003) 7’
3[1.2.pic] 2 5[1.2.3.bcl.cbcl] 1 4 – 4 3 3[1.2.btb] 2 1 – timp – 3 perc – pn – db
Faber

Masque for Brass Band (2000) 5’
BB – 0 0 0 0 0 – 3 [solohn.hneb.hneb] 7[scn.cn.cn.cn.cn.fghn] 3[1.2.btb]
3[bari.bari.euph] 2 – timp – 3 perc
Faber
Vranjanka (2005)                  9’
3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 2 4 – 4 5 3[1.2.btb] 2 2 – timp – 3 perc – hp/opt – pn
– db
Faber

Whirlegigg (2003)                 5’
3[1.2.pic] 2 5[cla.cla.cla.ebcl.bcl] 2 4 – 4 5 3[1.2.btb] 2 1 – timp – 1 perc – hp
– db
Faber

Works Composed Before 1995
Flute Concerto (1984) 14’ Faber
Masque for Symphonic Wind Band (1987) 7’ Faber

Higdon, Jennifer
(b. Brooklyn, New York 31 December 1962)

Fanfare Ritmico (2001)             6’
3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 2 4 – 4 3 3 1 1 – timp – 4 perc
Lawdon

Kelly’s Field (2006)               7’
3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 2 4[ssax.asax.tsax.bsax] – 4 3 3 1 1 – timp – 3 perc
Lawdon

Oboe Concerto (2008)              17’
OB – 4[1.2.3.pic] 2[1.2/eh] 5[1.2.3.4.bcl] 2 4 – 4 3 3 0 1 – 2 perc – 2 db
trans. Higdon
Lawdon

Percussion Concerto (2009)         23’
SPERC – 4 3 6[1.2.3.4.ebcl.bcl] 3 4 – 4 4 3 1 2 – timp – 3 perc – hp – pn/cel
trans. Higdon
Lawdon

Rhythm Stand (2004)               4’
1 1 3 1 3[asax.tsax.bsax] – 1 1 1 1 1 – timp – 5 perc[1.2.3.4.5/opt] – db
H. Leonard

Road Stories (2011)               15’
3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 2 4[ssax.asax.tsax.bsax] – 4 3 3 1 1 – timp – 3 perc
Lawdon
Soprano Sax Concerto (2009)  
SSAX – 4[1.2.3.pic] 2[1.2/eh] 5[1.2.3.4.bcl] 4 – 4 3 3 0 1 – 2 perc – 2 db 
trans. Higdon 
Lawdon

Wind Shear (2000)  
3 3 3[1.2.bcl] 3[1.2.cbs] 0 – 4 0 0 0 0 
Lawdon

**Works Composed Before 1995**  
N/A

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**Husa, Karel**  
(b. Prague, Czechoslovakia 7 August 1921)

Cheetah (2007)  
3[1.2.pic] 3[1.2.eh] 7[1.2.3.ebcl.atcl.bcl.cbl] 2 4 – 4 4 4[1.2.3.btb] 1 1 – timp – 4 
perc – db 
Schirmer

Les Couleurs Fauves (1996)  
3[1.2/pic.3/pic] 3[1.2.eh] 7[1.2.3.ebcl.atcl.bcl.cbl] 3[1.2.cbs] 
5[asax.asax.tsax.bsax.basax] – 4 4 4[1.2.btb.btb] 1 1 - timp – 4 perc – db 
Schirmer

Midwest Celebration (1996)  
0 0 0 0 0 – 8 9 9 0 1 – 5 perc 
Schirmer

**Works Composed Before 1995**  
Al Fresco (1975) 12’ Schirmer 
Apotheosis of this Earth (1970) 26’ Schirmer 
Concerto for Alto Saxophone and Concert Band (1967) 20’ Schirmer 
Concerto for Percussion and Wind Ensemble (1971) 18’ Schirmer/H. Leonard 
Concerto for Trumpet and Wind Orchestra (1973) 14’ Schirmer 
Concerto for Wind Ensemble (1982) 22’ Schirmer 
Divertimento for Brass and Percussion (1958) 10’ Schirmer 
Divertimento for Symphonic Winds and Percussion (1974) 15’ Schirmer 
Fanfare for Brass Ensemble (1981) 10’ Schirmer 
Music for Prague 1968 (1969) 19’ Schirmer 
Smetana Fanfare for Wind Ensemble (1984) 3’ Schirmer
Kechley, David

Bang! (2005) 15’
6[1.pic.2.pic.3.4.5/atfl.6/bsfl] 2 6[1.2.3.ebcl.bcl.cbcl] 0 4[ssax.asax.tsax.bsax] – 2
5 3[1.2.btb] 2 1 – 5 perc – 2 hp – pn – cel
Pine Valley

Restless Birds Before the Dark Moon (2000) 15’
ASAX – 3[1.2.3/pic] 2 7[1.2.3.ebcl.atcl.bcl.cbcl] 2[1.cbs] 0 – 4
5[1/pict.2/pict.3/fghn.4/fghn.5] 3[1.2.btb] 2 2 – timp – 4 perc – pn
Pine Valley

Works Composed Before 1995
Concerto for Band (1970) 12’ Pine Valley
Distant Voices (1987) 14’ Pine Valley
Fanfares and Reflections (1984) 13’ Pine Valley

Lesser, Andrew
(b. Cherry Hill, New Jersey 6 February 1979)

Castle Overture (2009) 5’
2 2 4[1.2.3.bcl] 1 4 – 2 3 3 1 1 – timp – 3 perc
Lesser

Celebrations (2007) 8’
4[1.2.3.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – timp – 3 perc
Lesser

Labyrinth, The (2001) 12’
4[1.2.3.pic] 3[1.2.eh] 7[1.2.3.ebcl.bcl.cacl.cbcl] 2 4 – 4 3 3 1 1 – timp – 3 perc
Musica Propria

Snow Through a Window (2007) 5’
2 1 3[1.2.bcl] 0 4 – 1 2 1 1 1 – 3 perc
Kjos

Works Composed Before 1995
N/A

Lindroth, Scott

Passage (2010) 10’
4[1.2.3.pic] 3[1.2.eh] 5[1.2.3.ebcl.bcl] 3 4[ssax.asax.tsax.bsax] – 4 3 3 2 1 – timp
– 4 perc – hp
Lindroth
Spin Cycle (2001) 6’
4[1.2.3.pic] 3[1.2.eh] 5[1.2.3.ebcl.bcl] 3 4[ssax.asax.tsax.bsax] – 4 4 3 2 1 – timp
– 5 perc – hp
Boosey

Works Composed Before 1995
N/A

Mackey, John
(b. New Philadelphia, Ohio 1 October 1973)

Asphalt Cocktail (2009) 6’
5[1.2.3.4.pic] 2 8[1.2.3.4.ebcl.bcl.bcl.bcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 4
4[1.2.3.btb] 2 1 – timp – 6 perc – hp – pn
Osti Music

Aurora Awakes (2009) 12’
5[1.2.3.4.pic] 1 8[1.2.3.4.ebcl.bcl.bcl.bcl] 3[1.2.cbs] 4 – 4
Osti Music

Clocking (2007) 12’
5[1.2.3.4.pic] 1 6[1.2.3.4.bcl.bcl] 2[1.cbs] 4[ssax.asax.tsax.bsax] – 4 4
4[1.2.3.btb] 1 1 – timp – 3 perc – pn – db
Osti Music

Concerto for Soprano Sax and Wind Ensemble (2007) 25’
SSAX – 5[1.2.3.4.pic] 2 8[1.2.3.4.ebcl.bcl.bcl] 3[1.2.cbs] 4 – 4 4[1.2.3.btb]
1 1 – timp – 6 perc – hp – pn – db
Osti Music

Foundry (2011) 4’
2 1 4[1.2.3.bcl] 2 4 – 2 3 3 1 1 – timp – 11 perc
Osti Music

Harvest: Concerto for Trombone and Wind Ensemble (2009) 18’
TB – 4[1.2.3.pic] 3[1.2.eh] 4[1.2.3/ebcl.bcl] 3[1.2.cbs] 0 – 4 3 3 0 1 – timp – 4
perc – hp – pn – db
Osti Music

Hymn to a Blue Hour (2010) 8’
3[1.2.pic] 2 6[1.2.3.bcl.bcl.bcl] 3[1.2.cbs] 4 – 4 3 4[1.2.3.btb] 1 1 – 1 perc – db
Osti Music
Kingfishers Catch Fire (2007) 12’
3[1.2.3/pic] 1 7[1.2.3.4.ebcl.bcl.cbcl] 2[1.cbs] 4[ssax.asax.tsax.bsax] – 4
4[1.2.3.4.offstg] 4[1.2.3.btb] 1 1 – timp – 6 perc – db

Redline Tango (2005) 9’
3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 2[1.cbs] 5[ssax.asax.asax.tsax.bsax] – 4
4 3 1 1 – timp – 6 perc – pn – db
Osti Music

Sasparilla (2005) 9’
3[1.2.pic] 1 6[1.2.3.ebcl.bcl.bcl] 2[1.cbs] 4 – 4
4 3 1 2 – timp – 6 perc – accord – pn – db
Osti Music

Strange Humors (2006) 6’
4 3 1 1 – 4 perc – djb – db
Osti Music

Turbine (2006) 9’
5[1.2.3.4.pic] 2 8[1.2.3.4.ebcl.bcl.bcl.bcl] 3[1.2.cbs] 4 – 4
4 4 4[1.2.3.btb] 1 2 – 8 perc – pn – db
Osti Music

Turning (2007) 9’
5[1.2.3.4.pic] 2 8[1.2.3.4.ebcl.bcl.bcl.bcl] 3[1.2.cbs] 5[ssax.asax.asax.tsax.bsax] – 4
4 4 4[1.2.3.btb] 1 2 – 5 perc – wtrp – db
Osti Music

Undertow (2008) 5’
3[1.2.pic] 2 5[1.2.3.bcl.cbcl] 2 4 – 2
3 3 1 1 – timp – 6 perc – db
Osti Music

Xerxes (2010) 5’
3[1.2.pic] 1 7[1.2.3.ebcl.bcl.bcl.bcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4
3 4[1.2.3.btb] 1 1 – timp – 6 perc
Osti Music

**Works Composed Before 1995**
N/A
Markowski, Michael  
(b. 1986)

As Midnight on a Moonless Night (2011) 8’
3[1.2.pic] 1 6[1.2.3.4.bcl.cbcl] 2 5[ssax.asax.asax.tsax.bsax] – 4 4 4 1 1 – timp – 5 perc – drmst – pn – db
Markowski

Blue Ambience (2003) 7’
3[1.2.pic] 2 6[1.2.3.ebcl.cbcl] 2 4 – 4 4 3[1.2.btb] 1 1 – timp – 5 perc – pn – db
Markowski

Dreamland (2011) 10’
Markowski

Instinctive Travels (2009) 7’
3[1.2.pic] 2 6[1.2.3.ebcl.cbcl] 2 4 – 4 4 3[1.2.btb] 1 1 – timp – 5 perc – pn – db
Manhattan Beach

Joy Ride (2005) 3’
3[1.2.pic] 2 6[1.2.3.ebcl.cbcl] 2 4 – 4 4 3[1.2.btb] 1 1 – timp – 5 perc – pn – db
Markowski

Shadow Rituals (2006) 4’
3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – timp – 5 perc
Manhattan Beach

Shine (2010) 6’
3[1.2.pic] 2 4[1.2.3.bcl] 2 5[ssax.asax.asax.tsax.bsax] – 2 3 3 1 1 – timp – 6 perc
Manhattan Beach

Tidal Forces (2010) 8’
3[1.2.pic] 1 5[1.2.3.4.bcl] 1 4 – 2 3 3 1 1 – timp – 5 perc
Manhattan Beach

Turkey in the Straw (2008) 4’
3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – timp – 4 perc
Manhattan Beach
Walden (2011)  
3[1.2.pic] 1 6[1.2.3.4.bcl.cbcl] 2 5[ssax.asax.asax.tsax.bsax] – 2 3 3 1 1 – timp – 3 perc – pn – db  
Markowski

**Works Composed Before 1995**  
N/A

**Maslanka, David**  
(b. New Bedford, Massachusetts 30 August 1943)

Alex and the Phantom Band (2001)  
10’  
Maslanka

Carl Sandburg Reader, A (2007)  
40’  
2[1.btb] 1 1 – timp – 4 perc – pn – db  
C. Fischer

Collected Chorale Settings: Montana Music (1996)  
11’  
Maslanka

Concerto for Alto Saxophone and Wind Ensemble (1999)  
42’  
C. Fischer

Concerto for Trombone and Wind Ensemble (2007)  
36’  
– timp – 4 perc – pn – vlc – db  
C. Fischer

27’  
PN – 3[1.2.pic] 2 3[1.2.bcl] 1 3[asax.tsax.bsax] – 2 2 1 0 1 – timp – 2 perc – db  
C. Fischer

David’s Book: Concerto for Solo Percussionist and Wind Ensemble (2006)  
42’  
4[ssax.asax.tsax.bsax] – 4 3 3 1 1 – 2 perc – hp – pn  
C. Fischer
CL – 2 2 4[1.2.bcl.cacl] 2 4[ssax.asax.tsax.bsax] – 2 2 2 1 1 – timp – 5 perc – hp – db
C. Fischer

Give Us This Day: Short Symphony for Wind Ensemble (2005) 17’
3[1.2.pic] 2 5[1.2.3.bcl.cacl] 1 4 – 4 2 3 1 1 – timp – 4 perc – hdbls – pn – db
C. Fischer

Heart Songs (1997) 12’
2 1 4[1.2.3.bcl] 1 4 – 2 2 2 1 1 – timp – 4 perc
C. Fischer

Hell’s Gate (1997) 17’
ASAX TSAX BSAX – 4[1.2.pic.pic] 2 5[1.2.3.bcl.cacl] 2 4 – 4 3 3 1 1 – timp – 4
perc – pn – db
C. Fischer

Liberation (2010) 20’
3 3 1 1 – timp – 6 perc – pn – db
Maslanka

Mass revised 2005 (1996) 105’
SATB BC SV BV ORG – 2 2 4[1.2.bcl.cbcl] 1 4 – 4 2 3 1 1 – timp – 4 perc – hp
– pn – org – db
C. Fischer

Morning Star (1997) 8’
3[1.2.pic] 2 5[1.2.3.bcl.cbcl] 2 4 – 4 3 3 1 1 – timp – 4 perc – pn
C. Fischer

Mother Earth: A Fanfare (2003) 3’
2[1.pic] 1 4[1.2.3.bcl] 1 4 – 4 3 3 1 1 – timp – 4 perc
C. Fischer

O Earth, O Stars (2010) 40’
5 perc – hp – pn – db
Maslanka

Procession of the Academics (2007) 5’
3[1.2.pic] 2 5[1.2.3.bcl.cacl] 2 4 – 4 3 3 1 1 – timp – perc
C. Fischer
Sea Dreams: Concerto for two Horns and Wind Ensemble (1997) 32’
2 HN – 2 2 5[1.2.3.bcl.bcl.cbcl] 2 2[asax.asax] – 0 2 2[1.btb] 0 0 – timp – 6 perc – hp – pn – 3 db
C. Fischer

Song Book for Flute and Wind Ensemble (2001) 45’
C. Fischer

Symphony No. 5 (2000) 40’
4[1.2.3.pic] 0 11[1.2.3.4.5.6.7.ebcl.bcl.cbcl] 3[1.2.cbs]
4[1/ssax.asax.tsax.bsax] – 4 3 3 2 2 – timp – 5 perc – pn – db
C. Fischer

Symphony No. 7 (2004) 35’
3[1.2/pic.pic] 2 11[1.2.3.4.5.6.7.ebcl.bcl.cbcl] 2[1.2/cbs] 4 – 4 3 3 1 2 – timp – 5 perc – pn – db
C. Fischer

Symphony No. 8 (2008) 43’
4[1.2.3.pic] 0 11[1.2.3.4.5.6.7.ebcl.bcl.cbcl] 3[1.2.cbs]
4[1/ssax.asax.tsax.bsax] – 4 3 3 2 2 – timp – 5 perc – pn – db
Maslanka

Testament (2001) 15’
3[1.2.pic] 2 7[1.2.3.4.ebcl.bcl.cbcl] 3[1.2.cbs] 4 – 4 3 3 1 1 – timp – 4 perc – pn – db
C. Fischer

Traveler (2003) 14’
3[1.2.pic] 2 6[1.2.3.ebcl.bcl.cacl] 2 4 – 4 3 3 1 1 – timp – 4 perc – pn – db
C. Fischer

Tuning Piece: Songs of Fall and Winter, A (1995) 18’
4[1.2.3.pic] 2 5[1.2.ebcl.bcl.cbcl] 2 4 – 3 3 4[1.2.3.btb] 1 1 – timp – 4 perc – pn – org – db
C. Fischer

UFO Dreams: Concerto for Euphonium and Wind Ensemble (1998) 17’
EUPH – 2[1.pic] 1 5[1.2.3.bcl.cbcl] 1 4 – 2 2 3 1 1 timp – 4 perc – pn
C. Fischer

Unending Stream of Life: Variations on “All Creatures of Our God and King” (2007) 22’
C. Fischer
Works Composed Before 1995
Concerto for Marimba and Band (1990) 18’ C. Fischer
Concerto for Piano, Winds, and Percussion (1976) 20’ C. Fischer
Golden Light – A Celebration Piece (1980) 8’ C. Fischer
In Memoriam (1989) 13’ C’ Fischer
Laudamus Te (1994) 12’ C. Fischer
Montana Music: Chorale Variations (1993) 16’ C. Fischer
Prelude on a Gregorian Tune (1981) 4’ Kjos
Rollo Takes a Walk (1980) 5’ Kjos
Symphony No. 2 (1985) 30’ C. Fischer
Symphony No. 3 (1991) 49’ C. Fischer
Symphony No. 4 (1993) 29’ C. Fischer
Tears (1994) 12’ C. Fischer
Variations on a Hymn Tune (1994) 6’ Maslanka

McTee, Cindy
(b. Tacoma, Washington 1953)

Ballet for Band (2004) 19’
3[1.2.pic] 3 6[1.2.3.ebcl.bcl/cbcl/opt] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 3
3[1.2.btb] 1 1 – timp – 4 perc – hp – pn – db
RMP

Double Play (2011) 17’
3[1.2.pic] 3 6[1.2.3.ebcl.bcl.cacl] 3 4[ssax.asax.tsax.bsax] – 4 3 3[1.2.btb] 2 1 –
timp – 5 perc – db
RMP

Finish Line (2006) 7’
3[1.2.pic] 3[1.2.eh] 6[1.2.3.ebcl.bcl.cacl/cbcl] 3[1.2.cbs] 4 – 4 3 3 1 1 – timp – 4
perc – pn – db
RMP

Soundings (1995) 15’
3[1/pic.2.3] 2 5[1.2.3.bcl.cacl/opt] 2 4[ssax.asax.tsax.bsax] – 4 3 3[1.2.btb] 1 1 –
timp – 3 perc
RMP

Tempus Fugit (2011) 10’
3[1.2.pic] 3 6[1.2.3.ebcl.bcl.cacl] 3 4[ssax.asax.tsax.bsax] – 4 3 3[1.2.btb] 2 1 –
imp – 5 perc – db
RMP
Timepiece (2001) 8’
3[1.2.pic] 2 6[1.2.3.ebcl.bcl.cacl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4
3[1/pict.2.3] 3[1.2.btb] 1 1 – timp – 4 perc – pn – db
RMP

Unquestioned Answer (2011) 8’
3[1.2.pic] 3 6[1.2.3.ebcl.bcl.cacl] 3 4[ssax.asax.tsax.bsax] – 4 3[1.2.btb] 2 1 –
timp – 5 perc – db
RMP

Works Composed Before 1995
California Counterpoint: The Twittering Machine (1993) 8’ RMP
Circuits (1990) 6’ RMP

Mobberley, James
(b. Des Moines, Iowa 1954)

Edges (1999) 22’
3 2 3 2 4 – 4 3 3 0 1 – 3 perc – db
Cautious

Works Composed Before 1995
Ascension (1988) 8’ Cautious

Nelson, Ron
(b. Joliet, Illinois 14 December 1929)

Courtly Airs and Dances (1995) 12’
4[1.2.3.pic] 3 7[1.2.3.4.5.6.bcl] 2 4 – 4 6 4[1.2.3.btb] 2 1 – timp – 3 perc
Ludwig

Fanfare for Kennedy Center (1995) 2’
0 0 0 0 0 – 4 4 3 0 1 – timp – 1 perc
Ludwig

Fanfare for the New Millennium (1999) 3’
3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 2 4 – 2 3 4 1 1 – timp – 5 perc – db
Brass Choir 1 – 0 0 0 0 0 – 0 3 3 0 0 – 1 perc
Brass Choir 2 – 0 0 0 0 0 – 0 3 3 0 0 – 1 perc
Ludwig

Night Song (1995) 7’
EUPH – 4[1.2.3.pic] 3 7[1.2.3.4.5.6.bcl] 2 4 – 4 6 4[1.2.3.btb] 2 1 – timp – 3 perc
Ludwig
Pastorale: Autumn Rune (2006) 8’
5[1.2.3.4.pic] 3[1.2.eh] 7[1.2.3.4.5.6.bcl] 2 4 – 4 4 4[1.2.3.btb] 2 1 – timp – 4 perc
– hp – cel – db
Ludwig

Works Composed Before 1995
Aspen Jubilee (1984) 11’ Boosey
Brevard Fanfare (1986) 2’ Nelson
Chaconne (In Memoriam…) (1994) 10’ Ludwig
Concerto for Piano and Symphonic Band (1948) N/A Nelson
Danza Capriccio (1985) 13 Ludwig
Epiphanies (Fanfares and Chorales) (1994) 8’ Ludwig
Fanfare for a Celebration (1982) 1’ Boosey
Fanfare for the Hour of Sunrise (1989) 2’ Ludwig
Lauds (Praise High Day) (1991) 6’ Ludwig
Mayflower Overture (1958) 7’ Boosey
Medieval Suite (1982) 16’ Boosey
Morning Alleluias (1989) 5’ Ludwig
Pebble Beach Sojourn (1983) 8’ Ludwig
Resonances 1 (1990) 5’ Ludwig
Rocky Point Holiday (1969) 5’ Boosey
Savannah River Holiday (1973) 9’ C. Fischer
Sonoran Desert Holiday (1994) 10’ Ludwig
Te Deum Laudamus (1988) 14’ Ludwig
To the Airborn (1992) 8’ Ludwig

Pann, Carter
(b. La Grange, Illinois 21 February 1972)

American Child (2003) 10’
2[1.2/pic] 3[1.2.eh] 6[1.2.3.4.ebcl.bcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 3 3 2
1 – timp – 2 perc – hp – pn – db
Pann

Concerto Logic (2008) 20’
PN – 3 2 5[1.2.3.4.bcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 3 3 1 1 – timp – 3 perc – db
Presser

Four Factories (2006) 16’
6[1/pic.2/pic.3.4.5.6] 3[1.2.eh] 8[1.2.3.4.5.6.ebcl.bcl] 3[1.2.cbs]
4[ssax.asax.tsax.bsax] – 4 6 3 2 2 – timp – 4 perc – pn/prep – db
Presser
Hold this Boy and Listen (2008)
3[1.2.pic] 1 4[1.2.3.bcl] 2[1.2/opt] 4 – 2 3 3 1 1 – timp – 4 perc – db
Presser

My Brother’s Brain (2011)
7[1.2.3.4.5.6.pic] 3[1.2.eh] 8[1.2.3.4.5.6.bcl.cbcl] 3[1.2.cbs]
4[ssax.asax.tsax.bsax] – 6 6 4[1.2.3.btb] 2 2 – timp – 6 perc – 2 hp – pn/cel – 2 db
Pann

Richard and Renee (2009)
9’
PN – 5[1.2.3.4.pic] 2 5[1.2.3.4.bcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 3 3 1 1 –
timp – 3 perc – db
Presser

Serenade for Winds (2008)
10’
5[1.2.3.4.pic] 3[1.2.eh] 5[1.2.3.4.bcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 3 3 1 1 –
timp – 3 perc – pn/hp – db
Presser

SLALOM for Wind Symphony (2002)
10’
4[1.2.3.4/pic] 3 9[1.2.3.4.5.6.ebcl.bcl.bcl.bcl] 3[1.2.cbs]
PN/cel – db
Presser

Spanish Silhouette, A (2010)
8’
SSAX ASAX TSAX BSAX – 0 0 0 0 0 – 0 8 6[1.2.3.4.btb.btb] 4 4 – timp – 2
perc – db
Presser

8’
6[1/pic.2.3.4.5.6] 3[1.2.eh] 9[1.2.3.4.5.6.ebcl.bcl.bcl] 4[1.2.3.cbs/opt]
4[ssax.asax.tsax.bsax] – 4 6 3 2 2 – timp – 4 perc – pn – db
Presser

Works Composed Before 1995
N/A

Patterson, Robert

Stomp Igor (1998)
8’
3[1.2.pic] 2 7[1.2.3.ebcl.atcl.bcl.cacl/cbcl] 3[1.2.cbs] 4 – 4 3 3[1.2.btb] 1 1 – timp –
2 perc – drmst – db
GRM
Symphonic Excursions (2000) 25’
3[1.2.pic] 2 7[1.2.3.ebcl.atcl.bcl.cacl/cbcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 9 perc – pn – db
GRM

Traffic at Tom Lee Park (2006) 9’
4[1.2.pic.pic] 2 7[1.2.3.ebcl.atcl.bcl.cacl/cbcl] 3[1.2.cbs]
5[ssax.asax.asax.tsax.bsax] – 4 3 3[1.2.btb] 1 1 – timp – 4 perc – pn – db
GRM

Works Composed Before 1995
N/A

Peck, Russell
(b. 1945; d. 2009)

3 SPERC – 3[1.2.pic] 2 6[1.2.3.4.ebcl.bcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 3
3 1 1 – timp – 1 perc – pn – db
trans. Peck
Peck

Works Composed Before 1995
Cave (1976) 7’ Eble

Portnoy, Kim
(b. St. Louis, Missouri 10 June 1954)

Sasha Takes a Train (2009) 7’
3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 4[1.2.3.btb] 1 2 – timp – 3 perc – pn – db
C. Fisher

Works Composed Before 1995
N/A

Puckett, Joel
(b. Atlanta, Georgia 27 June 1977)

Avelynn’s Lullaby (2011) 8’
4 2 7[1.2.3.4.5.6.bcl] 3[1.2.cbs] 4 – 4 3 3 1 1 – timp – 5 perc – hp – pn – db
B. Holab Music
Blink (2006) 7’
4[1.2.3.pic] 2 7[1.2.3.4.5.6.bcl] 3[1.2.cbs] 4 – 4 3 3 1 1 – timp – 4 perc – pn
B. Holab Music

It perched for Vespers nine (2008) 11’
5[1.2.3.4.pic] 2 7[1.2.3.4.5.6.bcl] 3[1.2.cbs] 4 – 4 4 3 1 1 – timp – 5 perc – db
B. Holab Music

Ping, Pang, Pong (2004) 10’
4[1.2.3.pic] 2 7[1.2.3..4.5.6.pic] 2 4 – 4 4 3 1 1 – timp – 4 perc – pn – db
B. Holab Music

Shadow of Sirius (2010) 20’
FL – 6 [1/offstg.2/offstg.3/offstg.4/offstg.5/offstg.6/offstg] 2 7[1.2.3.4.5.6.bcl] 3[1.2.cbs] 4 – 4 3 3 1 1 – timp – 5 perc – hp – pn – db
B. Holab Music

Southern Comforts (2008) 14’
VLN – 2 2 2 0 – 1 1 1[btb] – 2 perc – pn – db
B. Holab Music

Works Composed Before 1995
N/A

Puts, Kevin
(b. St. Louis, Missouri 3 January 1972)

Chorus of Light (2003) 7’
B. Holab Music

Millennium Canons (2003) 7’
trans. Spede
B. Holab Music

Works Composed Before 1995
N/A
Rands, Bernard
(b. Sheffield, England 2 March 1934)

Unending Lightening (2002) 12’
4[1.2.pic.atfl] 3[1.2.eh] 3[1.2.3.bcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4
5[1.2.3.fghn.fghn] 4[1.2.3.btb] 2 2 – timp – 4 perc – hp – pn
Schott

Works Composed Before 1995
Ceremonial (1993) 13’ Schott

Richards, Paul
(b. New York, New York 1969)

Backwater Catfish (2004) 3’
3[1.2.pic] 2 6[1.2.3.ebcl.bcl.cbcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 4
3[1.2.btb] 1 1 – timp – 6 perc – pn – db
Margalit Music

Bat Out of Hell (2009) 11’
ASAX – 3[1.2.pic] 2 4[1.2.3.bcl] 2 4[ssax.asax.tsax.bsax] – 4 3 3[1.2.btb] 1 1 –
timp – 5 perc
Margalit Music

Dig (1998) 13’
3[1.2.pic] 2 6[1.2.3.ebcl.atcl.bcl] 2[1.cbs] 4[ssax.asax.tsax.bsax] – 4
4[1.2.fghn.fghn] 3[1.2.btb] 1 2 – timp – 4 perc – db
Margalit Music

Eddying Toward the Day (2011) 6’
2[1.pic] 2[1.eh] 2 2 0 – 3 2 2 0 1 – 2 perc – gtr/opt
Margalit Music

Fanatic Fanfare (2005) 8’
3[1.2.pic] 2 6[1.2.3.ebcl.bcl.cbcl] 3[1.2.cbs] 4 – 4 4 3[1.2.btb] 1 1 – timp – 6 perc – db
Margalit Music

If You Could Only See the Frog (2010) 7’
3[1.2.pic] 2 6[1.2.3.ebcl.bcl.cbcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 3
3[1.2.btb] 1 1 – timp – 6 perc – db
Margalit Music
Jacob’s Ladder (2002)  
3[1.2.pic] 2 6[1.2.3.ebcl.bclcbcl/opt] 3[1.2.cbs/opt] 4[ssax.asax.tsax.bsax] – 4 4  
3[1.2.btb] 1 1 – timp – 6 perc – db/opt  
Margalit Music

Medium Funk Prelude (2000)  
3[1.2.pic] 2 5[1.2.3.ebcl.bclcbcl/opt] 3[1.2.cbs/opt] 4 4 3[1.2.btb] 1 1 – timp – 4 perc  
C. Fischer

Passamezzo Antico (2000)  
Southern

River With Only One Bank, The (2009)  
3[1.2.pic] 2 6[1.2.3.ebcl.bclcbel] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 3  
3[1.2.btb] 1 1 – timp – 4 perc – db  
Margalit Music

Jeanne

3[1.2.pic] 2 6[1.2.3.ebcl.bclcbel] 3[1.2.cbs] 4 4 3[1.2.btb] 1 1 – timp – 4 perc – db  
Margalit Music

Typhon’s Brood (2001)  
3[1.2.pic] 2 4[1.2.3.ebcl.bcl] 2 4[ssax.asax.tsax.bsax] – 4 4 3[1.2.btb] 1 1 – timp – 4 perc  
Margalit Music

**Works Composed Before 1995**  
N/A

**Rindfleisch, Andrew**  
(b. 1963)

American Scripture (2011)  
2 2 5[1.2.3.bcl.bcl] 2 4 – 4 3 3 1 1 – 3 perc – db  
Manzo
Light Fantastic, The (2001)  
3[1.2.pic] 2 3[1.2.bcl] 2 0 – 2 2 2 0 1  
Manzo

Mr. Atlas (2006)  
3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 2 4 – 4 3 3 1 1 – 3 perc – db  
Manzo

Works Composed Before 1995
N/A

Rouse, Christopher  
(b. Baltimore, Maryland 15 February 1949)

Wolf Rounds (2006)  
17’  
3[1.2.pic] 3 3[1.2.bcl] 3[1.2.cbs] 2[bsax.basax] – 4 3 3 0 1 – timp – 5 perc – db/amp  
Boosey

Works Composed Before 1995
N/A

Ruggiero, Charles  
(b. Bridgeport, Connecticut 19 June 1947)

Dance Compulsions (2004)  
15’  
ASAX PN – 3[1.2/pic.3/atfl] 3[1.2.eh] 5[1.2.3.ebcl.bcl] 3[1.2.cbs]  
4[ssax.asax.tsax.bsax] – 4 4 3[1.2.btb] 1 1 – 5 perc  
Ruggiero

Fanfare for Brass and Percussion (2002)  
6’  
0 0 0 0 0 – 4 4 3[1.2.btb] 0 1 – timp – 2 perc  
Ruggiero

From Two Ramparts (1992, rev. 2002)  
21’  
3[1.2.pic] 1 7[1.1.1.ebcl.atcl.bcl.cacl] 1 4[ssax.asax.tsax.bsax] – 4 4[1.2.3.ebtp] 2  
1 1 – timp – 3 perc – bgtr  
Ruggiero

Works Composed Before 1995
N/A
### Salfelder, Kathryn
(b. 1987)

<table>
<thead>
<tr>
<th>Work</th>
<th>Duration</th>
<th>Parts</th>
<th>Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Laudate Dominum in Tympanis (2008)</td>
<td>4’</td>
<td>0</td>
<td>0 0 0 0 – 0 6 6 0 0</td>
</tr>
<tr>
<td>Palestrina, trans. Salfelder</td>
<td></td>
<td>Salfelder</td>
<td></td>
</tr>
<tr>
<td>To Venture Into the Realm of the Unknown (2005)</td>
<td>7’</td>
<td>3</td>
<td>1.2.pic 2 5[1.2.3.ebcl.bcl] 2 4[ssax.asax.tsax.bsax] – 4 4 3[1.2.btb] 1 1 – 4 perc – pn – db</td>
</tr>
</tbody>
</table>

### Works Composed Before 1995
N/A

### Sampson, David
(b. Charlottesville, Virginia 1951)

<table>
<thead>
<tr>
<th>Work</th>
<th>Duration</th>
<th>Parts</th>
<th>Instruments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Legend (2011)</td>
<td>10’</td>
<td>4</td>
<td>1.2.3.pic 1 5[1.2.3.bcl.cbcl] 2[1.cbs] 4 – 4 3 4[1.2.3.btb] 1 1 – timp – 5 perc – pn</td>
</tr>
<tr>
<td>Millbrook Suite (2008)</td>
<td>8’</td>
<td>3</td>
<td>1.2.3/pic 2 4[1.2.3.bcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 3 perc</td>
</tr>
<tr>
<td>Moving Parts (2003)</td>
<td>9’</td>
<td>3</td>
<td>1.2.3/pic 1 4[1.2.3.bcl] 1 4 – 4 3 3[1.2.btb] 1 1 – 6 perc</td>
</tr>
<tr>
<td>Outburst (2006)</td>
<td>6’</td>
<td>3</td>
<td>1.2.3/pic 1 4[1.2.3.bcl] 1 4 – 4 3 3[1.2.btb] 1 1 – 6 perc</td>
</tr>
</tbody>
</table>
Serenade (2006)  
TP – 3[1.2.3/pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 3 perc  
Sampson  

Serenata (2005)  
TBA – 3[1.2.3/pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 3 perc  
Sampson  

Works Composed Before 1995  
N/A  

Schoenberg, Adam  
(b. Northampton, Massachusetts 15 November 1980)  
Prepare for Takeoff (2008)  
2[1/pic.2/pic] 2 4[1.2.3.bcl] 2[1.2/opt] 4 – 2 3 3 1 1 – timp – 4 perc  
Schoenberg  

Works Composed Before 1995  
N/A  

Schuller, Gunther  
(b. 22 November 1925)  
Blue Dawn Into White Heat (1997)  
5 3 14 2 5[ssax.asax.asax.tsax.bsax] – 4 5 4 1 1 – timp – 7 perc – pn – gtr – db  
Schirmer  

4[1.2.3.pic] 3[1.2.eh] 8[1.2.3.ebcl.atcl.atcl.bcl.bcl] 3 5[asax.asax.tsax.tsax.bsax] –  
4 8 3 1 2 – timp – 5 perc – db  
Band Quest  

Refrains (2006)  
0 0 0 0 0 – 0 0 0 10 12 – 2 perc  
Schirmer  

Works Composed Before 1995  
Diptych for Brass Quintet and Concert Band (1954) 8’ Schirmer  
Double Quintet for Wind and Brass Quintets (1961) 12’ Schirmer  
Eine Kleine Posaunenmusik (1980) 16’ Schirmer  
Fanfare for St. Louis (1968) 6’ Schirmer  
Festival Music (1992) 4’ Schirmer  
Jumpin’ in the Future (1948) 5’ Schirmer
Schwantner, Joseph
(b. Chicago, Illinois 22 March 1943)

Beyond Autumn (2006) 19’
HN – 3[1.2.pic] 3[1.2.eh] 3[1.2.bcl] 3[1.2.cbs] 0 – 4 3 3 0 1 – timp – 3 perc – hp – pn/amp
trans. Miles
Schott/EAM

Concerto for Percussion (1997) 32’
SPERC – 3[1.2.pic] 3[1.2.eh] 3[1.2.ebcl] 3[1.2.cbs] 0 – 4 3 3 0 1 – timp – 3 perc – hp – pn – db
trans. Boysen
Schott/EAM

In evening’s stillness… (1996) 12’
4[1.2.3.pic] 4[1.2.3.eh] 4[1.2.3.bcl] 4[1.2.3.cbs] 0 – 4 3 3 0 1 – timp – 4 perc – pn/amp
Schott/EAM

New Morning for the World: Daybreak of Freedom (2007) 24’
NR – 4[1.2.3/pic.4/pic] 3[1.2.eh] 6[1.2.3.ebcl.bcl.cbcl] 3
trans. Pilato
Schott/EAM

Recoil (2004) 13’
3[1.2.pic] 3[1.2.eh] 4[1.2.3.bcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 2 2 1 1 –
timp – 4 perc – pn/amp
Schott/EAM
Works Composed Before 1995

…and the mountains rising nowhere (1977) 12’ Schott/EAM
From a Dark Millennium (1982) 12’ Schott/EAM

Sierra, Roberto
(b. Vega Baja, Puerto Rico 9 October 1953)

Alegria (2009) 5’
3[1.2.pic] 2 5[1.2.3.bcl.cbcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 3 3 1 1 – timp – 4 perc
trans. Scatterday
Subito

Diferencias (1997) 10’
2 1 4[1.2.ebcl.bcl] 2 4 – 4 3 3 1 1 – timp – 4 perc – pn – db
Subito

Fandangos (2001) 12’
trans. Scatterday
Subito

Fanfarria (2002) 3’
0 0 0 0 0 – 4 3 3 0 1 – timp – 2 perc
Subito

Rapsodia (1996) 11’
Subito

Sinfonia No. 3, La Salsa (2009) 24’
3[1.2.pic] 1 5[1.2.3.4.bcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 3 3 1 1 – timp – 1 perc – np – pn
trans. Scatterday
Subito

Works Composed Before 1995
N/A
Sleeper, Thomas  
(b. 1956)

Concerto for Alto Saxophone (2011)  
ASAX – 4[1.2.3.pic] 2 4[1.2.3.bcl] 2 4 – 4 2 3[1.2.btb] 2 1 – timp – 3 perc – hp – db  
trans. Sleeper  
Uroboros

Concerto for Trumpet (2003)  
Uroboros

Concerto No. 1 for Piano and Wind Ensemble (1987, rev. 2000)  – PN – 2 2 2 2 0 – 2 2 3[1.2.btb] 0 1 – timp – 4 perc  
Uroboros

Parallax for Euphonium and Wind Ensemble (2011)  
EUPH – 3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 4 perc – hp – pn  
Uroboros

Sapphire Overture for Concert Band (2003)  
3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 5 perc  
Uroboros

Works Composed Before 1995  
Dreams of Gerontius, The (1980) 5’ Uroboros  
Two Glances for String Quartet and Wind Ensemble (1987) 10’ Uroboros

Smith, Rob

Beacon Fires (2009)  
2 1 3[1.2.bcl] 1 4 – 2 3 3 1 1 – timp – 4 perc – db  
Skitter

Blue Norther (2003)  
2 2 3[1.2.bcl] 1 4 – 4 3 3 1 1 – timp – 5 perc  
TRN

Dance Mix (2000)  
0 0 0 0 2[asax.asax] – 0 2 2 0 0 – 4 perc – db  
Boosey
Fuse (2008)
2 1 3[1.2.bcl] 1 4 – 2 3 3 1 1 – timp – 4 perc – db
Boosey

Panther Fire (1996)
2 2 3[1.2.bcl] 1 4 – 2 3 2 1 1 – timp – perc
Southern

4 2[1.eh] 5[1.2.3.4.bcl] 1 4 – 4 4 3 2 1 – timp – 6 perc
Boosey

Push (2001)
5[1.2.3.4.pic] 3[1.2.eh] 8[1.2.3.4.5.6.ebcl.bcl] 3[1.2.cbs] 4 – 4 4 4[1.2.3.btb] 2 1 –
timp – 4 perc
Boosey

Whirl (1999)
5[1.2.3.4.pic] 3[1.2.eh] 9[1.2.3.4.5.6.ebcl.cbcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 4 3[1.2.btb] 1 1 – timp – 4 perc
C. Fischer

**Works Composed Before 1995**
Catalytic Concerto (1993) 12’ Skitter

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**Spaniola, Joseph**
(b. 7 May 1963)

Academic Festival Overture (2000)
3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – timp – 3 perc – db/opt
comp. Brahms
trans. Spaniola
Spaniola

Akatonbo (2002)
2 1 4[1.2.3.bcl] 1 4 – 2 3 3 1 1 – timp – 2 perc
Musica Propria

Anabasis Prime (2009)
3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 4 1 1 – timp – 5 perc
Musica Propria

Beaver’s Delight (2004)
2 1 5[1.2.3.atcl.bcl] 1 0 – 4 4 3 1 1 – timp – 2 perc
Spaniola
Chatwood Springs (2007)
2 1 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – timp – 4 perc
Musica Propria

Concerto No. 1 (2009)
BTB/TBA – 2 2 4[1.2.3.bcl] 2 4 – 4 4 3 1 1 – timp – 3 perc – pn – db
comp. Lebedjew
trans. Spaniola
Musica Propria

Crossroads (2005)
TB – 2 2 4[1.2.3.bcl] 2 4 – 4 3 4 1 1 – 4 perc – pn
Spaniola

Dessun Dorma (1997)
EUPH – 2 2 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – timp – 3 perc – hp/opt
Spaniola

Donde Lieta (1997)
EUPH – 2 2 5[1.2.3.cla.bcl] 0 0 – 4 3 3 1 1 – hp/opt
comp. Puccini
trans. Spaniola
TE Press

Earth Fanfare (2008)
3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – timp – 5 perc – db/opt
Musica Propria

Escapade (2001)
2[1.2/pic] 2 4[1.2.3.bcl] 1 4 – 4 4 4 1 1 – timp – 3 perc – pn – db
Musica Propria

For Lauren With Joy (1997)
3[1.2.pic] 2 5[1.2.3.bcl.cbcl] 2 4 – 4 3 3 1 1 – timp – 4 perc
Spaniola

Grand Ledge Fantasy (1996)
3[1.2.pic] 2 6[1.2.3.atcl.bcl.cbcl] 2 4 – 4 3 3 1 1 – timp – 4 perc
Spaniola

Is There a Santa Claus (2002)
NR – 3[1.2.pic] 2 4[1.2.3.bcl] 1 4 – 4 4 4 1 1 – timp – 3 perc – pn – db
Spaniola
<table>
<thead>
<tr>
<th>Title</th>
<th>Duration</th>
<th>Parts &amp; Instruments</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jubilation Garden (2012)</td>
<td>6'</td>
<td>3[1.2.pic] 4[1.2.3.bcl] 4 – 3 3 1 1 – timp – 6 perc</td>
<td>Spaniola</td>
</tr>
<tr>
<td>Navajo Code Talkers, The (2001)</td>
<td>6’</td>
<td>NR – 2[1.2.3.bcl] 2 2[asax.tsax] 4 4 1 1 – 4 perc – db</td>
<td>Spaniola</td>
</tr>
<tr>
<td>New Horizons (2002)</td>
<td>6’</td>
<td>2 4[1.2.3.bcl] 1 4 – 3 1 1 1 – timp – 4 perc</td>
<td>Spaniola</td>
</tr>
<tr>
<td>Northwest Star (2009)</td>
<td>7’</td>
<td>SATB – 3[1.2.pic] 4[1.2.3.bcl] 4 3 1 1 – timp – 5 perc</td>
<td>Spaniola</td>
</tr>
<tr>
<td>Serendipity (2006)</td>
<td>4’</td>
<td>1 5[1.2.3.atcl.bcl] 1 4 – 1 3 1 1 – timp – 3 perc</td>
<td>Musica Propria</td>
</tr>
<tr>
<td>Space Fanfare (1999)</td>
<td>1’</td>
<td>2 4[1.2.3.bcl] 4 4 1 1 – timp – 4 perc – db</td>
<td>Spaniola</td>
</tr>
<tr>
<td>Sweet Light’s Reflection (2000)</td>
<td>7’</td>
<td>2 4[1.2.3.bcl] 4 3 1 1 – timp – 3 perc</td>
<td>Spaniola</td>
</tr>
<tr>
<td>Take Flight (2003)</td>
<td>4’</td>
<td>2 4[1.2.3.bcl] 4 4 1 1 – timp – 3 perc</td>
<td>Musica Propria</td>
</tr>
</tbody>
</table>
Through Chocolate-Brown Eyes (2005)  
2 1 3[1.2.bcl] 1 4 – 2 2 1 1 – timp – 2 perc  
Musica Propria

Tomorrow’s Calling (1996)  
3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – timp – 4 perc  
Spaniola

Un Bel Di (1997)  
EUPH – 2 2 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – timp – 1 perc – hp/opt  
comp. Puccini  
trans. Spaniola  
TE Press

Visi D’Arte (1997)  
EUPH – 2 2 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – timp – hp/opt  
comp. Puccini  
trans. Spaniola  
TE Press

Water Fanfare (2008)  
3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – timp – 4 perc – pn/opt – db/opt  
Musica Propria

We Three Kings (2006)  
SATB – 2 2 4[1.2.3.bcl] 2 4 – 4 4 4 1 1 – timp – 4 perc – hp – pn – db  
Spaniola

Whimsical Lane (2006)  
1 1 3[1.2.bcl] 1 3[asax.tsax.bsax] – 1 2 1 1 1 – 3 perc  
Musica Propria

Wind Fanfare (2006)  
2 2 4[1.2.3.bcl] 2 4 – 4 4 4[1.2.3.btb] 1 1 – timp – 4 perc – db  
Musica Propria

Winds of the Quadrumvirate, The (2005)  
EBCL CL BSHN BCL – 2 2 1 2 4 – 4 4 4 1 1 – timp – 3 perc – gtr – pn – db  
Spaniola

Windward (2007)  
SATB – 2 1 4[1.2.3.bcl] 2 4 – 4 3 2 1 1 – timp – 4 perc – hp – 2 vln – vla – vcl – db  
Spaniola
Works Composed Before 1995
Kenneth Fanfare, The (1993) 3’ Spaniola
Road from Aphony, The (1994) 8’ Musica Propria
Suite – Lo Rejoice (1990) 17’ Musica Propria

Stinson, Scott
(b. Raleigh, North Carolina 2 May 1960)

Cog, Toccata for winds, brass, and percussion (2010) 10’
3[1/atlfl.2/bsfl.pic] 2 8[1.2.cla.cla.bcl.bcl.cbl] 3[1.2.cbs] 2[asax.asax] – 4
2[1/pict.2/pict] 3 0 1 – timp – 4 perc – 2 hp – pn – 2 db
Stinson

Works Composed Before 1995
N/A

Stucky, Steven
(b. Hutchinson, Kansas 7 November 1949)

Concerto for Percussion and Wind Orchestra (2001) 19’
SPERC – 3[1/pic.2/pic.3/pic] 3[1.2.eh] 5[1.2.3.ebcl.bcl] 3[1.2.cbs] 0 – 4 4 3 0 1 –
4 perc – pn/cel
Presser

Hue and Cry (2006) 5’
3[1.2.3/pic] 3[1.2.eh] 4[1.2.bcl.cbcl] 3[1.2.cbs] 0 – 4 4 3 0 1 – timp – 3 perc – pn
Presser

Works Composed Before 1995
Fanfaires and Arias (1994) 17’ Presser
Funeral Music for Queen Mary (1992) 10’ Presser
Threnos (1988) 9’ Presser

Syler, James
(b. Hyde Park, New York 7 April 1961)

Blue Streak, A (2010) 8’
1 1 1 1 [asax] – 1 1 1 0 1 – drmst
Syler

Country Bandstand (2002) 7’
3[1.2.pic] 2 4[1.2.3.bcl] 1 4 – 2 2 2 1 1 – timp – 4 perc
FJH
Fantasia on Silent Night (2010) 6’
2 1 4[1.2.3.bcl] 1 4 – 2 2 2 1 1 – 3 perc

Gearbox (2009) 8’
3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 3 perc

O Magnum Mysterium (1996) 12’
SV – 2 1 7[1.2.3.4.5.6.bcl] 2 4[ssax.asax.tsax.bsax] – 4 4 4 1 1 – 4 perc – hp – pn – db

Storyville (1996) 17’

Symphony No. 1, “Blue” (1999) 35’
SV SATB – 2[1.pic.2] 2 4[1.2.3.bcl] 2 4 – 4 3 3 1 – timp – 4 perc – hp

Tattoo (2005) 8’
4[1.pic.pic.sr] 1 5[1.2.3.ebcl.bcl] 1 4[ssax.asax.tsax.bsax] – 4 4 4 2 2 – 5 perc

Flexible Instrumentation

Works Composed Before 1995
Fields (1994) 11’ Syler
Minton’s Playhouse (1994) 10’ Syler

Theofanidis, Christopher
(b. Dallas, Texas 18 December 1967)

Etenraku (1996) 3’
4[1.2.pic.pic] 2 4 4 0 – 0 0 0 0 0 – 3 perc – hp – pn

Here and Now, The (2005) 35’

Opus 125
I wander the world in a dream of my own making (2005) 8’
3[1.2.3/pic] 2 4[1.2.3.bcl] 3[1.2.cbs] 4 – 4 3[1.2.btb] 1 1 – timp – 2 perc – hp – db
Opus 125

Rex Tremendae Majestatis (2008) 8’
ORG – 0 0 0 0 0 – 4 4 3[1.2.btb] 0 1 – timp – 2 perc
Opus 125

**Works Composed Before 1995**
N/A

**Thomas, Augusta Read**
(b. Glen Cove, New York 1964)

**Dancing Galaxy (2004)** 9’
4[1.2.3.pic] 3[1.2.eh] 4[1.ebcl.bcl.cbcl] 3[1.2.cbs] 8[4ssax.2asax.2bsax] – 4 3
3[1.2.btb] 0 1 – 3 perc – hp – pn/cel – 4 db
Schirmer

**Fete (2010)** 4’
0 0 0 0 0 – 0 6 3 0 0
Schirmer

**Magneticfireflies (2001)** 8’
Schirmer

**Ring, Flourish, Blaze! (2000)** 2’
3[3pic] 0 0 0 0 – 4 6[1.2.3.pict.pict.pict] 3[1.2.btb] 0 0
Schirmer

**Works Composed Before 1995**
N/A

**Ticheli, Frank**

**Abracadabra (2004)** 5’
3[1.2.pic] 2 5[1.2.3.bcl.cbcl] 2 4 – 2 3 2[1.2] 1 1 – timp – 3 perc
Manhattan Beach
Amen (2009)
2 2 5[1.2.3.bcl.cbcl] 2 4 – 2 3 3 1 1 – timp – 2 perc
Manhattan Beach

An American Elegy (1999)
2 2 5[1.2.3.bcl.cbcl] 2 4 – 2 3 3 1 1 – timp – 2 perc – db
Manhattan Beach

Angels in the Architecture (2008)
SV – 3[1.2.pic] 2[1.2/eh] 6[1.2.3.4.bcl.cbcl] 2 4 – 4 4 3 1 1 – timp – 4 perc – cel – db
Manhattan Beach

Ave Maria (2004)
2 2 5[1.2.3.bcl.cbcl] 2 4 – 2 3 3 1 1 – timp – 2 perc
arr. Ticheli
Manhattan Beach

Blue Shades (1998)
3[1.2.pic] 2 6[1.2.3.ebcl.bcl.cbcl] 2 4 – 4 3 3 1 1 – timp – 3 perc
Manhattan Beach

Cajun Folksongs 2 (1997)
3[1.2.pic] 3[1.2.eh] 5[1.2.3.bcl.cbcl] 2 4 – 4 3 3 1 1 – timp – 3 perc
Manhattan Beach

Concerto for Clarinet and Wind Band (2011)
CL – 3[1.2.pic] 2 3 2 4 – 2 2 3 1 1 – 4 perc – pn – db
Manhattan Beach

Joy (2005)
1[1/pic] 1 3[1.2.bcl] 1 4 – 1 2 1 1 1 – timp – 3 perc
Manhattan Beach

Joy Revisited (2005)
3[1.2.pic] 2 5[1.2.3.bcl.cbcl] 2 4 – 2 3 3 1 1 – timp – 3 perc
Manhattan Beach

Loch Lomond (2002)
2[1/pic.2] 2 5[1.2.3.bcl.cbcl] 2 4 – 2 3 3 1 1 – timp – 2 perc
Manhattan Beach

Nitro (2006)
3[1.2.pic] 2 5[1.2.3.4.bcl] 2 4 – 2 3 3 1 1 – timp – 3 perc
Manhattan Beach
Rest (2010) 8'  
3[1.2.pic] 2 5[1.2.3.bcl.cbcl] 2 4 – 2 3 2[1.2] 1 1 – timp – 3 perc  
Manhattan Beach

San Antonio Dances (2010) 10'  
3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – timp – 4 perc – db  
Manhattan Beach

Sanctuary (2006) 12’  
3[1.2.pic] 2 5[1.2.3.bcl.cbcl] 2 4 – 4 3 3 1 1 – timp – 5 perc – pn – db  
Manhattan Beach

Shaker Gift Song, A (2004) 2’  
2 2 4[1.2.3.bcl] 2 4 – 1 3 2[1.2] 1 1 – 2 perc  
Manhattan Beach

Shenandoah (1999) 6’  
2[1/pic.2] 2 5[1.2.3.bcl.cbcl] 2 4 – 2 3 3 1 1 – timp – 2 db  
Manhattan Beach

2[1/pic.2] 1 4[1.2.3.bcl] 2 4 – 1 3 2[1.1] 1 1 – timp – 3  
Manhattan Beach

Sun Dance (1997) 5’  
3[1.2.pic] 2 5[1.2.3.bcl.cbcl] 2 4 – 4 3 3 1 1 – timp – 3 perc  
Manhattan Beach

Symphony No. 1 (2010) 31’  
– pn – db  
trans. Green  
Manhattan Beach

Symphony No. 2 (2003) 21’  
3[1.2.pic] 2 6[1.2.3.ebcl. bcl. cbcl] 2 4 – 4 3 3 1 1 – timp – 3 perc  
Manhattan Beach

Tyger, The (2008) 6’  
4[1.2.3/pic.4/pic] 3[1.2.eh] 6[1.2.3.4.ebcl.bcl] 3[1.2.cbs] 2[asax.tsax] – 4 4  
4[1.2.3.btb] 1 1 – timp – 3 perc – pn  
Manhattan Beach

Vesuvius (1999) 9’  
3[1.2.pic] 2 5[1.2.3.bcl.cbcl] 2 4 – 4 3 3 1 1 – timpani – 3 perc  
Manhattan Beach
Wild Nights! (2007) 7’
3[1.2.pic] 2 5[1.2.3.4.bcl] 2 4 – 4 3 3 1 1 – timp – 4 perc
Manhattan Beach

**Works Composed Before 1995**

Amazing Grace (1994) 6’ Manhattan Beach
Cajun Folksongs (1990) 7’ Manhattan Beach
Fortress (1988) 6’ Manhattan Beach
Gaian Visions (1990) 10’ Manhattan Beach
Pacific Fanfare (1994) 6’ Manhattan Beach
Portrait of a Clown (1988) 3’ Manhattan Beach
Postcard (1991) 5’ Manhattan Beach

**Tommasini, Matthew**
(b. 1978)

And the Tree Grows Again (2007) 8’
FL MA – 1 1 1 1 4 – 1 1 0 1 – pn
Tommasini

Taking Sides (2008) 12’
TB – 0 2 2 2 0 – 2 0 0 0 0 – 1 perc – pn – db
Tommasini

Torn Canvases (2009) 10’
1 0 2[1.bcl] 0 2[ssax.asax] – 1 1 1 0 1 – 2 perc – pn
Tommasini

**Works Composed Before 1995**
N/A

**Torke, Michael**
(b. 22 September 1961)

Bliss (2003) 15’
7[1.2.3.4.5.6.pic] 3[1.2.eh] 12[1.2.3.4.5.6.7.8.9.ebcl.bcl.bcl] 2 4 – 4 6 5 2 2 – timp
– 5 perc
B. Holab Music

Four Wheel Drive (2004) 9’
2 3[1.2.eh] 5[1.2.3.ebcl.bcl] 2 4 – 4 4 3 2 1 – timp – 6 perc – 2 drmst – pn/amp
Bill Holab Music
Grand Central Station (2000) 7’
3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 2 4 – 4 4 3[1.2.btb] 2 2 – timp – 4 perc – db
Boosey

Kiss, The (2006) 8’
3 2 5[1.2.3.ebcl.bcl] 2 5[asax.asax.tsax.tsax.bsax] – 4 3 3 2 2 – timp – 4 perc – hp
B. Holab Music

Mojave (2009) 15’
MA – 2 3[1.2.eh] 6[1.2.3/atcl.ebcl.bcl.bcl] 2 4[ssax.asax.tsax.bsax] – 2 2 2 1 – 1
db
perc – 2 2 2 1 – 1
perc – db
B. Holab Music

Overnight Mail (1997) 17’
1 0 0 0 3[asax.tsax/ssax.bsax] – 1 3 3 0 0 – pn – db
B. Holab Music

Rapture (2001) 28’
SPERC – 5[1.2.3.4.pic] 3[1.2.eh] 9[1.2.3.4.5.6.ebcl.atcl.bcl] 3[1.2.cbs]
perc – hp – pn/cel – db
perc – hp – pn/cel – db
B. Holab Music

Tiger in the Sun (2011) 2’
0 0 0 0 0 – 4 3 3 0 1 – timp – 1 perc
B. Holab Music

Wild Grass (2011) 17’
HP – 1 1 1[bcl] 1 1[asax] – 1 2 1 0 1
B. Holab Music

**Works Composed Before 1995**
Rust for Piano and Wind Ensemble (1989) 14’ Boosey
Vanada (1984) 13’ Boosey

**Turrin, Joseph**
(b. Clifton, New Jersey 4 January 1947)

Celebration (2006) 6’
3[1.2.pic] 1 3[1.2.bcl] 1 4 – 2 2 2 1 1 – 4 perc
C. Alan

Chronicles for Trumpet and Wind Symphony (1998) 15’
TP – 3[1.2.pic] 2 6[1.2.3.ebcl.bcl.cbcl] 2 4 – 4 5 3 2 1 – timp – 1 perc
C. Alan
Concert Processional (2011) 3’
3[1.2.pic] 1 4[1.2.3.bcl] 1 4 – 1 3 2 1 1 – timp – 5 perc
C. Alan

Concertino for 11 Instruments and Wind Ensemble (2011) 17’
FL OB CL BS ASAX HN TP TP TB TBA SPERC – 3[1.2.pic] 1 4[1.2.3.bcl] 1 4 – 1 3 2 1 1 – timp – 5 perc
Turrin Music

Faith in Tomorrow (1995) 6’
SATB – 3[1.2.pic] 1 4[1.2.3.bcl] 1 4 – 1 3 2 1 1 – timp – 5 perc
Curnow

Fandango (1999) 6’
TP TB – 3[1.2.pic] 2 6[1.2.3.ebcl.bcl.cbcl] 2 4 – 4 3 3 2 1 – timp – 3 perc – db
C. Alan

Hemispheres (2002) 20’
4[1.2.3] 4[1.2.3.eh] 4[1.2.ebcl.bcl] 4[1.2.3.cbs] 0 – 5 4 4[1.2.3.btb] 0 1 – timp – 4 perc – hp – pn/cel
C. Alan

High Flight (2008) 12’
3[1.2.pic] 3[1.2.eh] 5[1.2.3.ebcl.bcl] 2 4 – 4 6 4[1.2.3.btb] 2 1 – timp – 3 perc – hp – pn – 2 vlc – db
Boosey

Hope Alive (1995) 6’
SATB – 3[1.2.pic] 1 4[1.2.3.bcl] 1 4 – 1 3 2 1 1 – timp – 5 perc
Curnow

Illuminations (2004) 17’
TB – 3[1.2.pic] 3[1.2.eh] 6[1.2.3.ebcl.bcl.cbcl] 2 4 – 4 5 3 1 1 – timp – 3 perc – pn – db
C. Alan

Lullaby for Noah (2007) 5’
3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 2 4 – 4 5 3 1 1 – 2 perc – hp – db
C. Alan

Monologues (2007) 22’
EUPH – 3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 2 4 – 4 5 3 1 1 – timp – 3 perc – timp – hp – pn
C. Alan
Nessun Dorma from Turandot (2004)  
3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 2 4 – 4 4 3 1 1 – 3 perc – db  
comp. Puccini  
trans. Turrin  
C. Alan

Quadrille (2002)  
9’  
2 TB B TB – 3[1.2.pic] 2 6[1.2.3.ebcl.bcl.cbcl] 2 4 – 4 5 0 2 1 – 4 perc  
C. Alan

Ritual (2008)  
5’  
3[1.2.pic] 1 4[1.2.3.bcl] 1 4 – 1 3 2 1 1 – timp – 5 perc  
Boosey

Scarecrow Overture (2010)  
4’  
3[1.2.pic] 2 4[1.2.3.bcl] 2 2[asax.asax] – 4 3 4 1 1 – timp – 2 perc – hp – pn – db  
Peters

Soundings for Band (1997)  
12’  
3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 2 4 – 4 4 3 1 1 – 3 perc – db  
Turrin Music

Two Sketches for Band (1995)  
6’  
3[1.2.pic] 2 4[1.2.3.bcl] 2 2[asax.asax] – 4 3 4 1 1 – timp – 2 perc – hp – pn – db  
Kjos

Zarabanda (1998)  
5’  
XYL – 3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 2 4 – 4 5 3 1 1 – 3 perc – db  
C. Alan

**Works Composed Before 1995**  
Concertino for Tuba and Band (1976) 11’ Turrin Music  
Invocation for Chorus and Band (1992) 5’ Kjos  
Sadle Thompson (1987) 97’ Turrin Music  
Serenade Romantic (1982) 9’ Curnow

**Walczyk, Kevin**  
(b. Portland, Oregon)

Astoria (2011)  
9’  
3[1.2.3/pic] 2 5[1.2.3.cbcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 4 perc – hp/opt –  
pn – db  
Keveli
Celebration Fanfare (2003)  
4’
3[1.2.pic] 2 6[1.2.3.ebcl.bcl.cbcl] 3[1.2.cbs] 4 – 4 3 3[1.2.btb] 1 1 – timp – 4 perc – hp – db
Keveli

Centenary Anthem (2010)  
8’
SATB/opt – 3[1.2.pic] 2 6[1.2.3.ebcl.bcl.cbcl] 2 4 – 4 3 3 1 1 – timp – 4 perc – db
Keveli

Children’s Folksong Suite (2007)  
9’
3[1.2.pic] 1 4[1.2.3.bcl] 0 4 – 2 3 2 1 1 – timp – 6 perc[1.2.3.4/opt.5/opt.6/opt] – db
Keveli

Concerto Gaucho (2007)  
16’
TP – 3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 4 perc – hp/pn – db
Keveli

Concerto Scion (2011)  
22’
Keveli

From Glory to Glory (2011)  
7’
Keveli

Lateral Perspectives (2008)  
9’
3[1.2.pic] 1 6[1.2.3.ebcl.bcl.cbcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 4 perc – pn – db
Keveli

SabAdzida! (2005)  
6’
3[1.2.pic] 2 6[1.2.3.ebcl.bcl.cbcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 5 perc – hp/opt – pn – db
Keveli

Songs of Paradise (2011)  
9’
3[1.2.pic] 1 4[1.2.3.bcl] 1 4 – 2 3 2 1 1 – timp – 6 perc – db
Keveli
Symphony No. 2, “Epitaphs Unwritten” (2010) 37’
4[1.2/atif.3/pic.pic] 3[1.2.eh] 6[1.2.3.ebcl.bcl.cacl/ebcl] 3[1.2.cbs] 4 – 6[1.2.3.4.5/opt.6/opt] 6[1/pict.2.3.4.5/fghn.6.fghn] 4[1.2.3.btb] 2 2 – 6 perc – hp – pn/cel – db
Keveli

Visionplace of Souls (2002) 10’
3[1.2.pic] 2 6[1.2.3.ebcl.atcl/opt.bcl] 2 4 – 4 3 3[1.2.btb] 1 1 – 4 perc – pn – db
Keveli

**Works Composed Before 1995**

An American Portrait (1992) 9’  Keveli
Baker’s Brigade (1987) 6’  Keveli
Der Schamanen dienst-frier Tag (1986) 12’  Keveli
Pastoral Variants (1992) 7’  Keveli

**Walker, George**
(b. Washington D.C. 27 June 1922)

Canvas (2000) 20’
SMP

**Works Composed Before 1995**

N/A

**Welcher, Dan**
(b. Rochester, New York 1948)

Circular Marches, Mvt. 1 from Symphony No. 3, “Shaker Life” (1997) 9’
5(1.2.3.4.pic) 3(1.2.eh) 5(1.2.3.ebcl.bcl) 3(1.2.cbs) 4(ssax.asax.tsax.bsax) – 4 4 4(1.2.3.btb) 1 1 – timp – 5 perc – pn – db
Presser

Glacier (2003) 10’
3(1.2.pic) 3(1.2.eh) 5(1.2.3.ebcl/bcl) 3(1.2.cbs) 4(ssax.asax.tsax.bsax)
Presser

Laboring Songs, Mvt. 2 from Symphony No. 3, “Shaker Life” (1997) 10’
5(1.2.3.4.pic) 3(1.2.eh) 5(1.2.3.ebcl.bcl) 3(1.2.cbs) 4(ssax.asax.tsax.bsax) – 4 4 4(1.2.3.btb) 1 1 – timp – 5 perc – pn – db
Presser
Minstrel of the Kells (2002)  15’
3(1.2.pic) 3(1.2.eh) 5(1.2.3.ebcl.bcl) 3(1.2.cbs) 4(ssax.asax.tsax.bsax) – 4 3 4 1 1
– timp – 4 perc – pn – db
Presser

Perpetual Song (2000)  8’
3(1.2.pic) 3(1.2.eh) 4(1.2.3.bcl) 3(1.2.cbs) 4(ssax.asax.tsax.bsax) – 4 4 3 1 1
– timp – 4 perc – db
Presser

Songs Without Words: Five Mood Pieces for Wind Ensemble (2001)  15’
3(1.2.pic) 2 5(1.2.3.bcl.cbcl/cbs) 3(1.2.cbs/cbcl) 4 – 4 3 3 1 1
– timp – 4 perc – pn/cel – db
Presser

Spumante (1999)  7’
3[1.2.pic] 3[1.2.eh] 5[1.2.3.ebcl.bcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 4
4[1.2.3.btb] 1 1 – timp – 4 perc – pn – db
trans. Bissell
Presser

5(1.2.3.4.pic) 3(1.2.eh) 5(1.2.3.ebcl.bcl) 3(1.2.cbs) 4(ssax.asax.tsax.bsax) – 4 4
4(1.2.3.btb) 1 1 – timp – 5 perc – pn – db
Presser

Symphony No. 4, “American Visionary” (2005)  20’
3(1.2.pic) 2 4(1.2.3.bcl) 3(1.2.cbs) 4(ssax.asax.tsax.bsax) – 4 4 3 1 1
– timp – 5 perc – pn/cel – db
Presser

Updriver (2010)  14’
VLN – 4(1.2.pic.pic) 3(1.2.eh) 5(1.2.3.ebcl.bcl) 3(1.2.cbs) 4(ssax.asax.tsax.bsax)
– 4 3 3 1 1 – timp – 5 perc – hp – db
Presser

**Works Composed Before 1995**

Arches: An Impression for Concert Band (1984) 9’ Presser
Castle Creek Overture (1989) 5’ trans. Bissell, Presser
Yellowstone Fires, The (1988) 8’ Presser
Zion (1994) 10’ Presser
**Whitacre, Eric**
(b. Reno, Nevada 2 January 1970)

Cloudburst (2001) 9’
3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3 1 2 – timp – 4 perc – hdbls – pn
H. Leonard

Equus (2001) 10’
3[1.2.3/pic] 3[1.2.eh] 6[1.2.3.ebcl.bcl cbcl] 3[1.2.cbs] 4 – 4 3 3 1 1 – timp – 4 perc – hp – pn
H. Leonard

Ghost Train Trilogy (1995) 18’
2 1 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – timp – 5 perc – pn
H. Leonard

Godzilla Eats Las Vegas (1996) 13’
3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 4 3 1 1 – timp – 4 perc – pn – db
H. Leonard

Libertas Imperio
N/A per Composer

Lux Aurumque (2005) 6’
4 2 2 8[1.2.3.4.5.6.bcl.bcl] 3[1.2.cbs] 4 – 4 4 3 2 2
H. Leonard

Noisy Wheels of Joy (2002) 4’
trans. Whitacre
H. Leonard

October (2000) 7’
2 2 6[1.2.3.ebcl.bcl.bcl] 2 4 – 4 3 3 2 1 – timp – 2 perc
H. Leonard

Seal Lullaby, The 4’
3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 4 3 1 1 – timp – 4 perc – pn – db
trans. Whitacre
H. Leonard

Sleep (2000) 6’
SATB/opt – 2 2 5[1.2.3.bcl.bcl] 1 4 – 4 3 3 2 2 – timp – 3 perc
H. Leonard
Works Composed Before 1995
N/A

Wilson, Dana
(b. 1946)

Avatar: Concerto for Bassoon and Chamber Winds (2006) 16’
BS – 2 1 2[1.bcl] 0 0 – 1 1 1 0 0 – 1 perc – pn – db
Wilson

Awakening (2011) 5’
4[1.2.3.pic] 1 4[1.2.3.bcl] 1 4 – 4 3 3 1 1 – timp – 4 perc – db
Wilson

Black Nightshade: Concerto for Four Percussionists and Wind Symphony (2004) 9’
4 SPERC – 3[1.2.pic] 1/opt 3[1.2.bcl] 1/opt 4 – 4[1.2.3/opt.4/opt] 3 3 1/opt 1 –
timp – 3 perc – pn/opt
Wilson

Colorado Peaks (2005) 5’
4[1.2.3.pic] 1 4[1.2.3.bcl] 1 4 – 4 3 3 1 1 – timp – 4 perc – db
Boosey

Concerto for Horn and Wind Ensemble (1997) 19’
HN – 2[1.2/pic] 2 4[1.2.3.bcl] 2 4 – 3 3 3 0 1 – timp – 3 perc – hp/pn – db
Wilson

Concerto for Trumpet and Wind Symphony, Leader Lieder (2002) 17’
TP – 3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3 2 2 – timp – 3 perc – pn – db
Wilson

Day Dreams (2006) 17’
4[1.2.3.pic] 1 4[1.2.3.bcl] 1 4 – 4 3 3 1 2 – timp – 4 perc – pn – db
Alfred

Evolution (1999) 17’
3[1/pic.2.3] 2 4[1.2.3.pic] 2 4 – 4 4 3 2 2 – timp – 4 perc
Wilson

Fanfare for a New Center (2011) 1’
0 0 0 0 0 – 6 0 3 0 0
Wilson
<table>
<thead>
<tr>
<th>Title</th>
<th>Duration</th>
<th>Parts</th>
<th>Text</th>
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<tbody>
<tr>
<td>Footsteps (2010)</td>
<td>5'</td>
<td>3[1.2.pic] 1 4[1.2.3.bcl] 1 4 – 4 3 3 1 1 – timp – 4 perc</td>
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</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Boosey</td>
</tr>
<tr>
<td>Harder They Fall for Narrator and Wind Ensemble (2004)</td>
<td>6'</td>
<td>NR – 4[1.2.3.pic] 1/opt 6[1.2.3.ebcl/opt.atcl.bcl/opt] 1 4 – 4 3 3 1/opt 1 – timp – 3 perc – pn/opt</td>
<td></td>
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<td></td>
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<td>Boosey, Harde</td>
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<td></td>
<td></td>
<td></td>
<td>Wilson</td>
</tr>
<tr>
<td>Last Ride to Solutre (1998)</td>
<td>12’</td>
<td>0 0 0 0 0 – 4 3 3 0 1 – 2 perc</td>
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<td></td>
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<td></td>
<td>Wilson</td>
</tr>
<tr>
<td>Liquid Ebony for Clarinet and Wind Ensemble (2005)</td>
<td>14’</td>
<td>CL – 4[1.2.3.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – timp – 3 perc</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>trans. Wilson</td>
</tr>
<tr>
<td></td>
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<td></td>
<td>Wilson</td>
</tr>
<tr>
<td>Liquid Gold for Soprano Saxophone and Wind Ensemble (2005)</td>
<td>14’</td>
<td>SSAX – 4[1.2.3.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – timp – 3 perc</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>trans. Wilson</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Wilson</td>
</tr>
<tr>
<td>Odysseus and the Sirens (2008)</td>
<td>3’</td>
<td>2 1 3[1.2.bcl] 1 3[asax.tsax.bsax] – 2 2 2 1 1 – timp – 4 perc</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>H. Leonard</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Wilson</td>
</tr>
<tr>
<td>Shifting Bands of Time, The (1997)</td>
<td>12’</td>
<td>3[1/pic.2.3] 2 3 2 4 – 4 3 3 2 2 – timp – 4 perc</td>
<td></td>
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<tr>
<td></td>
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<td>Ludwig</td>
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<tr>
<td></td>
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<td></td>
<td>Boosey</td>
</tr>
</tbody>
</table>
To Set the Darkness Echoing… (2005)
4[1.2.3.pic] 2[1.eh] 4[1.2.3.bcl] 1 4 – 4 3 3 1 2 – timp – 3 perc
Boosey

Uprising (1995)
4[1.2.3.pic] 1 4[1.2.3.bcl] 1 4 – 2 3 2 1 1 – 5 perc
Wilson

Vortex (1999)
3[1/pic.2.3] 2 4[1.2.3.bcl] 3[1.2.cbs] 4 – 4 3 3 2 2 – timp – 4 perc – pn
Boosey

When I am Gone Away (2006)
4[1.2.3.pic] 1 4[1.2.3.bcl] 1 4 – 4 3 3 1 2 – timp – 4 perc
Wilson

Works Composed Before 1995
Calling, Ever Calling: Concerto for Oboe and Wind Ensemble (1990) 23’ Wilson
Calling, Ever Calling: Concerto for Soprano Saxophone and Wind Ensemble
(1990) 23’ Wilson
Clarion Call for Brass and Percussion (1988) 4’ Ludwig
Dance of the New World (1992) 8’ Ludwig
Lo Rising for Brass Quintet, Percussion, and Wind Ensemble (1993) 7’ Wilson
Piece of Mind (1987) 21’ Ludwig
Sang! (1994) 5’ Ludwig
Shakaka: Singing the World into Existance (1989) 8’ Ludwig
Time Cries, Hoping Otherwise: Concerto for Alto Saxophone and Wind
Ensemble (1991) 28’ Ludwig
Winds on the Steppes (1991) 10’ Ludwig

Yi, Chen
(b. Guangzhou, China 4 April 1953)

Dragon Rhyme (2010)
3[1.2.pic] 3[1.2.eh] 3[1.2.cbs] 4 – 4 3 3[1.2.btb] 1 1 – timp – 3 perc – hp
Presser

Dunhuang Fantasy: Concerto for Organ and Wind Ensemble (1999)
ORG – 1 1 2[1.bcl] 1[cbs] 0 – 1 1 1 0 0 – 3 perc
Presser

KC Capriccio (2000)
SATB – 2[1/pic.2] 2 3[1.2.bcl] 2 3[asax.tsax.bsax] – 4 3 3 1 1 – 3 percussion
Presser
Spring Festival (2002)
3[1.2.pic] 1 3[1.2.pic] 1 3[asax.tsax.bsax] – 1 3 2 1 1 – 4 perc – db
Band Quest

VCL – 1 1 1 1 0 – 1 1 1 0 0 – 3 perc
Presser

Suite from China West (2007)
3[1.2.pic] 3[1.2.eh] 4[1.2.3.bcl] 2 4 – 4 3 3 2 1 – timp – 3 perc – db
Presser

Tu (2003)
Presser

UMKC Fanfare (2009)
4’
3[1.2.pic] 3[1.2.eh] 3[1.2.bcl] 3[1.2.cbs] 3[asax.tsax.bsax] – 4 3 3 1 1 – timp – 3 perc
Presser

Wind (2010)
11’
2 2 3[1.2.bcl] 2 3[asax.tsax.bsax] – 4 3 3[1.2.btb] 1 1 – 3 perc
Presser

Works Composed Before 1995
N/A

Young, Charles
(b. 1965)

Ancient Blessings (2005)
7’
2[1/pic.2] 1 4[1.2.3.bcl] 1 4 – 4 3 2 1 1 – 6 perc – db
Southern

6’
1 1 4[1.2.3.bcl] 1 4 – 2 3 1 1 1 – timp – 2 perc
Southern

12’
ASAX – 3[1/pic.2/pic.3] 2 4[1.2.3.bcl] 2 0 – 3 0 0 2 1 – timp – 5 perc
Southern
<table>
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<tr>
<th>Title</th>
<th>Duration</th>
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</thead>
<tbody>
<tr>
<td>Concerto for Double Bass and Wind Ensemble (2003)</td>
<td>12’</td>
</tr>
<tr>
<td>DB – 2 2 3[1.2.3.bcl] 1 0 – 2 0 0 0 0</td>
<td></td>
</tr>
<tr>
<td>Southern</td>
<td></td>
</tr>
<tr>
<td>Concerto for Flute and Wind Ensemble (2008)</td>
<td>10’</td>
</tr>
<tr>
<td>FL SATB/offstg SATB/offstg – 0 1 4[1.2.3.bcl] 1 0 – 1 1 1 1 1 1 – 6 perc</td>
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</tr>
<tr>
<td>C. Alan</td>
<td></td>
</tr>
<tr>
<td>Galop (2006)</td>
<td>3’</td>
</tr>
<tr>
<td>3[1.2.pic] 1 4[1.2.3.bcl] 1 4 – 2 3 2 1 1 – 4 perc</td>
<td></td>
</tr>
<tr>
<td>C. Alan</td>
<td></td>
</tr>
<tr>
<td>In the Evening Quiet (2004)</td>
<td>4’</td>
</tr>
<tr>
<td>2 1 4[1.2.3.bcl] 1 4 – 1 2 1 1 1 – timp – 3 perc</td>
<td></td>
</tr>
<tr>
<td>Southern</td>
<td></td>
</tr>
<tr>
<td>Legends of the Northern Wind (1999)</td>
<td>5’</td>
</tr>
<tr>
<td>3[1.2.pic] 1 4[1.2.3.bcl] 1 4 – 2 3 2 1 1 – 4 perc</td>
<td></td>
</tr>
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<td>Southern</td>
<td></td>
</tr>
<tr>
<td>Let These Words Ring True (2007)</td>
<td>5’</td>
</tr>
<tr>
<td>NR – 2 2 4[1.2.3.bcl] 2 4 – 2 2 2 1 1 – timp – 6 perc</td>
<td></td>
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<tr>
<td>Ludwig</td>
<td></td>
</tr>
<tr>
<td>Noble Deeds (2005)</td>
<td>6’</td>
</tr>
<tr>
<td>3[1.2.pic] 4[1.2.3.bcl] 1 4 – 4 3 3[1.2.btb] 1 1 – timp – 4 perc</td>
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</tr>
<tr>
<td>Southern</td>
<td></td>
</tr>
<tr>
<td>Northern Lights (1998)</td>
<td>3’</td>
</tr>
<tr>
<td>0 0 0 0 0 – 4 3 3[1.2.btb] 1 1 – timp – 3 perc</td>
<td></td>
</tr>
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<td>Southern</td>
<td></td>
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<tr>
<td>Of Spirit and Splendor (2003)</td>
<td>4’</td>
</tr>
<tr>
<td>3[1.2.pic] 4[1.2.3.bcl] 1 4 – 4 3 3[1.2.btb] 1 1 – timp – 4 perc</td>
<td></td>
</tr>
<tr>
<td>Southern</td>
<td></td>
</tr>
<tr>
<td>Songs Without Words (2003)</td>
<td>12’</td>
</tr>
<tr>
<td>2 2 4[1.2.3.bcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 2 perc</td>
<td></td>
</tr>
<tr>
<td>Southern</td>
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</tr>
<tr>
<td>Springtime Heralds (2000)</td>
<td>5’</td>
</tr>
<tr>
<td>3[1.2.pic] 4[1.2.3.bcl] 1 4 – 4 3 3[1.2.btb] 1 1 – timp – 4 perc</td>
<td></td>
</tr>
<tr>
<td>Southern</td>
<td></td>
</tr>
</tbody>
</table>
Tempered Steel (1997)  
3[1.2.pic] 2 7[1.2.3.ebcl.bcl.cacl/cbcl] 2 4 – 4 3 2 1 1 – timp – 5 perc  
Southern

Variations for Piano and Concert Band (2009)  
PN – [1.2.pic] 2 7[1.2.3.ebcl.bcl.cacl/cbcl] 2 4 – 4 3 2 1 1 – timp – 5 perc  
Young

Where the Waters Gather (2007)  
2 1 4[1.2.3.bcl] 1 4 – 2 2 2 1 1 – timp – 5 perc  
C. Alan

With Honor and Praise (2003)  
2 1 4[1.2.3.bcl] 1 4 – 2 2 2 1 1 – timp – 5 perc  
Southern

**Works Composed Before 1995**

N/A

**Youtz, Gregory**

(b. 1956)

Concerto for Percussion and Wind Ensemble: The Five Changes (2007)  
17’
Youtz

10’
Youtz

Haboo (2004)  
20’
3[1.2/atfl.pic] 2 3[1.2.bcl] 4 – 4 3 3[1.2.btb] 1 1 – 4 perc  
Youtz

Havoc on High (2011)  
11’
3[1.2.pic] 2 3[1.2.bcl] 2 4 – 2 2 2[1.btb] 1 1 – timp – 4 perc – pn  
Youtz

In the Vernacular (1995)  
18’
3[1.2.pic] 2 3 2 4 – 4 3 3[1.2.btb] 2 1 – 4 perc  
Youtz

Monkey King, The (2008)  
8’
3[1.2.pic] 2 3[1.2.bcl] 2 4 – 2 2 2[1.btb] 1 1 – timp – 4 perc – pn  
Maestro and Fox
Song of Joy (2004) 4’
3[1.2.pic] 2 3[1.2.3.bcl] 2 4 – 2 3 3[1.2.btb] 1 1 – timp – 3 perc – db
Maestro and Fox

Three Dragons (1998) 20’
3[1.2.pic] 2 3[1.2.bcl] 2 4 – 4 3 3[1.2.btb] 2 1 – 6 perc
Maestro and Fox

Trains of Thought (2000) 12’
3[1.2.pic] 2 2 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 3 perc
Youtz

**Works Composed Before 1995**
Fireworks (1987) 10’ TRN
Four Chords (1993) 5’ Youtz
Scherzo for a Bitter Moon (1981) 9’ TRN
Village Dances (1991) 5’ Youtz

**Zwilich, Ellen Taaffe**
(b. Miami, Florida 30 April 1939)

Fanfare; Reminiscence and Celebration (2010) 13’
3[1.2.pic] 3[1.2.eh] 5[1.2.3.bcl.cbcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 3
3[1.2.btb] 1 1 – timp – 4 perc – db
Offstg Inst 9 tp 9 tb
Presser

**Works Composed Before 1995**
Ceremonies (1988) 18’ Presser
APPENDIX 1

WORKS DURATION INDEX

Compositions in this appendix are listed by duration. Duration times are in minutes. (EX. 5’ or less signifies that all pieces in that particular section are 5 minutes or less in duration)

5’ or Less
   Abracadabra (Ticheli)
   Academic Festival Fanfare (Graham)
   Academic Festival Overture (Spaniola)
   Air Mobility Command March (Camphouse)
   Akatonbo (Spaniola)
   Alegria (Sierra)
   Alligator Alley (Daugherty)
   Amen (Ticheli)
   Apache Lullaby (Colgrass)
   At Morning’s First Light (Gillingham)
   Autobahn (George)
   Ave Maria (Ticheli)
   Awakening (Wilson)
   Back from the Wars (Gorb)
   Backwater Catfish (Richards)
   Bagatelle (de Meij)
   Baron Cimetiere’s Mambo (Grantham)
   Baron La Croix’s Shuffle (Grantham)
   Baron Piquant on Pointe (Grantham)
   Bells of Freedom (Gillingham)
   Brevard Fanfare (Nelson)
   Café 512 (George)
   Cartoon Music (Graham)
   Castle Creek Overture (Welcher)
   Castle Overture (Lesser)
   Cat Nap, from Cat Tales (Graham)
   Celebration Fanfare (Walczyk)
   Ceremonial Fanfare (de Meij)
   Ceremonial Fanfare (Diamond)
   Ceremonial Fanfare (Gottschalk)
   Clarion Call for Brass and Percussion (Wilson)
   Crest of Honor (Gillingham)
   Colorado Peaks (Wilson)
   Concert Processional (Turrin)
   Cossack Fire Dance (Graham)
Cossack Wedding Dance (Graham)
DC Fanfare (Corigliano)
Desi (Daugherty)
Dessun Dorma (Spaniola)
Donde Lieta (Spaniola)
Double F Fanfare (Gillingham)
Downtown Blues (Gorb)
Dreams of Gerontius, The (Sleeper)
Dusk (Bryant)
Earth Fanfare (Spaniola)
Elegy for “Checkpoint Charlie” (Ellerby)
Elegy, from Harrison’s Dream (Graham)
Elgar Variations (Ellerby)
Etenraku (Theofanidis)
Exhilaration and Cry (Grantham)
Fanfare for a Celebration (Nelson)
Fanfare for a New Center (Wilson)
Fanfare for Foley’s (Harbison)
Fanfare for Kennedy Center (Nelson)
Fanfare for the Hour of Sunrise (Nelson)
Fanfare for the New Millennium (Nelson)
Fanfarria (Sierra)
Festival Music (Schuller)
Fete (Thomas)
Footsteps (Wilson)
Foundry (Machey)
Four Chords (Youtz)
Galop (Young)
Ginger Marmalade (Benson)
Goodnight, Goodnight (Danyew)
Gotta Make Noise (Colgrass)
Heartland Sketches
Heart’s Music (Diamond)
Hine E Hine (Graham)
H.M.S. Charity (Ellerby)
Honey in the Rock (Grantham)
Hue and Cry (Stucky)
In Memoriam (Camphouse)
In the Evening Quiet (Young)
Intrada Jubilante (Gillingham)
Intrada on a Theme by Thomas Tallis (Graham)
Invocation for Chorus and Band (Turrin)
Joy (Ticheli)
Joy Revisited (Ticheli)
Joy Ride (Markowski)
Jumpin’ in the Future (Schuller)
KC Capriccio (Yi)
Kenneth Fanfare, The (Spaniola)
Laudate Dominum in Tympanis (Salfelder)
Legends of the Northern Wind (Young)
Let These Words Ring True (Young)
Lincoln’s Lamp (Spaniola)
Little Salsa Music, A (Gorb)
Little Tango Music, A (Gorb)
Lone Star Twister (Grantham)
Lullaby for Noah (Turrin)
Masque for Brass Band (Hesketh)
Masque for Symphonic Wind Band (Hesketh)
Medium Funk Prelude (Richards)
Melodious Thunk (Biedenbender)
Morning Alleluias (Nelson)
Mother Earth: A Fanfare (Maslanka)
Myaku (Dzubay)
Nessun Dorma from Turandot (Turrin)
New Century Dawn (Gillingham)
Nitro (Ticheli)
Noisy Wheels of Joy (Whitacre)
Northern Light (Gillingham)
Northern Lights (Young)
Odysseus and the Sirens (Wilson)
of Spirit and Splendor (Young)
Old Iron Springs (Hays)
Ovation – Celebratory Prelude (Ellerby)
Over Hill, Over Dale (Gorb)
Overture: Michael Kohlhaas (Harbison)
Parade of the Wooden Soldiers (Gorb)
Parody Suite: Chester Leaps In (Bryant)
Parody Suite: MetaMarch (Bryant)
Parting Blessing, A (Gillingham)
Pentium (Graham)
Portrait of a Clown (Ticheli)
Postcard (Ticheli)
Prelude for an Occasion (Gregson)
Prelude on a Gregorian Tune (Maslanka)
Prepare for Takeoff (Schoenberg)
Procession of the Academics (Maslanka)
Quintessence (Gillingham)
Ra! (Dzubay)
Radiant Joy (Bryant)
Radiant Moonbeams (Gillingham)
RAR, Royal Australian Regiment (Gottschalk)
RAR, Royal Australian Rondo (Gottschalk)
Resonances 1 (Nelson)
Rhythm Stand (Higdon)
Ring, Flourish, Blaze! (Thomas)
Ritual (Turrin)
Rocky Point Holiday (Nelson)
Rollo Takes a Walk (Maslanka)
Sang! (Wilson)
Scarecrow Overture (Turrin)
Scenes from an English Landscape (Gorb)
Sea Lullaby, The (Whitacre)
Serendipity (Spaniola)
Shadow Rituals (Markowski)
Shaker Gift Song, A (Ticheli)
Short Ride in a Fast Machine (Adams/Bissell)
Short Ride in a Fast Machine (Adams/Odom)
Shortcut Home (Wilson)
Smetana Fanfare for Wind Ensemble (Husa)
Snow Through a Window (Lesser)
Song of Joy (Youtz)
Space Fanfare (Spaniola)
Spring Festival (Yi)
Springtime Heralds (Young)
Stomp (Biedenbender)
Sub-Saharan Rhythm (Gillingham)
Summon the Dragon (Graham)
Sun Dance (Ticheli)
Sunrise (Hart)
Swedish Folksong (Graham)
Take Flight (Spaniola)
Three Jazz Pieces (Graham)
Three Way Suite (Gorb)
Through Chocolate-Brown Eyes (Spaniola)
Tiger in the Sun (Torke)
Toccata (Graham)
Tomorrow’s Calling (Spaniola)
Transylvania Fanfare (Benson)
Tricolor (Gottschalk)
Trumpet Gloria (Grantham)
Turkey in the Straw (Markowski)
Two Peninsular Marches (Ellerby)
UMKC Fanfare (Yi)
Un Bel Di (Spaniola)
Undertow (Mackey)
Village Dances (Youtz)
Visi D’Arte (Spaniola)
Vox Laetificus (Hays)
Walden (Markowski)
We Three Kings (Spaniola)
Whimsical Lane (Spaniola)
Whirlegigg (Hesketh)
Wind Fanfare (Spaniola)
Wind Shear (Higdon)
Wings (Benson)
With Honor and Praise (Young)
Xerxes (Mackey)
Zarabanda (Turrin)

6’ – 10’
…As Filaments of Memory Spin… (Dzubay)
Abiquiu (Gillingham)
Adrenaline City (Gorb)
Aerodynamics (Gillingham)
Alex and the Phantom Band (Maslanka)
All Hail the Power (Gillingham)
Alloway Tales (Graham)
Amazing Grace (Ticheli)
American Child (Pann)
An American Portrait (Walczyk)
Anabasis Prime (Spaniola)
Ancient Blessings (Young)
And the Tree Grows Again (Tommasini)
Anthem (Bryant)
Aquarium (de Meij)
Arches: An Impression for Concert Band (Welcher)
As Midnight on a Moonless Night (Markowski)
Ascension (Mobberley)
Asphalt Cocktail (Mackey)
Astoria (Walczyk)
Au Sable River Festival (Gillingham)
Avelynn’s Lullaby (Puckett)
Awayday (Gorb)
Baker’s Brigade (Walczyk)
Bali (Colgrass)
Baron Samedi’s Sarabande and Soft-Shoe (Grantham)
Be Thou My Vision (Gillingham)
Beacon Fires (Smith)
Beaded Leaf for Baritone Voice and Band, The (Benson)
Beaver’s Delight (Spaniola)
Beethoven Machine, The (Colgrass)
Bermuda Triangle (Gorb)
Beside Still Water (Gillingham)
“Big Easy” Suite, The (Ellerby)
Bizarro (Daugherty)
Black Nightshade: Concerto for Four Percussionists and Wind Symphony (Wilson)
Blink (Puckett)
Bloom (Bryant)
Blue Ambience (Markowski)
Blue Dawn Into White Heat (Schuller)
Blue Norther (Smith)
Blue Shades (Ticheli)
Blue Streak, A (Syler)
Bridgewater Breeze (Gorb)
Cajun Folksongs (Ticheli)
California Counterpoint: The Twittering Machine (McTee)
Candlelight Procession (Gorb)
Canzon, Fugato, and Hymn (Camphouse)
Carnaby Street (Hart)
Cartoon (Hart)
Cat Tales (Graham)
Cathedrals (Salfelder)
Cave (Peck)
Celebration (Gregson)
Celebration (Turrin)
Celebrations (Lesser)
Centenary Anthem (Walczyk)
Century Variants (Gillingham)
Chaconne (In Memoriam…) (Nelson)
Chatwood Springs (Spaniola)
Cheetah (Husa)
Child’s Embrace, A (Young)
Children’s Folksong Suite (Walczyk)
Chorus of Light (Puts)
Chronicle (Gillingham)
Circuits (McTee)
Circular Marches, Mvt. 1 from Symphony No. 3, “Shaker Life” (Welcher)
Circus Ring (Hart)
Cloudburst (Whitacre)
Cloudless Day, Bitter Sky (Grantham)
Club Europe – Tour for Band (Ellerby)
Cog, Toccata for winds, brass, and percussion (Stinson)
Colors Aloft (Godfrey)
Concerto for Flute and Wind Ensemble (Young)
Concerto for Four Percussion and Winds (Gillingham)
Concerto No. 1 (Spaniola)
Continental Overture (de Meij)
Council Oak (Gillingham)
Country Bandstand (Syler)
Court Music (Grantham)
Crossing Parallels (Salfelder)
Crossroads (Spaniola)
Dakota Rhapsody, A (Camphouse)
Dance of the New World (Wilson)
Dance Mix (Smith)
Dancing Galaxy (Thomas)
Danza de los Duendes (Galbraith)
Declarations (Camphouse)
Diferencias (Sierra)
Diptych for Brass Quintet and Concert Band (Schuller)
Divertimento for Brass and Percussion (Husa)
Divertissement No. 1 (Benson)
Don’t You See? (Grantham)
Dreamland (Markowski)
Echo the Never Fades, The (Gillingham)
Eddying Toward the Day (Richards)
Eine Kleine Walzermusik (Gorb)
Eine Kleine Yiddishe Ragmusik (Gorb)
Elegy and Celebration (Youtz)
Elegy and Quikstep (Dzubay)
Elfin Thunderbolt (Galbraith)
Epiphanies (Fanfares and Chorales) (Nelson)
Equus (Whitacre)
Escapade (Spaniola)
Faith in Tomorrow (Turrin)
Fanatic Fanfare (Richards)
Fandango (Turrin)
Fanfare and Variations (Hays)
Fanfare for a Great City (Gottschalk)
Fanfare for Brass and Percussion (Ruggiero)
Fanfare for Brass Ensemble (Husa)
Fanfare for St. Louis (Schuller)
Fanfare Ritmico (Higdon)
Fanfares on Re for Ray (Dzubay)
Fantasia (on “Black is the Color of My True Love’s Hair”) (Camphouse)
Fantasia on Silent Night (Syler)
Fantasy on “La Golondrina” (Grantham)
Fantasy on Mr. Hyde’s Song (Grantham)
Farewell to the Gray (Grantham)
Fayetteville Bop (Grantham)
Febris Ver (Galbraith)
Festive Hymn (de Meij)
Festive Overture for Brass Band (Hesketh)
Festive Overture for Symphonic Wind Band (Hesketh)
Festivo (Gregson)
Finish Line (McTee)
Firefly (George)
Fireworks (Youtz)
First Light (Bryant)
For Lauren With Joy (Spaniola)
Fortress (Ticheli)
Foster’s America (Gillingham)
Four Wheel Drive (Torke)
From Glory to Glory (Walczyk)
From Kitty Hawk to the Stars (Ellerby)
Funeral Music for Queen Mary (Stucky)
Fuse (Smith)
Gaelforce (Graham)
Gaian Visions (Ticheli)
Gearbox (Syler)
Glacier (Welcher)
Glorified (Gillingham)
Golden Light – A Celebration Piece (Maslanka)
Grand Central Station (Torke)
Grand Ledge Fantasy (Spaniola)
Harder They Fall for Narrator and Wind Ensemble (Wilson)
Hereos, Lost and Fallen (Gillingham)
Heritage of Faith for Choir and Band (Gillingham)
Hold this Boy and Listen (Pann)
Hope Alive (Turrin)
Hymn to a Blue Hour (Mackey)
I wander the world in a dream of my own making (Theofanidis)
If You Could Only See the Frog (Richards)
Incantation (Dzubay)
Infernal Ride for Brass Band (Hesketh)
Infernal Ride for Symphonic Wind Band (Hesketh)
Instinctive Travels (Markowski)
Interruption Overture (Bryant)
Invocation and Alleluia (Hays)
Is There a Santa Claus (Spaniola)
J.S. Dances (Grantham)
J’ai ete au bal (Grantham)
Jig (Godfrey)
Journey and Celebration (Hart)
Jubilation Garden (Spaniola)
Kah! Out of Darkness (Wilson)
Keep Silence (Gillingham)
Kelly’s Field (Higdon)
Kentucky Harmony (Grantham)
Kiss, The (Torke)
Klezmer Classics (de Meij)
Kopanitsa (Godfrey)
Laboring Songs, Mvt. 2 from Symphony No. 3, “Shaker Life” (Welcher)
Lateral Perspectives (Walczyk)
Lauds (Praise High Day) (Nelson)
Legacy for Brass and Percussion (Camphouse)
Legend (Sampson)
Light of My Soul (Gillingham)
Lines and Contrasts (Schuller)
Lo Rising for Brass Quintet, Percussion, and Wind Ensemble (Wilson)
Loch Lomond (Ticheli)
Lollapalooza (Adams)
Lucid Dreams (Gillingham)
Luminescence (Biedenbender)
Luminosity (Galbraith)
Lux Aurumque (Whitacre)
Magneticfireflies (Thomas)
Manhattan Roll (Beaser)
Mansions of Glory (Gillingham)
Marbled Midnight Mile, The (Bryant)
Mayflower Overture (Nelson)
Meditation (Schuller)
Mediation on “I Am For Peace” (Benson)
Medurodam (de Meij)
Midwest Celebration (Husa)
Millbrook Suite (Sampson)
Millennium Canons (Puts)
Million Suns at Midnight, A (Bryant)
Minton’s Playhouse (Syler)
Monkey (Bryant)
Monkey King, The (Youtz)
Morning Star (Maslanka)
Moving Parts (Sampson)
Mysterious Village (Colgrass)
Nature’s Way (Schuller)
Navajo Code Talkers, The (Spaniola)
Neapolitan Serenade (Ellerby)
New Horizons (Spaniola)
New World Dances (Ellerby)
Niagara Falls (Daugherty)
Night Song (Nelson)
No Shadow of Turning (Gillingham)
Noble Deeds (Young)
Nocturne (Dzubay)
Norfolk Rhapsody, A (Ellerby)
Northern Celebration (Grantham)
Northern Landscapes (Graham)
Northwest Star (Spaniola)
October (Whitacre)
Old Churches (Colgrass)
Outburst (Serenade)
Overture: Measure for Measure (Gottschalk)
Pacific Commemoration (Camphouse)
Pacific Fanfare (Ticheli)
Panther Fire (Smith)
Parallax for Euphonium and Wind Ensemble (Sleeper)
Parody Suite: ImPercynations (Bryant)
Parody Suite: Suite Dreams (Bryant)
Passage (Lindroth)
Pastoral Variants (Walczyk)
Pastorale: Autumn Rune (Nelson)
Path Ascending, The (Smith)
Pebble Beach Sojourn (Nelson)
Perpetual Song (Welcher)
Phantasticke Spirits (Grantham)
Ping, Pang, Pong (Puckett)
Polyphonies for Percussion (Benson)
Prelude for Hampstead Heath (Ellerby)
Proud and Immortal (Gillingham)
Providence (Gillingham)
Quadrille (Turrin)
Quintessence II (Gillingham)
Raise the Roof (Daugherty)
Red Cape Tango (Daugherty)
Red Machine, The (Graham)
RedLine (Bryant)
Redline Tango (Mackey)
Redwood (George)
Remembrance (Wilson)
Rest (Ticheli)
Revelation (Gillingham)
Rex Tremendae Majestatis (Theofanidis)
Richard and Renee (Pann)
Rise (Bryant)
Road from Aphonia, The (Spaniola)
Rosa Parks Boulevard (Daugherty)
Roulades (Gottschalk)
SabAdzida! (Walczyk)
Sails of Time (Gillingham)
San Antonio Dances (Ticheli)
Sapphire Overture for Concert Band (Sleeper)
Sasha Takes a Train (Portnoy)
Sasparilla (Mackey)
Savannah River Holiday (Nelson)
Scherzo, Chorale and Aria Serena (Benson)
Scherzo for a Bitter Moon (Youtz)
Serenade for Winds (Pann)
Serenade Romantic (Turrin)
Shadow Dance (Dzubay)
Shakaka: Singing the World into Existance (Wilson)
Shenandoah (Ticheli)
Shine (Markowski)
Shine as the Light (Graham)
Silver Accolade (Gillingham)
Simple Gifts: Four Shaker Songs (Ticheli)
Sirocco (Graham)
Skyrider (Hart)
SLALOM for Wind Symphony (Pann)
Sleep (Whitacre)
Snake Alley (Dzubay)
Solitary Dancer, The (Benson)
Song of the Tides (Charke)
Songs from the Catskills (de Meij)
Songs of Paradise (Walczyk)
Sonoran Desert Holiday (Nelson)
Spanish Silhouette, A (Pann)
Spin Cycle (Lindroth)
Spring (de Meij)
Spumante (Welcher)
Stampede (Bryant)
Statues to the Sky (Danyew)
Steps in Escher’s Castle, The (Richards)
Stomp (Grantham)
Stomp Igor (Patterson)
Strange Humors (Mackey)
Study in Textures (Schuller)
Suite from Call of the Cossacks (Graham)
Sunrise and Safari (Gorb)
Sweet Light’s Reflection (Spaniola)
Symphonic Fanfare (Camphouse)
Symphonic Prelude (The Cemetery at Colleville-Sur-Mer) (Camphouse)
Symphonic Proclamation (Gillingham)
Symphony for Brass and Percussion (Schuller)
Tales from Anderson (Ellerby)
Tantivity (Diamond)
Tarantella from Symphony No. 1 (Corigliano)
Tattoo (Syler)
Tempered Steel (Young)
Tempus Fugit (McTee)
Three Graces, The (Spaniola)
Three Latin American Dances (Charke)
Three London Miniatures (Camphouse)
Threnos (Stucky)
Tidal Forces (Markowski)
Timepiece (McTee)
To Set the Darkness Echoing… (Wilson)
To the Muses! (Godfrey)
To Venture Into the Realm of the Unknown (Salfelder)
Torn Canvases (Tommasini)
Traffic at Tom Lee Park (Patterson)
Tranquility (Gorb)
Transformation (Schuller)
Tribute (Camphouse)
Turbine (Mackey)
Turning (Mackey)
Two Glances for String Quartet and Wind Ensemble (Sleeper)
Two Sketches for Band (Turrin)
Tyger, The (Ticheli)
Under the Magical Wing (Gillingham)
Unquestioned Answer (McTee)
Uprising (Wilson)
Variations on a Children’s Song (Hays)
Variations on a Hymn Tune (Maslanka)
Vesuvius (Ticheli)
Vintage for Euphonium and Band (Gillingham)
Visionaries (George)
Visionplace of Souls (Walczynk)
Vranjanka (Hesketh)
Washington’s Landing for Brass Band (Galbraith)
Washington’s Landing for Wind Symphony (Galbraith)
Water Fanfare (Spaniola)
When I am Gone Away (Wilson)
Where the Waters Gather (Young)
Wild Nights (Ticheli)
Wind Power (de Meij)
Wind Rose (Carter)
Winds of the Quadrumvirate, The (Spaniola)
Winds on the Steppes (Wilson)
Windward (Spaniola)
Wings That Work (Bryant)
Wonderous Love (Granatham)
Wrangler, The (Pann)
Variations for Piano and Concert Band (Young)
Yellowstone Fires, The (Welcher)
Yosemite Autumn (Camphouse)
Zion (Welcher)

11’ – 15’

...and the mountains rising nowhere (Schwantner)
Adagietto for Wind Ensemble (Benson)
African Samba (Gorb)
Al Fresco (Husa)
Alchymist’s Journal for Brass Band (Hesketh)
Amelia (Gottschalk)
American Scripture (Rindfleisch)
An American Elegy (Ticheli)
And Can it Be? (Gillingham)
Angels in the Architecture (Ticheli)
Anthem (Camphouse)
Aspen Jubilee (Nelson)
Aurora Awakes (Mackey)
Axis Mundi (Bryant)
Bang! (Kechley)
Bat Out of Hell (Richards)
Bells for Stokowski (Daugherty)
Bliss (Torke)
Bum’s Rush (Grantham)
Cajun Folksongs 2 (Ticheli)
Canticle of The Sun (Ellerby)
Cantus Laetus (Gillingham)
Catalytic Concerto (Smith)
Ceremonial (Rands)
Chivalry (Ellerby)
Chronicles for Trumpet and Wind Symphony (Turrin)
Clarinet Concerto (Ellerby)
Clocking (Mackey)
Cloud Factory (de Meij)
Cloud of Unknowing (Hesketh)
Come, Memory (Grantham)
Concertino for Alto Saxophone (Benson)
Concertino for Alto Saxophone and Wind Ensemble (Gorb)
Concertino for Tuba and Band (Turrin)
Concerto for Alto Saxophone (Sleeper)
Concerto for Alto Saxophone and Wind Ensemble (Gillingham)
Concerto for Alto Saxophone and Wind Ensemble (Young)
Concerto for Band (Kechley)
Concerto for Cello (Bryant)
Concerto for Double Bass and Wind Ensemble (Young)
Concerto for Euphonium (Gorb)
Concerto for Piano, Percussion and Wind Orchestra (Gillingham)
Concerto for Wind and Percussion Orchestra (Gottschalk)
Concerto for Woodwind Quintet and Wind Ensemble (Gillingham)
Concerto for Violin and Symphonic Winds (Gottschalk)
Concerto in One Movement for Bass Trombone (Grantham)
Cosmic Garden Diptych (Gandolfi)
Courtly Airs and Dances (Nelson)
Crescent Still Abides, A (Gillingham)
Dance Compulsions (Ruggiero)
Danceries for Brass Band (Hesketh)
Danceries for Symphonic Wind Band (Hesketh)
Danceries, Set 2 (Hesketh)
Danza Capriccio (Nelson)
Danzon-Memory (Benson)
Daughter of the Stars (Benson)
Der Schamanen dienst-frier Tag (Walczyk)
Diaghilev Dances (Hesketh)
Dig (Richards)
Distant Moons (Danyew)
Distant Voices (Kechley)
Divertimento for Symphonic Winds and Percussion (Husa)
Doctrine of Affections (Hesketh)
Dona Nobis Pacem (Ellerby)
Double Quintet for Wind and Brass Quintets (Schuller)
Dragon Rhyme (Yi)
Dunhuang Fantasy: Concerto for Organ and Wind Ensemble (Yi)
Elegy (Camphouse)
Essay for Symphonic Band (Camphouse)
Evocations (Ellerby)
Falling from Cloudless Skies (Charke)
Fandangos (Sierra)
Fanfare; Reminiscence and Celebration (Zwilich)
Fanfares and Reflections (Kechley)
Fantasy Variations (Grantham)
Fields (Syler)
Flash Black (Danyew)
Flourishes and Meditations on a Renaissance Theme (Gandolfi)
Flute Concerto (Hesketh)
Foundation (Camphouse)
French Dances Revisited (Gorb)
From a Dark Millennium (Schwantner)
From the Alabama Songbook (Grantham)
Galactic Empires (Gillingham)
Gate to Heaven: Concerto No. 1 for Marimba and Wind Ensemble (Gillingham)
Glory and the Grandeur, The (Peck)
Godzilla Eats Las Vegas (Whitacre)
Harrison’s Dream (Graham)
Havoc on High (Youtz)
Heart Songs (Maslanka)
Helix for Tuba (Benson)
High Flight (Turrin)
In evening’s stillness… (Schwantner)
In Memoriam (Maslanka)
Internal Combustion (Gillingham)
It perched for Vespers nine (Puckett)
Jacob’s Ladder (Richards)
Journey to the Centre of the Earth (Graham)
Jovian Moons (Hays)
Kingfishers Catch Fire (Mackey)
La Quintessenza (de Meij)
Labyrinth, The (Lesser)
Lamb of God (Gillingham)
Last Ride to Solutre (Wilson)
Laudamus Te (Maslanka)
Leaves are Falling, The (Benson)
Leyenda (Gottschalk)
Light Unto the Darkness, A (Gillingham)
Liquid Ebony for Clarinet and Wind Ensemble (Wilson)
Liquid Gold for Soprano Saxophone and Wind Ensemble (Wilson)
Loch Ness (de Meij)
Lost Vegas (Daugherty)
Lux Laureate (Hays)
Malcolm Arnold Variations (Ellerby)
Mask of Night, The (Benson)
Mass of St Thomas Aquinas (Ellerby)
Meditation on “I Am For Peace” (Benson)
Meditations – on The Seven Last Words of Our Saviour from the Cross (Ellerby)
Metropolis (Gorb)
Midnight in Buenos Aires (Gorb)
Minstrel of the Kells (Welcher)
Moishes Miracle (Spaniola)
Mojave (Torke)
Movement for Rosa, A (Camphouse)
Mr. Atlas (Rindfleisch)
Music for Eighteen Winds (Harbison)
Natalis (Ellerby)
O Magnum Mysterium (Syler)
Oboe Concerto (Higdon)
On Winged Flight (Schuller)
Paean (Bryant)
Paris Sketches (Ellerby)
Partita (Gregson)
Passacaglia (Homage on B-A-C-H) (Nelson)
Passamezzo Antico (Richards)
Passing Bell, The (Benson)
Pentagram (de Meij)
Polish Christmas Music (de Meij)
Prophecy of the Earth (Gillingham)
Push (Smith)
Raag Mala (Colgrass)
Rapsodia (Sierra)
Recoil (Schwantner)
Recuerdo for Oboe/English Horn (Benson)
Refrains (Schuller)
Remembrance (Benson)
Restless Birds Before the Dark Moon (Kechley)
River With Only One Bank, The (Richards)
Road Stories (Higdon)
Royal Windsor Portraits (Ellerby)
Rust for Piano and Wind Ensemble (Torke)
Rusty Air in Carolina (Bates)
San Antonio (Harbison)
Sanctuary (Ticheli)
Scratchband (Adams)
Sea-Blue Circuitry (Bates)
Serenade (Sampson)
Serenata (Sampson)
Shake, Rattle & Roll (Dzubay)
Shifting Bands of Time, The (Wilson)
Shindig (Godfrey)
Silver Screen (Hart)
Snake in the Garden (Richards)
Songs of the American Dream (Ellerby)
Songs Without Words (Young)
Songs Without Words: Five Mood Pieces for Wind Ensemble (Welcher)
Soundings (McTee)
Soundings for Concert Band (Turrin)
Southern Comforts (Puckett)
Southern Harmony (Grantham)
Spangled Heavens (Grantham)
Starry Crown (Grantham)
Suite from China West (Yi)
Sword and the Crown, The (Gregson)
Taking Sides (Tommasini)
Te Deum Laudamus (Nelson)
Tear Drop (Schuller)
Tears (Maslanka)
Tera Cruda (Botti)
Terra Australis (Ellerby)
Testament (Maslanka)
Three City Blocks (Harbison)
To the Airborn (Nelson)
Trains of Thought (Youtz)
Traveler (Maslanka)
Trombone Concerto (Ellerby)
Two American Canvases (Camphouse)
Tu (Yi)
Tuba Concerto (Ellerby)
Typhon’s Brood (Richards)
Unending Lightening (Rands)
Updriver (Welcher)
Vanada (Torke)
Variations on an American Cavalry Song (Grantham)
Venetian Spells (Ellerby)
Via Crucis – The 14 Stations of the Cross (Ellerby)
Vientos y Tangos (Gandolfi)
Vortex (Wilson)
Walking Angels (Gillingham)
Watchman, Tell Us Of The Night (Camphouse)
Whatsoever Things (Camphouse)
Whirl (Smith)
Wind (Yi)
with brightness round about it for Brass Band (Galbraith)
with brightness round about it for Wind Ensemble (Galbraith)
With Heart and Voice (Gillingham)

16’ – 20’
Alchemy in Silent Spaces (Bryant)
Apocalyptic Dreams Symphony (Gillingham)
At Kitty O’Shea’s (de Meij)
Avatar: Concerto for Bassoon and Chamber Winds (Wilson)
Ballet for Band (McTee)
Beyond Autumn (Schwantner)
Canticles for Bass Trombone and Wind Orchestra (de Meij)
Canvas (Walker)
Ceremonies (Zwilich)
Cinnamon Concerto (Ellerby)
Commemorations (Ellerby)
Concertino for 11 Instruments and Wind Ensemble (Turrin)
Concerto for Alto Saxophone and Concert Band (Husa)
Concerto for Horn and Symphonic Band (Gillingham)
Concerto for Horn and Wind Ensemble (Wilson)
Concerto for Marimba and Band (Maslanka)
Concerto for Percussion and Wind Ensemble (Husa)
Concerto for Percussion and Wind Ensemble: The Five Changes (Youtz)
Concerto for Percussion and Wind Orchestra (Stucky)
Concerto for Piano and Winds (Gregson)
Concerto for Piano, Winds, and Percussion (Maslanka)
Concerto for Trumpet (Sleeper)
Concerto for Trumpet and Wind Orchestra (Husa)
Concerto for Trumpet and Wind Symphony, Leader Lieder (Wilson)
Concerto Gaucho (Walczyk)
Concerto Logic (Pann)
Cries of London, The (Ellerby)
Cry of the Celts (Graham)
Dances from Crete (Gorb)
Dances With Winds (Hanson)
Dawn’s Early Light (Benson)
Day Dreams (Wilson)
Day of the Dragon (Graham)
Déjà vu (Colgrass)
Double Image (Gillingham)
Double Play (McTee)
Double Star for Clarinet, Piano, and Band (Gillingham)
Downtown Diversions (Gorb)
Dreamscapes (Ellerby)
Eine Kleine Posaunenmusik (Schuller)
Evolution (Wilson)
Extreme Make-over (de Meij)
Fanfares and Arias (Stucky)
Farewell (Gorb)
Four Factories (Pann)
Gazebo Dances (Corigliano)
Ghost Train Trilogy (Whitacre)
Give Us This Day: Short Symphony for Wind Ensemble (Maslanka)
Haboo (Youtz)
Harvest: Concerto for Trombone and Wind Ensemble (Mackey)
Hell’s Gate (Maslanka)
Hemispheres (Turrin)
Hound of Heaven, The (Syler)
Illuminations (Turrin)
In League With Extraordinary Gentlemen, Alto Saxophone (Graham)
In League With Extraordinary Gentlemen, Euphonium (Graham)
In the Vernacular (Youtz)
Kings Go Forth, The (Gregson)
Lauda (Danyew)
Les Couleurs Fauves (Husa)
Liberation (Maslanka)
LifeSongs (Gillingham)
Medieval Suite (Nelson)
Montana Music: Chorale Variations (Maslanka)
Music for Prague 1968 (Husa)
Olympic Dances (Harbison)
Overnight Mail (Torke)
Postcards from Provence (Ellerby)
Scenes from Bruegel (Gorb)
Serenade for Winds and Percussion “Songs of the Night” (Gillingham)
Shadow of Sirius (Puckett)
Shadow Wood for Mezzo Soprano and Band (Benson)
Sinfonia Concertante (Hays)
Song and Dance (Schuller)
Soprano Sax Concerto (Higdon)
Star Edge for Alto Saxophone (Benson)
Storyville (Syler)
Suite for Cello and Chamber Winds (Yi)
Suite – Lo Rejoice (Spaniola)
Summer of 2008: Concerto for Euphonium (Gillingham)
Summer Nights (Ellerby)
Symphony for Wind Orchestra “Montage” (Graham)
Symphony for Winds (Ellerby)
Symphony for Winds and Percussion (Grantham)
Symphony No. 1 in C (Gorb)
Symphony No. 2, “Genesis” (Gillingham)
Symphony No. 3, “Shaker Life” (Welcher)
Symphony No. 4, “American Visionary” (Welcher)
Three Dragons (Youtz)
To Build a Fire (Camphouse)
Towards Nirvana (Gorb)
Tre Invenzioni for Chamber Winds (Schuller)
Tristan Encounters (Ellerby)
Tuba Concerto (Gregson)
Tuning Piece: Songs of Fall and Winter, A (Maslanka)
Two Psalms (Galbraith)
UFO Dreams: Concerto for Euphonium and Wind Ensemble (Maslanka)
Ut Queant Laxis (Gottschalk)
War of the Worlds (Gorb)
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Fanfare for a Great City (Gottschalk)
Fanfare for a New Center (Wilson)
Fanfare for Brass and Percussion (Ruggiero)
Fanfare for Brass Ensemble (Husa)
Fanfare for Foley’s (Harbison)
Fanfare for Kennedy Center (Nelson)
Fanfare for St. Louis (Schuller)
Fanfare for the Hour of Sunrise (Nelson)
Fanfare for the New Millennium (Nelson)
Fanfare; Reminiscence and Celebration (Zwilich)
Fanfare Ritmico (Higdon)
Fanfares and Arias (Stucky)
Fanfares and Reflections (Kechley)
Fanfares on Re for Ray (Dzubay)
Fanfarria (Sierra)
Fantasia (on “Black is the Color of My True Love’s Hair”) (Camphouse)
Fantasia on Silent Night (Syler)
Fantasy on “La Golondrina” (Grantham)
Fantasy on Mr. Hyde’s Song (Grantham)
Fantasy Variations (Grantham)
Farewell (Gorb)
Farewell to the Gray (Grantham)
Fayetteville Bop (Grantham)
Febris Ver (Galbraith)
Festival Music (Schuller)
Festive Hymn (de Meij)
Festive Overture for Brass Band (Hesketh)
Festive Overture for Symphonic Wind Band (Hesketh)
Festivo (Gregson)
Fete (Thomas)
Fields (Syler)
Finish Line (McTee)
Firefly (George)
Fireworks (Youtz)
First Light (Bryant)
Flash Black (Danyew)
Flourishes and Meditations on a Renaissance Theme (Gandolfi)
Flute Concerto (Hesketh)
Footsteps (Wilson)
For Lauren With Joy (Spaniola)
Fortress (Ticheli)
Foster’s America (Gillingham)
Foundation (Camphouse)
Foundry (Mackey)
Four Chords (Youtz)
Four Factories (Pann)
Four Wheel Drive (Torke)
French Dances Revisited (Gorb)
From a Dark Millennium (Schwantner)
From Glory to Glory (Walczyk)
From Kitty Hawk to the Stars (Ellerby)
From the Alabama Songbook (Granham)
From Two Ramparts (Ruggiero)
Funeral Music for Queen Mary (Stucky)
Fuse (Smith)

Gaelforce (Graham)
Gaian Visions (Ticheli)
Galactic Empires (Gillingham)
Galop (Young)
Gate to Heaven: Concerto No. 1 for Marimba and Wind Ensemble (Gillingham)
Gazebo Dances (Corigliano)
Gearbox (Syler)
Ghost Train Trilogy (Whitacre)
Gilded Theatre (Hesketh)
Ginger Marmalade (Benson)
Give Us This Day: Short Symphony for Wind Ensemble (Maslanka)
Glacier (Welcher)
Glorified (Gillingham)
Glory and the Grandeur, The (Peck)
Godzilla Eats Las Vegas (Whitacre)
Golden Light – A Celebration Piece (Maslanka)
Goodnight, Goodnight (Danyew)
Gotta Make Noise (Colgrass)
Grand Central Station (Torke)
Grand Ledge Fantasy (Spaniola)
Grand Pianola Music (Adams)

Haboo (Youtz)
Harder They Fall for Narrator and Wind Ensemble (Wilson)
Harrison’s Dream (Graham)
Harvest: Concerto for Trombone and Wind Ensemble (Mackey)
Havoc on High (Youtz)
Heart Songs (Maslanka)
Heartland Sketches (Camphouse)
Heart’s Music (Diamond)
Hell’s Gate (Maslanka)
Helix for Tuba (Benson)
Hemispheres (Turrin)
Here and Now, The (Theofanidis)
Hereos, Lost and Fallen (Gillingham)
Heritage of Faith for Choir and Band (Gillingham)
High Flight (Turrin)
Hine E Hine (Graham)
H.M.S. Charity (Ellerby)
Hold this Boy and Listen (Pann)
Honey in the Rock (Grantham)
Hope Alive (Turrin)
Hound of Heaven, The (Syler)
Hue and Cry (Stucky)
Hymn to a Blue Hour (Mackey)

I

I wander the world in a dream of my own making (Theofanidis)
If You Could Only See the Frog (Richards)
Illuminations (Turrin)
In evening’s stillness… (Schwantner)
In League With Extraordinary Gentlemen, Alto Saxophone (Graham)
In League With Extraordinary Gentlemen, Euphonium (Graham)
In Memoriam (Camphouse)
In Memoriam (Maslanka)
In the Evening Quiet (Young)
In the Vernacular (Youtz)
Infernal Ride for Brass Band (Hesketh)
Infernal Ride for Symphonic Wind Band (Hesketh)
Instinctive Travels (Markowski)
Intrada Jubilante (Gillingham)
Intrada on a Theme by Thomas Tallis (Graham)
Internal Combustion (Gillingham)
Interruption Overture (Bryant)
Intrada Jubilante (Gillingham)
Invocation and Alleluia (Hays)
Invocation for Chorus and Band (Turrin)
Is There a Santa Claus (Spaniola)
It perched for Vespers nine (Puckett)
J
J’ai ete au bal (Grantham)
J.S. Dances (Grantham)
Jacob’s Ladder (Richards)
Jig (Godfrey)
Journey and Celebration (Hart)
Journey to the Centre of the Earth (Graham)
Jovian Moons (Hays)
Joy (Ticheli)
Joy Revisited (Ticheli)
Joy Ride (Markowski)
Jubilation Garden (Spaniola)
Jumpin’ in the Future (Schuller)

K
Kah! Out of Darkness (Wilson)
KC Capriccio (Yi)
Keep Silence (Gillingham)
Kelly’s Field (Higdon)
Kenneth Fanfare, The (Spaniola)
Kentucky Harmony (Grantham)
Kingfishers Catch Fire (Mackey)
Kings Go Forth, The (Gregson)
Kiss, The (Torke)
Klezmer Classics (de Meij)
Kopanitsa (Godfrey)

L
La Quintessenza (de Meij)
Laboring Songs, Mvt. 2 from Symphony No. 3, “Shaker Life” (Welcher)
Labyrinth, The (Lesser)
Ladder to the Moon (Daugherty)
Lamb of God (Gillingham)
Lauda (Danyew)
Laudate Dominum in Tympanis (Salfelder)
Last Ride to Solutre (Wilson)
Lateral Perspectives (Walczyk)
Laudamus Te (Maslanka)
Lauds (Praise High Day) (Nelson)
Leaves are Falling, The (Benson)
Legacy for Brass and Percussion (Camhouse)
Legend (Sampson)
Legends of the Northern Wind (Young)
Les Couleurs Fauves (Husa)
Let These Words Ring True (Young)
Leyenda (Gottschalk)
Liberation (Maslanka)
Libertas Imperio (Whitacre)
LifeSongs (Gillingham)
Light Fantastic, The (Rindfleisch)
Light of My Soul (Gillingham)
Light Unto the Darkness, A (Gillingham)
Lincoln’s Lamp (Spaniola)
Lines and Contrasts (Schuller)
Liquid Ebony for Clarinet and Wind Ensemble (Wilson)
Liquid Gold for Soprano Saxophone and Wind Ensemble (Wilson)
Little Salsa Music, A (Gorb)
Little Tango Music, A (Gorb)
Lo Rising for Brass Quintet, Percussion, and Wind Ensemble (Wilson)
Loch Lomond (Ticheli)
Loch Ness (de Meij)
Lollapalooza (Adams)
Lone Star Twister (Grantham)
Lost Vegas (Daugherty)
Lucid Dreams (Gillingham)
Lullaby for Noah (Turrin)
Luminescence (Biedenbender)
Luminosity (Galbraith)
Lux Aurumque (Whitacre)
Lux Laureate (Hays)

M

Magneticfireflies (Thomas)
Malcolm Arnold Variations (Ellerby)
Manhattan Roll (Beaser)
Mansions of Glory (Gillingham)
Marbled Midnight Mile, The (Bryant)
Mask of Night, The (Benson)
Masque for Brass Band (Hesketh)
Masque for Symphonic Wind Band (Hesketh)
Mass (Maslanka)
Mass of St Thomas Aquinas (Ellerby)
Mayflower Overture (Nelson)
Mediation on “I Am For Peace” (Benson)
Medieval Suite (Nelson)
Meditation (Schuller)
Meditations – on The Seven Last Words of Our Saviour from the Cross (Ellerby)
Medium Funk Prelude (Richards)
Medurodam (de Meij)
Melodious Thunk (Biedenbender)
Metropolis (Gorb)
Midnight in Buenos Aires (Gorb)
Midwest Celebration (Husa)
Millbrook Suite (Sampson)
Millennium Canons (Puts)
Million Suns at Midnight, A (Bryant)
Minstrel of the Kells (Welcher)
Minton’s Playhouse (Syler)
Missa Mysteriorum (Galbraith)
Moishes Miracle (Spaniola)
Mojave (Torke)
Monkey (Bryant)
Monkey King, The (Youtz)
Monologues (Turrin)
Montana Music: Chorale Variations (Maslanka)
Morning Alleluias (Nelson)
Morning Star (Maslanka)
Mother Earth: A Fanfare (Maslanka)
Movement for Rosa, A (Camphouse)
Moving Parts (Sampson)
Mr. Atlas (Rindfleisch)
Mr. Tambourine Man: Seven Poems of Bob Dylan (Corigliano)
Music for Eighteen Winds (Harbison)
Music for the Blanton (Granham)
Music for Prague 1968 (Husa)
My Brother’s Brain (Pann)
Myaku (Dzubay)
Mysterious Village (Colgrass)

N
Natalis (Ellerby)
Nature’s Way (Schuller)
Navajo Code Talkers, The (Spaniola)
Neapolitan Serenade (Ellerby)
Nessun Dorma from Turandot (Turrin)
New Century Dawn (Gillingham)
New Horizons (Spaniola)
New Morning for the World: Daybreak of Freedom (Schwantner)
New World Dances (Ellerby)
Niagara Falls (Daugherty)
Night Song (Nelson)
Night Song: A Symphonic Nocturne for Band (Benson)
Nitro (Ticheli)
No Shadow of Turning (Gillingham)
Noble Deeds (Young)
Nocturne (Dzubay)
Noisy Wheels of Joy (Whitacre)
Norfolk Rhapsody, A (Ellerby)
Northern Celebration (Grantham)
Northern Landscapes (Graham)
Northern Light (Gillingham)
Northern Lights (Young)
Northwest Star (Spaniola)

O

O Earth, O Stars (Maslanka)
O Magnum Mysterium (Syler)
Oboe Concerto (Higdon)
October (Whitacre)
Odysseus and the Sirens (Wilson)
Of Spirit and Splendor (Young)
Old Churches (Colgrass)
Old Iron Springs (Hays)
Olympic Dances (Harbison)
On Winged Flight (Schuller)
Outburst (Sampson)
Ovation – Celebratory Prelude (Ellerby)
Over Hill, Over Dale (Gorb)
Overnight Mail (Torke)
Overture: Measure for Measure (Gottschalk)
Overture: Michael Kohlhaas (Harbison)

P

Pacific Commemoration (Camphouse)
Pacific Fanfare (Ticheli)
Paean (Bryant)
Panther Fire (Smith)
Parade of the Wooden Soldiers (Gorb)
Parallax for Euphonium and Wind Ensemble (Sleeper)
Paris Sketches (Ellerby)
Parody Suite: Chester Leaps In (Bryant)
Parody Suite: ImPercynations (Bryant)
Parody Suite: MetaMarch (Bryant)
Parody Suite: Suite Dreams (Bryant)
Parting Blessing, A (Gillingham)
Partita (Gregson)
Passacaglia: Homage on B-A-C-H (Nelson)
Passage (Lindroth)
Passamezzo Antico (Richards)
Passing Bell, The (Benson)
Pastoral Variants (Walczyk)
Pastorale: Autumn Rune (Nelson)
Path Ascending, The (Smith)
Pebble Beach Sojourn (Nelson)
Pentagram (de Meij)
Pentium (Graham)
Percussion Concerto (Higdon)
Perpetual Song (Welcher)
Phantasticke Spirits (Grantham)
Piece of Mind (Wilson)
Ping, Pang, Pong (Puckett)
Polish Christmas Music (de Meij)
Polyphonies for Percussion (Benson)
Portrait of a Clown (Ticheli)
Postcard (Ticheli)
Postcards from Provence (Ellerby)
Prelude for an Occasion (Gregson)
Prelude for Hampstead Heath (Ellerby)
Prelude on a Gregorian Tune (Maslanka)
Prepare for Takeoff (Schoenberg)
Procession of the Academics (Maslanka)
Prophecy of the Earth (Gillingham)
Proud and Immortal (Gillingham)
Providence (Gillingham)
Push (Smith)

Q
Quadrille (Turrin)
Quintessence (Gillingham)
Quintessence II (Gillingham)

R
Ra! (Dzubay)
Raag Mala (Colgrass)
Radiant Joy (Bryant)
Radiant Moonbeams (Gillingham)
Raise the Roof (Daugherty)
Rapsodia (Sierra)
Rapture (Torke)
RAR, Royal Australian Regiment (Gottschalk)
RAR, Royal Australian Rondo (Gottschalk)
Recoil (Schwantner)
Recuerdo for Oboe/English Horn (Benson)
Red Cape Tango (Daugherty)
Red Machine, The (Graham)
RedLine (Bryant)
Redline Tango (Mackey)
Redwood (George)
Refrains (Schuller)
Remembrance (Benson)
Remembrance (Wilson)
Resonances 1 (Nelson)
Rest (Ticheli)
Restless Birds Before the Dark Moon (Kechley)
Revelation (Gillingham)
Rex Tremendae Majestatis (Theofanidis)
Rhythm Stand (Higdon)
Richard and Renee (Pann)
Ring, Flourish, Blaze! (Thomas)
Rise (Bryant)
Ritual (Turrin)
River With Only One Bank, The (Richards)
Road from Aphonia, The (Spaniola)
Road Stories (Higdon)
Rocky Point Holiday (Nelson)
Rollo Takes a Walk (Maslanka)
Rosa Parks Boulevard (Daugherty)
Roulades (Gottschalk)
Royal Windsor Portraits (Ellerby)
Rust for Piano and Wind Ensemble (Torke)
Rusty Air in Carolina (Bates)

SabAdzida! (Walczyk)
Sadle Thompson (Turrin)
Sails of Time (Gillingham)
San Antonio (Harbison)
San Antonio Dances (Ticheli)
Sanctuary (Ticheli)
Sang! (Wilson)
Sapphire Overture for Concert Band (Sleeper)
Sasha Takes a Train (Portnoy)
Sasparilla (Mackey)
Savannah River Holiday (Nelson)
Scarecrow Overture (Turrin)
Scenes from an English Landscape (Gorb)
Scenes from Bruegel (Gorb)
Scherzo, Chorale and Aria Serena (Benson)
Scherzo for a Bitter Moon (Youtz)
Scratchband (Adams)
Sea-Blue Circuitry (Bates)
Sea Dreams: Concerto for two Horns and Wind Ensemble (Maslanka)
Seal Lullaby, The (Whitacre)
Serenade (Sampson)
Serenade for Winds (Pann)
Serenade for Winds and Percussion “Songs of the Night” (Gillingham)
Serenade Romantic (Turrin)
Serenata (Sampson)
Serendipity (Spaniola)
Shadow Dance (Dzubay)
Shadow of Sirius (Puckett)
Shadow Rituals (Markowski)
Shadow Wood for Mezzo Soprano and Band (Benson)
Shakaka: Singing the World into Existance (Wilson)
Shake, Rattle & Roll (Dzubay)
Shaker Gift Song, A (Ticheli)
Shenandoah (Ticheli)
Shifting Bands of Time, The (Wilson)
Shindig (Godfrey)
Shine (Markowski)
Shine as the Light (Graham)
Shining City, The (Camphouse)
Shortcut Home (Wilson)
Short Ride in a Fast Machine (Adams/Bissell)
Short Ride in a Fast Machine (Adams/Odom)
Silver Accolade (Gillingham)
Silver Screen (Hart)
Simple Gifts: Four Shaker Songs (Ticheli)
Sinfonia Concertante (Hays)
Sinfonia No. 3, La Salsa (Sierra)
Sirocco (Graham)
Skyrider (Hart)
SLALOM for Wind Symphony (Pann)
Sleep (Whitacre)
Smetana Fanfare for Wind Ensemble (Husa)
Snake Alley (Dzubay)
Snake in the Garden (Richards)
Snow Through a Window (Lesser)
Solitary Dancer, The (Benson)
Song and Dance (Schuller)
Song Book for Flute and Wind Ensemble (Maslanka)
Song of Joy (Youtz)
Songs of the American Dream (Ellerby)
Song of the Tides (Charke)
Songs from the Catskills (de Meij)
Songs of Paradise (Walczyk)
Songs Without Words (Young)
Songs Without Words: Five Mood Pieces for Wind Ensemble (Welcher)
Sonoran Desert Holiday (Nelson)
Soprano Sax Concerto (Higdon)
Soundings (McTee)
Soundings for Band (Turrin)
Southern Comforts (Puckett)
Southern Harmony (Grantham)
Space Fanfare (Spaniola)
Spangled Heavens (Grantham)
Spanish Silhouette, A (Pann)
Spin Cycle (Lindroth)
Spring (de Meij)
Spring Festival (Yi)
Springtime Heralds (Young)
Spumante (Welcher)
Stampede (Bryant)
Star Edge for Alto Saxophone (Benson)
Starry Crown (Grantham)
Statues to the Sky (Danyew)
Steps in Escher’s Castle, The (Richards)
Stomp (Biedenbender, David)
Stomp (Grantham)
Stomp Igor (Patterson)
Strange Humors (Mackey)
Storyville (Syler)
Study in Textures (Schuller)
Sub – Saharan Rhythm (Gillingham)
Suite for Cello and Chamber Winds (Yi)
Suite from Call of the Cossacks (Graham)
Suite from China West (Yi)
Suite – Lo Rejoice (Spaniola)
Summer of 2008: Concerto for Euphonium (Gillingham)
Summer Nights (Ellerby)
Summon the Dragon (Graham)
Sun Dance (Ticheli)
Sunrise (Hart)
Sunrise and Safari (Gorb)
Swedish Folksong (Graham)
Sweet Light’s Reflection (Spaniola)
Sword and the Crown, The (Gregson)
Symphonic Excursions (Patterson)
Symphonic Fanfare (Camphouse)
Symphonic Prelude (The Cemetery at Colleville-Sur-Mer) (Camphouse)
Symphonic Proclamation (Gillingham)
Symphony for Brass and Percussion (Schuller)
Symphony for Drums and Wind Orchestra (Benson)
Symphony for Wind Orchestra “Montage” (Graham)
Symphony for Winds (Ellerby)
Symphony for Winds and Percussion (Grantham)
Symphony from Ivy Green (Camphouse)
Symphony No. 1 (Ticheli)
Symphony No. 1, “Blue” (Syler)
Symphony No. 1 in C (Gorb)
Symphony No. 1, “Lord of the Rings” (de Meij)
Symphony No. 2 (Maslanka)
Symphony No. 2 (Ticheli)
Symphony No. 2, “The Big Apple” (de Meij)
Symphony No. 2, “Epitaphs Unwritten” (Walczyk)
Symphony No. 2, “Genesis” (Gillingham)
Symphony No. 2, “Lost Songs” (Benson)
Symphony No. 3 (Maslanka)
Symphony No. 3, “In Praise of Winds” (Schuller)
Symphony No. 3, “Planet Earth” (de Meij)
Symphony No. 3, “Shaker Life” (Welcher)
Symphony No. 4 (Maslanka)
Symphony No. 4, “American Visionary” (Welcher)
Symphony No. 5 (Maslanka)
Symphony No. 7 (Maslanka)
Symphony No. 8 (Maslanka)

T

Take Flight (Spaniola)
Taking Sides (Tommasini)
Tales from Anderson (Ellerby)
Tantivity (Diamond)
Tarantella from Symphony No. 1 (Corigliano)
Tattoo (Syler)
T-Bone Concerto (de Meij)
Te Deum Laudamus (Nelson)
Tear Drop (Schuller)
Tears (Maslanka)
Tempered Steel (Young)
Tempus Fugit (McTee)
Tera Cruda (Botti)
Terra Australis (Ellerby)
Testament (Maslanka)
Three City Blocks (Harbison)
Three Dragons (Youtz)
Three Graces, The (Spaniola)
Three Jazz Pieces (Graham)
Three Latin American Dances (Charke)
Three London Miniatures (Camphouse)
Three Way Suite (Gorb)
Threnos (Šucky)
Through Chocolate-Brown Eyes (Spaniola)
Tidal Forces (Markowski)
Tiger in the Sun (Torke)
Time Cries, Hoping Otherwise: Concerto for Alto Saxophone and Wind Ensemble (Wilson)
Timepiece (McTee)
To Build a Fire (Camphouse)
To Set the Darkness Echoing… (Wilson)
To the Airborn (Nelson)
To the Muses! (Godfrey)
To Venture Into the Realm of the Unknown (Salfelder)
Toccata (Graham)
Tomorrow’s Calling (Spaniola)
Torn Canvases (Tommasini)
Towards Nirvana (Gorb)
Traffic at Tom Lee Park (Patterson)
Trains of Thought (Youtz)
Transylvania Fanfare (Benson)
Tranquility (Gorb)
Transformation (Schuller)
Traveler (Maslanka)
Tre Invenzioni for Chamber Winds (Schuller)
Tribute (Camphouse)
Tricolor (Gottschalk)
Tristan Encounters (Ellerby)
Trombone Concerto (Ellerby)
Trumpet Gloria (Grantham)
Tu (Yi)
Tuba Concerto (Ellerby)
Tuba Concerto (Gregson)
Tuning Piece: Songs of Fall and Winter, A (Maslanka)
Turbine (Mackey)
Turkey in the Straw (Markowski)
Turning (Mackey)
Two American Canvases (Camphouse)
Two Glances for String Quartet and Wind Ensemble (Sleeper)
Two Peninsular Marches (Ellerby)
Two Psalms (Galbraith)
Two Sketches for Band (Turrin)
Tyger, The (Ticheli)
Typhon’s Brood (Richards)

U

UFO (Daugherty)
UFO Dreams: Concerto for Euphonium and Wind Ensemble (Maslanka)
UMKC Fanfare (Yi)
Un Bel Di (Spaniola)
Under the Magical Wing (Gillingham)
Undertow (Mackey)
Unending Lightening (Rands)
Unending Stream of Life: Variations on “All Creatures of Our God and King” (Maslanka)
Unquestioned Answer (McTee)
Updriver (Welcher)
Uprising (Wilson)
Urban Requiem (Colgrass)
Ut Queant Laxis (Gottschalk)

V

Vanada (Torke)
Variations for Piano and Concert Band (Young)
Variations on a Children’s Song (Hays)
Variations on a Hymn Tune (Maslanka)
Variations on an American Cavalry Song (Grantham)
Venetian Collection, The (de Meij)
Venetian Spells (Ellerby)
Vesuvius (Ticheli)
Via Crucis – The 14 Stations of the Cross (Ellerby)
Vientos y Tangos (Gandolfi)
Village Dances (Youtz)
Vintage for Euphonium and Band (Gillingham)
Visi D’Arte (Spaniola)
Visionplace of Souls (Walczyk)
Visionaries (George)
Vortex (Wilson)
Vox Laetificus (Hays)
Vranjanka (Hesketh)

W

Walden (Markowski)
Walking Angels (Gillingham)
War of the Worlds (Gorb)
Washington’s Landing for Brass Band (Galbraith)
Washington’s Landing for Wind Symphony (Galbraith)
Water Fanfare (Spaniola)
Watchman, Tell Us Of The Night (Camphouse)
We Three Kings (Spaniola)
Whatsoever Things (Camphouse)
When I am Gone Away (Wilson)
When Speaks the Signal – Trumpet Tone (Gillingham)
Where the Waters Gather (Young)
Whimsical Lane (Spaniola)
Whirl (Smith)
Whirlegigg (Hesketh)
Wild Grass (Torke)
Wild Nights (Ticheli)
Wind (Yi)
Wind Fanfare (Spaniola)
Wind in the Willows, The (de Meij)
Wind Power (de Meij)
Wind Rose (Carter)
Wind Shear (Higdon)
Wind Symphony No. 1, “If Rachael in a Yellow Rose” (Galbraith)
Windows of the World (Graham)
Winds of Nagual: A Musical Fable on the Writings of Carlos Castaneda (Colgrass)
Winds of the Quadrumvirate, The (Spaniola)
Winds on the Steppes (Wilson)
Windward (Spaniola)
Windy City Overture (de Meij)
Wings (Benson)
Wings That Work (Bryant)
with brightness round about it for Brass Band (Galbraith)
with brightness round about it for Wind Ensemble (Galbraith)
With Heart and Voice (Gillingham)
With Honor and Praise (Young)
Wolf Rounds (Rouse)
Wonderous Love (Granham)
Wrangler, The (Pann)

X

Xerxes (Mackey)

Y

Yellowstone Fires, The (Welcher)
Yiddish Dances (Gorb)
Yosemite Autumn (Camphouse)

Z

Zarabanda (Turrin)
Zion (Welcher)
APPENDIX 5

CHORUS, SOLO VOICE, SOLO INSTRUMENT, AND OBSCURE INSTRUMENT INDEX

Compositions in this section are listed by chorus, solo voice, solo instrument, and/or obscure instrument employed in a particular piece. The compositions are classified by the particular instrument, solo, or voice. (EX. Under Accordian, three pieces are listed from this study that use that particular instrument)

Accordion (ACCORD)
   At Kitty O’Shea’s (de Meij)
   Klezmer Classics (de Meij)
   Sasparilla (Mackey)

Alto Saxophone (ASAX)
   Bat Out of Hell (Richards)
   Cinnamon Concerto (Ellerby)
   Concertino for Alto Saxophone (Benson)
   Concerto for Alto Saxophone (Sleeper)
   Concerto for Alto Saxophone and Concert Band (Husa)
   Concerto for Alto Saxophone and Wind Ensemble (Gillingham)
   Concertino for Alto Saxophone and Wind Ensemble (Gorb)
   Concerto for Alto Saxophone and Wind Ensemble (Maslanka)
   Concerto for Alto Saxophone and Wind Ensemble (Young)
   Dance Compulsions (Ruggiero)
   Danza Capriccio (Nelson)
   Dream Dancer (Colgrass)
   Elegy for “Checkpoint Charlie” (Ellerby)
   In League With Extraordinary Gentlemen (Graham)
   Restless Birds before the Dark Moon (Kechley)
   Star Edge for Alto Saxophone (Benson)
   Storyville (Syler)
   Summer Nights (Ellerby)
   Three Graces, The (Spaniola)
   Time Cries, Hoping Otherwise: Concerto for Alto Saxophone and Wind Ensemble (Wilson)
Amplified Instrument (AMP)
   Beyond Autumn (Schwantner)
   Concerto for Amplified Piano and Wind Ensemble (Hass)
   Four Wheel Drive (Torke)
   J’ai ete au bal (Grantham)
   Recoil (Schwantner)
   Wolf Rounds (Rouse)

Banjo (BJO)
   At Kitty O’Shea’s (de Meij)
   Songs from the Catskills (de Meij)

Baritone Voice (BV)
   Beaded Leaf for Baritone Voice and Band, The (Benson)
   Carl Sandburg Reader, A (Maslanka)
   Here and Now, The (Theofanidis)
   Mass (Maslanka)
   Symphony No. 1 (Ticheli)

Bass Guitar (BGTR)
   From Two Ramparts (Ruggiero)
   Scratchband (Adams)

Bass Trombone (BTB)
   Canticles for Bass Trombone and Wind Orchestra (de Meij)
   Concerto for Bass Trombone and Wind Ensemble (Gillingham)
   Concerto in One Movement for Bass Trombone (Grantham)
   Concerto No. 1 (Spaniola)

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   Winds of the Quadrumvirate, The (Spaniola)

Bassoon (BS)
   Avatar: Concerto for Bassoon and Chamber Winds (Wilson)

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Quintessence (Gillingham)
Quintessence II (Gillingham)

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Million Suns at Midnight, Version 2, A (Bryant)
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Te Deum Laudamus (Nelson)
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- Let These Words Ring True (Young)
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  Symphony No. 4 (Maslanka)
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  Trombone Concerto (Ellerby)
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    Raise the Roof (Daugherty)

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    Quadrille (Turrin)
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    Chronicles for Trumpet and Wind Symphony (Turrin)
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Woodwind Quintet (WW5tet)
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  Double Quintet for Wind and Brass Quintets (Schuller)

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APPENDIX 7

COMPOSER CATALOG AND WORKS WITH MISSING INFORMATION

All Composers and their Catalogue of Works in the following Appendix are incomplete and are therefore not included in Appendix 1, 4, 5, 6, and 7. Every effort is being made to complete these composer catalogues. Once all the necessary information is obtained, the following composers will be added to the aforementioned appendicies.

Abbreviation Key for Appendix 7
NDT – Need the DATE that the composition was written
NDU – Need the DURATION of the composition
NI – Need the INSTRUMENTATION of the composition
NP – Need the PUBLISHER of the composition

• If there are no abbreviations next to a particular piece of music than all information for that particular composition was obtained.
• If a particular piece contains a solosist, and the soloist is known, than that specific abbreviation will also be included.
• The specific pieces will be listed in the same format as the catalog.

Barnes, James
(b. Hobart, Oklahoma 1949)

All Pleasant Things (ND) NDU
NI
NP

Alvamar Overture Alfred (ND) NDU
NI
NP

Arioso and Presto (ND) NDU
NI
NP

Breckenridge (ND) NDU
NI
NP

Brookshire Suite (ND) NDU
NI
Alfred
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<td>Carnival in Sao Paulo (ND)</td>
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<tr>
<td>NI</td>
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<td>NP</td>
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<td>Centennial Celebration Overture (ND)</td>
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<td>Fanfare and Caproccio (ND)</td>
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<td>Fanfares and Alleluias (1996)</td>
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<td>Inspiration Point (ND)</td>
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<td>Inventions on Marching Songs (ND)</td>
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<td>Invocation and Toccata (ND)</td>
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<td>Jubilation Overture (ND)</td>
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<td>Title</td>
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<td>Lonely Beach (ND)</td>
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<td>Poetic Intermezzo (ND)</td>
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Riverfest (ND)  NDU
NI
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Romanza (ND)  NDU
NI
NP

Silver Gazebo, The (ND)  NDU
NI
NP

A Solemn Prelude (ND)  NDU
NI
NP

Sorcery Suite (ND)  NDU
NI
Alfred

Spitfire (ND)  NDU
NI
NP

Stone Meadows (ND)  NDU
NI
NP

Sunflower Saga (ND)  NDU
NI
NP

Symphonic Overture (ND)  NDU
NI
NP

Symphony No. 2 (ND)  NDU
NI
NP

Symphony No. 3 (1997)  38'
NI
Southern
Symphony No. 4 (1999)  22’
NI
Southern

Symphony No. 5 (ND)  NDU
NI
NP

Tchaikovsky Suite (ND)  NDU
NI
NP

Texans, The (ND)  NDU
NI
NP

Three Symphonic Fanfares (ND)  NDU
NI
NP

Toccata Fantastica (ND)  NDU
NI
NP

Torch Dance (ND)  NDU
NI
NP

Trail of Tears (ND)  NDU
NI
NP

Trailridge Saga (ND)  NDU
NI
NP

Tribute (2011)  NDU
NI
Alfred

Tuba Concerto (1996)  NDU
NI
Southern
Variants on a Moravian Hymn (ND)  
NI  
NP

A Very American Overture (ND)  
NI  
NP

Westport Overture (ND)  
NI  
NP

Westridge Overture (ND)  
NI  
NP

We the People (ND)  
NI  
NP

Yama Midori (ND)  
NI  
NP

**Works Composed Before 1995**
Century Tower (1984) 6’ Southern
Yorkshire Ballad (1985) 4’ Southern

**Bolcom, William**
(b. Seattle, Washington 26 May 1938)

Concert-Suite (1998)  
NI  
NP

Concerto Grosso (2011)  
19’
SSAX ASAX TSAX BSAX – NI  
NP

Fanfare for a New Preident (1997)  
NI  
NP
First Symphony for Band (2008) 16’
4[1/pic.2/pic.3.4] 4[1.2.3.eh] 10[1.2.3.4.5.6.7.8.ebcl.bcl] 4[1.2.3.cbs]
4[ssax.asax.tsax.bsax] – 6 6[1/pict.2.3.4.5.6] 4[1.2.3.btb] 2 3 – timp – 6 perc – hp
– pn/cel – db
Presser

Graceful Ghost Rag (ND) 4’
3[1.2.pic] 1 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – 2 perc – db
H. Leonard

Machine, from Symphony No. 5 (1999) 4’
3[1.2.pic] 2 5[1.2.3.atcl.bcl] 2 4 – 4 3 3 1 1 – timp – 3 perc – synth – db
trans. Lavender
H. Leonard

Song for Band (2000) 5’
3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 4 3 1 1 – timp – 3 perc – db
H. Leonard

Three Cabaret Songs (2009) NDU
SV – NO
trans. Frenkel
NP

Works Composed Before 1995
Liberty Enlightening the World (1985) 4’ C. Fischer

Bremer, Carolyn

Dances from the Age of Aquarius (2005) 10’
NI
C. Alan

Early Light (1996) 6’
NI
trans. Bremer
C. Fischer

First Suite for Band (2005) 6’
NI
Bremer

Impulse Engine (2004) 5’
NI
C. Alan
Ozymandias (2005) 17’
SATB – NI
Bremer

Pieces of Eight (2006) 7’
NI
C. Alan

Red Music/Blue Music (2007) 8’
NI
Bremer

Regional Accents (1998) 11’
NI
C. Fischer

Saturnalia (2008) 7’
NI
Bremer

Spark (2001) 6’
NI
Bremer

Symphony for Wind Band (2002) 23’
NI
Bremer

Tinker to Evers to Chance (2000) 5’
NI
C. Alan

Venus Palimpsest (2001) 10’
NI
Bremer

**Works Composed Before 1995**
Next of Kin to Chaos (1993) 6’ C. Fischer
Bukvich, Daniel
(b. Butte, Montana 1954)

12873465 (ND)  2’
NI
W. Jones

Ballroom Portraits (2005)  27’
NI
W. Jones

Before Thy Throne I Now Appear (1995)  6’
NI
W. Jones

Buffalo Jump Ritual (2000)  7’
NI
W. Jones

Casco Bay – Bells and Whistling Boys (ND)  NDU
NI
Phoebus

Changing Concepts (ND)  6’
NI
Bukvich

Child’s Dream of a Star, A (ND)  4’
NI
Bukvich

Cowboys (1995)  NDU
1 1 4[1.2.3.bcl] 1 4 – 1 1 2 1 1 – 5 perc
W. Jones

Electricity (1997)  6’
1 1 3[1.2.bcl] 1 4 – 2 1 2 1 1 – timp – 5 perc
W. Jones

Fanfare for a Great Circle (ND)  4’
NI
Bukvich

Fanfare in Song Form (ND)  3’
NI
Bukvich
Haunted Mine, The (2010) 6’
1 1 3[1.2.bcl] 0 4 – 1 2 1 1 1 – timp – 6 perc
W. Jones

Maine Vigils (ND) 15’
NI
Bukvich

March of the Children’s Guard (1997) 4’
NI
W. Jones

Meditations on the Writings of Vasily Kandinsky (1996) 20’
TBA – Flexible Instrumentation
Bukvich

Music for Percussion and Band (1996) 18’
NI
NP

Three Phrases from Yugoslav (2000) 10’
NI
W. Jones

Threnos (ND) NDU
NI
W. Jones

Time Travel (1995) 8’
3[1.2.pic] 2 6[1.2.3.ebcl/opt.atcl/opt.bcl] 2 4 – 4 3 3 1 1 – timp – 5 perc
W. Jones

Tower of the Winds (2010) 11’
NI
Bukvich

Unusual Behavior in Ceremonies Involving Drums (1999) 16’
NI
W. Jones

**Works Composed Before 1995**

Agincourt Hymn (1987) 18’ W. Jones
Celebrate Celebration (1993) 9’ W. Jones
Clarinet for Concerto and Orchestral Winds (1992) 11’ Bukvich
Dinosaurs (1986) NDU Phoebus
Fanfare for 1990 Goodwill Games (1990) 2’ Bukvich
Hymn of St. Francis (1993) 14’ Phoebus
Night City – Music for the Imaginary Film (1983) 15 Bukvich
Rhythm (1994) 4’ W. Jones
Scenes from Childhood (1983) 17’ Bukvich
Song Suite for Band (1988) NDU Phoebus
Surprise, Pattern, Illusion: Prehistoric Cave Ceremonies (1985) 11’ Phoebus
Symphony No. 1, “In Memoriam, Dresden, 1945” (1978) 7’ W. Jones
Virgin and Child with St. Anne, The (1985) 20’ Bukvich
Voodoo (1984) 5’ W. Jones
Xylophone Concerto (1979) 18’ Bukvich

**Bulow, Harry**
(b. Des Moines, Iowa 1951)

Fanfare for Freedom (2005) 4’
0 0 0 0 0 – 4 4 3[1.2.btb] 1 1 – 1 perc
Lovebird Music

Hurricane for Wind Ensemble (2007)
NDU
3[1.2.pic] 3[1.2.eh] 5[1.2.3.ebcl.bcl] 2 4 – 4 4 3 2 2 – timp – 4 perc
Silver Mace

Kakkazan (1999)
NDU
3[1.2.pic] 1 4[1.2.3.bcl] 1 4 – 4 4 3 0 1 – timp – 2 perc
Robert Martin

Legacy for Band (2006)
NDU
3[1.2.pic] 1 4[1.2.3.bcl] 1 4 – 4 4 3[1.2.btb] 1 1 – timp – 3 perc
Imagine Music

Pitch, The (ND)
NDU
2[1.pic] 1 4[1.2.3.bcl] 1 4 – 4 3 3 1 1 – 3 perc
Silver Mace

Purposeful Play (2011)
NDU
3[1.2.pic] 3[1.2.eh] 5[1.2.3.ebcl.bcl] 2 4 – 4 5 3[1.2.btb] 1 1 – timp – 4 perc
Silver Mace

Symphony America (2011)
NDU
NI
NP
UNC Charlotte Fight Song (1999)  
NDU  
NI  
NP

**Works Composed Before 1995**

Textures for Wind Ensemble (1979) 13’ Alfred

**Coleman, Valerie**

Roma (2009) 6’  
4[1.2.3.pic] 2 6[1.2.3.ebcl.bcl] 3[1.2.cbs] 5[ssax.asax.asax.tsax.bsax] – 4 3  
3[1.2.btb] 1 1 – timp – 5 perc  
Presser

Umoja (2008) 4’  
NI  
Coleman

**Works Composed Before 1995**

N/A

**Epstein, Paul**

Algorhythms 2000 (2000) 15’  
NI  
NP

**Works Composed Before 1995**

Matinee Concerto for Violin (1990) NDU NP

**Ewazen, Eric**

(b. Cleveland, Ohio 1954)

Celebration of a Cherished Life (2002) 20’  
NI  
Ewazen

Celtic Hymns and Dances (1995) 10’  
3[1.2.pic] 2 7[1.2.3.ebcl.atcl.bcl] 2 4 – 4 4 3 1 1 – timp – 5 perc – db  
Southern
Concerto for Bass Trombone or Tuba and Wind Ensemble (2000)  22’
BTB/TBA – NI  
Southern

Concerto for Bassoon and Wind Ensemble (2002)  20’
BS – NI  
Ewazen

Concerto for Euphonium and Wind Ensemble (2003)  19’
EUPH – NI  
Ewazen

Concerto for Marimba and Wind Ensemble (2003)  30’
MA – NI  
Keyboard

Danzante (2004)  22’
TP – NI  
Southern

Flight (2001)  20’
NI  
Southern

A Hymn for the Lost and the Living (2002)  9’
3[1.2.pic] 2 5[1.2.3.bcl.cbcl] 3[1.2.cbs] 4 – 4 4 3[1.2.btb] 1 1 – timp – 4 perc – db  
Southern

Legacy (2000)  28’
NI  
Southern

Shadowcatcher Concerto (1996)  30’
TP TP HN TB TBA – 4[1.2.3.pic] 2 5[1.2.3.bcl.cacl] 2 4 – 4 4 3[1.2.btb] 2 2 –  
timp – 6 perc – db  
Ewazen

Visions of Light (2003)  22’
TB – NI  
Southern

A Western Fanfare (1997)  3’
0 0 0 0 0 – 6 4 4[1.2.3.btb] 1 1 – 2 perc  
Southern
Works Composed Before 1995
Symphony in Brass (1991) 17’ Encore

Froelich, Kenneth

Braindance (2011) 10’
3[1.2.pic] 2 5[1.2.3.bcl.cbcl] 2 4 – 4 3[1.2.btb] 1 1 – 4 perc – pn – db
NP

Seperation Anxiety (2005) 6’
NI
NP

Tock (2006) 5’
NI
W. Jones

Visionary (2011) 4’
NI
NP

Works Composed Before 1995
N/A

Hass, Jeffrey
(b. New York, New York 24 November 1953)

All the Bells and Whistles (1996) NDU
NI – (elect)
NP

Concerto for Amplified Piano and Wind Ensemble (2001) NDU
NI
NP

Works Composed Before 1995
Lost in the Funhouse (1994) NDU Ludwig
**Hazo, Samuel**  
(b. Pittsburgh, Pennsylvania 1966)

As Winds Dance (2004)  
NI  
NP  

NI  
NP  

Blessings (2003)  
NI  
NP  

Bridges: For Wind Ensemble and Orator (2007)  
NI  
NP  

Diamond Fanfare (2003)  
NI  
NP  

Each Time You Tell Their Story (2002)  
NI  
NP  

Echoes (2003)  
NI  
NP  

Exultate (2001)  
NI  
NP  

Fantasy on a Japanese Folk Song (2006)  
NI  
NP  

Georgian Suite (2005)  
NI  
NP  

In Flight (2008)  
NI  
NP
In Heaven’s Air (2001)  NDU
NI
NP

Keltic Variations (2004)  NDU
NI
NP

Minnesota Portraits (2008)  NDU
NI
NP

Novo Lenio (2001)  NDU
NI
NP

Olympiada (1997)  NDU
NI
NP

Perthshire Majesty (2003)  NDU
NI
NP

Psalm 42 (2003)  NDU
NI
NP

Quest, The (2003)  NDU
NI
NP

Rest (2008)  NDU
NI
NP

Ride (2002)  NDU
NI
NP

Rising Star (2007)  NDU
NI
NP
Rivers (2003)  
NI  
NP

Rush (2006)  
NI  
NP

Sevens (2004)  
NI  
NP

Sky is Waiting (2006)  
NI  
NP

Solas Ane, Yesterday’s Joy (2007)  
NI  
NP

Three Concert Fanfares (2003)  
NI  
NP

Their Blossoms Down (2003)  
NI  
NP

Today is the Gift (2005)  
NI  
NP

Voices of the Sky (2003)  
NI  
NP

Whisper to Their Souls (2008)  
NI  
NP

**Known Works Composed Before 1995**  
N/A
Holsinger, David  
(b. Hardin, Missouri 26 December 1945)

Abram’s Pursuit (1998)  
NI  
TRN  
5’

Adagio (1998)  
NI  
TRN  
5’

Army Ants March and Boogie (2005)  
NI  
TRN  
4’

At the Strongholds of Engedi (1996)  
NI  
TRN  
5’

Ballet Exaltare (1999)  
NI  
TRN  
15’

Battle Music (1999)  
NI  
TRN  
6’

Canticles! (2001)  
NI  
TRN  
18’

NI  
TRN  
6’

Cityscape I (2001)  
NI  
TRN  
6’

Cityscape II (2004)  
NI  
TRN  
8’

Cityscape III (2008)  
NI  
TRN  
9’
Coal Mountain Portrait (2009) 11’
NI
TRN

Colonel Wade’s Twin Sister (2009) 7’
NI
TRN

Deerpath Dances (1996) 4’
NI
TRN

Divertimented Dances (2006) 12’
NI
TRN

Easter Symphony, The (1996) 52’
NI
Southern

Elegy on an American Folktune (2006) 7’
NI
TRN

Every Morning New (2002) 4’
NI
TRN

Falcon Attack! (2002) 3’
NI
TRN

Fanfare for Brass and Timpani (2003) 2’
NI
TRN

Fanfare for Such a Time As This (2007) 3’
NI
TRN

Fanfare for the Glorious Naycart (2002) 3’
NI
TRN
Fanfares (2009) 8'
NI
TRN

Fantasy on a Gaelic Hymnsong (1998) 6'
NI
TRN

Festiva Jubiloso (2000) 5'
NI
TRN

Festival Music for a Silver Celebration (2002) 3'
NI
TRN

Gears Pulleys Chains (2005) 8'
NI
TRN

Graysondance (1995) 8'
NI
TRN

Hero Music (2005) 8'
NI
TRN

Homage: Three Tapestries (1997) 8'
NI
TRN

Hopak Raskolniki (1995) 4'
NI
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In Praise of Gentle Pioneers (1996) 5'
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A Jolly Walk in Hibbertland (1998) 2'
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<td>On the Overland Stage to El Paso (2006)</td>
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Texas Promenade (1997) 5’
NI
TRN

Til His Hand Grew Tired and Froze to the Sword (2004) 8’
NI
TRN

To Live the Life Triumphant (2007) 7’
NI
TRN

Two Wedding Marches (1999) 7’
NI
TRN

**Works Composed Before 1995**

American Faces (1994) 6’ TRN
Armies of the Omnipresent Otserf, The (1981) 10’ C. Fischer
Ballet Sacra (1990) 16’ TRN
Case of the Mysterious Stranger, The (1990) 3’ TRN
Childhood Hymn, A (1991) 3’ W. Jones
Consider the Uncommon Man (1992) 7’ TRN
Fort Canterbury March (1989) 2’ TRN
Gathering of the Ranks at Hebron, The (1988) 5’ TRN
Gmyway’s Revenge (1994) 12’ TRN
Gypsydance (1994) 2’ W. Jones
Havendance (1985) 6’ TRN
Helm Toccata (1991) 9’ TRN
If You Must Doodle, Doodle Somewhere Else (1990) 2’ W. Jones
In the Spring at the Time When Kinds Go Off to War (1986) 12’ Southern
Kansas City Dances (1989) 10’ TRN
Lake Canterbury Regatta (1993) 2’ TRN
Liturgical Dances (1981) 9’ Southern
March of the Combat Patrol, The (1991) 2’ TRN
Mobbusters! (1994) 2’ W. Jones
Nilesdance (1987) 6’ TRN
On a Hymnsong of Lowell Mason (1990) 5’ TRN
On a Hymnsong of Philip Bliss (1989) 5’ TRN
On a Hymnsong of Robert Lowery (1992) 6’ TRN
On a Southern Hymnsong (1993) 5’ TRN
On an American Spiritual (1991) 4’ TRN
On Ancient Hymns and Festival Dances (1987) 8’ TRN
On the Grand Prairie Texas (1989) 11’ TRN
Partita Allegro (1980) 4’ Barnhouse
Peasant Village Dance, The (1990) 2’ W. Jones
Prelude and Rondo (1966) 7’ Barnhouse
Scaling the North Wall (1990) 2’ TRN
Scrappy Bumptoe’s Picture Cards and Ragtag Diary (1981) 13’ TRN
Sinfonia Voci (1994) 6’ TRN
Song of Moses, The (1994) 13’ TRN
To Tame the Perilous Skies (1992) 13’ TRN
Von Grrrhart’s 613th Regimental March (1994) 2’ TRN
War Trilogy, The (1971) 10’ TRN

Ito, Yasuhide
(b. Hamamatsu City, Japan 7 December 1960)

Austria (1997)  
NI  
NP

Funa-Uta (ND)  
NI  
Bravo

Hamamatsu Overture (1997) 5’  
NI  
Ludwig

Interlude to an Unfinished Opera (ND)  
NI  
Bravo

Melodies for Wind Ensemble (1995)  
NI  
NP

Rag-Time-March (ND) 3’  
NI  
TRN

Sonata Classical for Wind Ensemble (ND)  
NI  
Braco
**Works Composed Before 1995**

- Festal Scenes (1987) 6’ TRN
- Gloriosa (1990) 19’ Ito
- On the March (1991) 4’ TRN
- “La Vita” Symphony in 3 Scenes (1990) NDU Bravo
- Variations from the Northern Sea (1991) 6’ TRN

**Mays, Walter**

(b. 1941)

- Dreamcatcher (1996) NDU
- First Light (1996) NDU

**Works Composed Before 1995**

- Riot (1990) NDU NP

**McAllister, Scott**

(b. Vero Beach, Florida 1969)

- Black Dog (ND) 12’
- DivertiMetal (2006) 10’
- Freebirds (2009) 15’
- Krump (2008) 15’
- Love Songs (2010) 11’
Music from the Redneck Songbook II (ND)
NI
Lydmusic

Popcopy (ND)
NI
Lydmusic

X – Concerto for Clarinet (ND)
NI
Lydmusic

X2 – Concerto for Saxophone Quartet and Wind Ensemble (ND)
NI
Lydmusic

Xanadu (ND)
NI
Lydmusic

Zing (2008)
NI
Lydmusic

**Works Composed Before 1995**
N/A

**Ring, Gordon**
(Missouri)

Celebrate Christmas! (1998)
SATB – NI
NDU

Gymnopedie and Variations (2001)
FL – NI
NDU

Harry’s Trumpet (1995)
TP – NI
NDU

High Street Fanfare (2005)
NI
NDU

Highway 77 Suite (2009) NDU
NI
NP

Intrada (2001) NDU
NI
NP

MetroDance (2005) NDU
NI
NP

Passage (2000) NDU
NI
NP

Summer’s Overture, A (1995) NDU
NI
NP

Three Chorale Preludes (2011) NDU
NI
NP

Works Composed Before 1995
Celebrations on “St. Anne” (1993) NDU NP
Concert Variations on “Deo Gracias” (1992) NDU NP
Concerto for Piano, Winds, and Percussion (1982) NDU NP
Divertimento (1994) 12’ Booneslick NDU
Fanfare and Ceremonial Music (1986) NDU NP
Suite for Christmas (1977) NDU NP
Symphony No. 2 (1990) NDU NP

Roush, Dean

Capriccio for Horn and Wind Ensemble (1997) NDU
NI
NP

Chrysalis (1999) NDU
NI
NP

Illuminations (2002) NDU
NI
NP
To the Nines! (2003)  
NDU  
NI  
NP  

Allegiances (2008)  
NDU  
NI  
NP  

**Works Composed Before 1995**

Carillons: Fanfare for Brass and Timpani (1991) NDU NP  
Inaugural Fanfare with Alma Mater (1993) NDU NP  

**Rudin, Rolf**  
(b. 1961)  

Bacchanale, Opus 20 (ND)  
NDU  
NI  
NP  

bis ins Unendliche (ND)  
NDU  
NI  
NP  

Dream of Oenghus, The (ND)  
NDU  
NI  
NP  

Out of Nowhere, Opus 76 (ND)  
NDU  
NI  
NP  

Sechs Tanze (ND)  
NDU  
NI  
NP  

Storm (ND)  
NDU  
NI  
NP  

**Works Composed Before 1995**  
N/A
**Sparke, Phillip**
(b. London, England 1951)

…the quest for peace… (2006)  
NI  
NP

Albion Heritage (2008)  
NI  
NP

Almshouse Street Blues (2008)  
NI  
NP

Ballad for Benny (2001)  
NI  
NP

NI  
NP

NI  
NP

Beethoven’s Greeting – Fantasy on the Canon “Freu’ dich des Lebens” (2008)  
NI  
NP

NI  
NP

Big Sky Overture (2002)  
NI  
NP

Blue Rock (2008)  
NI  
NP

Cambridge Intrada (2007)  
NI  
NP
Camelot Chronicles, The (2007)  
NI  
NP

Carnival (1997)  
NI  
NP

Carol of the Shepherds (2001)  
NI  
NP

NI  
NP

Chorale and Variations (2004)  
NI  
NP

Chorus and March from “See the Conquering Hero Comes!” (2003)  
NI  
NP

A Christmas Herald (2008)  
NI  
NP

A Christmas March (2008)  
NI  
NP

Clarinet Calypso (2003)  
CL – NI  
NP

Clarinet Concerto (2003)  
CL – NI  
NP

Colorado Springs (2007)  
NI  
NP
Dance Movements (1995)  
NDU
NI
NP

David of the White Rock (2005)  
NDU
NI
NP

Deserts (2008)  
NDU
NI
NP

Diversions – Variations on a Swiss Folk Song (1998)  
NDU
NI
NP

Earth, Water, Sun, Wind (2006)  
NDU
NI
NP

Eloise (2005)  
NDU
NI
NP

An English Christmas (2007)  
NDU
NI
NP

Euphonium Concerto No. 2 (2005)  
NDU
EU – NI
NP

Fantasy for Euphonium (1995)  
NDU
EU – NI
NP

A Festive Tribute (2007)  
NDU
NI
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Fiesta! (1996)  
NDU
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Jubilee Prelude (1996)  
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A Klezmer Karnival (2004)  
NDU
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La Caracola (2004)  
NDU
NI
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Largo from ‘Winter’ (2001)  
NDU
NI
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Legend of Celobrium, The (2007)  
NDU
NI
NP

Let Us Rejoice (2008)  
NDU
NI
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A Llindisfame Rhapsody (1997)  
NDU
NI
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A London Intrada (2001)  
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NI
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NDU
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Madrigalum (2006)  
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Mandalen Landscapes (2004)  
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Manhattan (2004)  
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Marchissimo (2004)  
NI  
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Mary’s Boy Child (2002)  
NI  
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Meditation (2006)  
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Merry-Go-Around (2002)  
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Mexican Holiday (2006)  
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A Midwest March (2008)  
NI  
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A Monmouth Overture (2008)  
NI  
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Morning Star (2002)  
NI  
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Music (2002) NDU
NI NP

Music for Arosa (1996) NDU
NI NP

Music for Life (2008) NDU
NI NP

Music of the Spheres (2005) NDU
NI NP

Navigation Inn (2000) NDU
NI NP

Norwegian Rondo (1997) NDU
NI NP

Out of the Darkness, Into the Light (2003) NDU
NI NP

Overture for Woodwinds (2000) NDU
NI NP

Painted Desert, The (2005) NDU
NI NP

Parade of the Clockwork Soldiers (2006) NDU
NI NP

Pastime with Good Company (2003) NDU
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Pastoral Hymn (2005)  
NI  
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Pathfinders March (2002)  
NI  
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Pioneers, The (2005)  
NI  
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Portrait of a City (2002)  
NI  
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Postcard from Singapore (2004)  
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Prelude on an Irish Folktune (2008)  
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Prelude to a Celebration (2007)  
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Prince of Denmark’s March, The (2001)  
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Processional (2006)  
NI  
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Professor Googleheimer’s Clarinet Polka (2006)  
NI  
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A Quiet Moment (2007)  
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A Repton Fantasy (2006)  
NI  
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Rockin’ Trumpets (2007)  
NI  
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Royal Salute (2007)  
NI  
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Sandstone Centennial (2008)  
NI  
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Scenes from a Comedy (2006)  
NI  
NP  

Seasons, The (2005)  
NI  
NP  

See Amid the Winter’s Snow (2004)  
NI  
NP  

Shalom! (2001)  
NI  
NP  

Sierra Navada (2006)  
NI  
NP  

Simple Serenade (2003)  
NI  
NP  

Sinfonietta No. 3 – Rheinfelden Sketches (2002)  
NI  
NP
Skyrider (2007)  NDU
NI
NP

Soft-shoe Shuffle (2006)  NDU
NI
NP

Something Borrowed, Something Blue (2006)  NDU
NI
NP

Songs of the East Coast Fishermen (2005)  NDU
NI
NP

Sounds of the Saint Lawrence (2008)  NDU
NI
NP

Spirit of the Sequoia (2004)  NDU
NI
NP

Stroll in the Park, A (2007)  NDU
NI
NP

Suite from “Hymn of the Highlands” (2002)  NDU
NI
NP

Sunrise at Angel’s Gate (2001)  NDU
NI
NP

Symphonic Metamorphosis on a Theme from Saint-Saens 3rd Symphony (2007)  NDU
NI
NP

Tales of the River Wye (2007)  NDU
NI
NP

Te Deum Prelude (2001)  NDU
NI
NP
NI
NP

Things that go Bump in the Night (2007)
NI
NP

Three Extraordinary Journeys – A Tribute to Jules Verne (2007)
NI
NP

Time Remembered (2000)
NI
NP

To A New Dawn (2000)
NI
NP

To a Wild Rose (2002)
NI
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Trombone Concerto (2007)
TB – NI
NP

Tuba Concerto (2007)
TBA – NI
NP

Two Norwegian Folk Tunes (2001)
NI
NP

Ukranian Bell Carol (2005)
NI
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Valerius Variations (2006)
NI
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Processional Overture (1993) NDU NP
River City Serenade (1992) NDU NP
Sinfonietta No. 1 (1990) NDU NP
Sinfonietta No. 2 (1992) NDU NP
Slipstream (1990) NDU NP
Studio Music Carol Book (1984) NDU NP
Swiss Festival Overture, A (1988) NDU NP
Tameside Overture, A (1989) NDU NP
Theatre Music (1989) NDU NP
Thunderbirds (1993) NDU NP
Tijuana Trumpets (1993) NDU NP
Toccata (1974) NDU NP
Two-part Invention (1990) NDU NP
Year of the Dragon, The (1985) NDU NP
Yorkshire Overture, A (1990) NDU NP
Listed below are composers that have contributed to the repertoire of the wind band that are considerations for future study. It is my intention to include these composers to the catalog of wind music written from 1995 to 2010.

A
Amis, Kenneth

B
Balmages, Brian
Bonney, James
Boysen, Andrew
Broege, Timothy

C
Cheetham, John
Curnow, Jim

D
Del Borgo, Elliot
Del Tredici, David
Dove, Jonathan
Duffy, Thomas

F
Fuchs, Kenneth

G
Gannon, Donald Lee

H
Holmquist, Carl
Hutcheson, Jere

I
Iannaccone, Anthony

L
Long, Zhou
Lorenz, Ricardo
Mahr, Timothy
Mailman, Martin
Margolis, Bob
McGinty, Anne

Smith, Robert
Stamp, Jack
Stanhope, David
Stephenson, James

Tsuyuki, Masato
Tucker, Christopher

Zdechlik, John
BIBLIOGRAPHY

Books


**Articles**


