

2012-04-19

Band Music, A Handbook. A Comprehensive Catalog of Band Music Written Since 1995.

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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
the degree of Doctor of Musical Arts

Coral Gables, Florida

May 2012

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

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Band Music. A Handbook. A Comprehensive
Catalog of Band Music Written Since 1995

(May 2012)

Abstract of a doctoral essay at the University of Miami

Doctoral essay supervised by Professor Gary D. Green.
No. of pages in text. (259)

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 Zovac, 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.

Finally, to Ashleigh Bell, for your unwavering support, thoughtfulness, patience, companionship, and above all else, love. You are the brightest star and treasure in my life and without you, none of this would have ever been possible.

TABLE OF CONTENTS

| | Page |
|---|------|
| LIST OF EXAMPLES | vii |
| Chapter | |
| 1. INTRODUCTION | 1 |
| Emergence and Evolution of the Band and Its Literature | 1 |
| Justification and Purpose of the Study | 4 |
| Guiding Questions | 5 |
| Definitions | 6 |
| 2. REVIEW OF RELATED LITERATURE | 7 |
| Overview | 7 |
| Books and Publications Indexing Band Repertoire and Discussing its Origins | 8 |
| Articles Discussing the Origins and Classification of Band Repertoire ... | 24 |
| 3. METHOD | 32 |
| Essay Limitations..... | 32 |
| Method for Compiling Compositions | 33 |
| Composition Listing and Citation | 34 |
| Instrument Formula | 37 |
| Conclusion | 40 |
| 4. CATALOG ABBREVIATIONS | 42 |
| 5. COMPOSITION CATALOG | 45 |

APPENDIX

| | |
|---|-----|
| 1. WORKS DURATION INDEX | 134 |
| 2. COMPOSER INDEX | 156 |
| 3. COMPOSER NATIONALITY INDEX | 159 |
| 4. TITLE INDEX | 162 |
| 5. CHORUS, SOLO VOICE, SOLO INSTRUMENT, AND OBSCURE INSTRUMENT INDEX | 184 |
| 6. PUBLISHER INFORMATION AND SOURCES INDEX | 196 |
| 7. COMPOSER CATALOG AND WORKS WITH MISSING INFORMATION | 213 |
| 8. COMPOSERS FOR FUTURE CONSIDERATION | 255 |
| BIBLIOGRAPHY | 257 |

LIST OF EXAMPLES

| | Page |
|--|------|
| TABLE | |
| 3.1 Model of Composition Listing..... | 36 |
| 3.2 Model of Composition Listing, <i>Urban Requiem</i> (1995) | 36 |
| 3.3 Model of Composition Listing, <i>Fandangos</i> (2000, trans. 2004) | 36 |
| 3.4 Model of Composition Listing, <i>Short Ride in a Fast Machine</i> (1991) | 36 |
| 3.5 Model of Instrument Formula | 38 |
| 3.6 Model of Instrument Formula | 39 |

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

¹ Frederick Fennell, *Time and the Winds, A Short History of The Use of Wind Instruments in The Orchestra, Band, and Wind Ensemble* (Huntersville, NC: North Land Music Publishers, 2007), 9.

² Roger Hellyer, "Harmoniemusik." In *Grove Music Online. Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/12392> (accessed November 28, 2010), 1-3.

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.⁶ 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."⁷ 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.⁸

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.⁹ 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*.¹⁰ 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

¹⁰ William Rehrig, *The Heritage Encyclopedia of Band Music, Composers and Their Music* 2 vols. (Westerville, OH: Integrity Press, 1991).

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

¹¹ Frank Battisti, *The Winds of Change, The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor* (Galesville, MD: Meredith Music Publications, 2002).

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

¹² Kenneth Berger, *Band Encyclopedia* (Evansville, IN: Band Associates, 1960).

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,

¹³ Kenneth Berger, *Band Music Guide* (Evanston, IL: The Instrumentalist Company, 1962).

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

¹⁴ David Clark, Jon Gillaspie, and Marshall Stoneham, *Wind Ensemble Sourcebook and Biographical Guide* (Westport, CT: Greenwood Press, 1997).

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

¹⁵ Frank Cipolla and Donald Hunsberger, *The Wind Ensemble and Its Repertoire, Essays on the Fortieth Anniversary of the Eastman Wind Ensemble* (Rochester, NY: University of Rochester Press, 1994)

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.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.¹⁷

¹⁶ *Composer Index and Band Guide, A Bibliography of Band Music* (Evanston, IL: The Instrumentalist Company, 1962).

¹⁷ David Daniels *Orchestra Music, A Handbook* (Lanham, MD: The Scarecrow Press, 2005).

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.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

¹⁸ Frederick Fennell *Time and the Winds, A Short History of the Use of Wind Instruments in The Orchestra, Band, and Wind Ensemble* (Huntersville, NC: North Land Music Publishers, 2007).

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.¹⁹

Goldman's second publication, *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

¹⁹ Richard Goldman, *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.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

²⁰ Richard Goldman, *The Wind Band*. (Boston, MA: Allyn and Bacon, 1961).

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 3.²¹

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

²¹ Ian Lawrence, *The Twentieth-Century String Quartet, An Historical Introduction and Catalogue* (Lanham, MD: The Scarecrow Press, 2001).

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.²²

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

²² Richards Miles, *Teaching Music through Performance in Band*. 7 vols. (Chicago, IL: GIA Publications, 2010).

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

²³ William Rehrig, *The Heritage Encyclopedia of Band Music, Composers and Their Music*. 2 vols. (Westerville, OH: Integrity Press, 1991).

²⁴ William Rehrig, *The Heritage Encyclopedia of Band Music, Composers and Their Music, A Supplement* (Westerville, OH: Integrity Press, 1991).

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 sections 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

²⁵ William Scott, *A Conductor’s Repertory of Chamber Music, Compositions for Nine to Fifteen Solo Instruments* (Westport, CT: Greenwood Press, 1993).

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,

²⁶ Barbara Secrist-Schmedes, *Wind Chamber Music, Winds with Piano and Woodwind Quintet, An Annotated Guide* (Lanham, MD: The Scarecrow Press, 1996).

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.²⁷

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

²⁷ Kevin Thompson, *Wind Bands and Brass Bands in School and Music Centre* (New York, NY: Cambridge University Press, 1985).

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.²⁸

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

²⁸ 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 years 1995 – 2010.

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 Eighteen Players* (Miami, FL: Warner Brothers Publications, 2004).

tunes, solos with band, and transcriptions. There are no citations and the credentials of the author are not listed.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.

³⁰ Karl Holvik, “An Emerging Band Repertory, A Survey of the Members of the College Band Directors National Association.” *The Journal of Band Research* 6, no. 2 (Winter 1970), 19-24.

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 8th 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.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.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 18th 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.³⁴

Whitwell’s second article, “Beethoven’s *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

³⁴ David Whitwell, “Bach – Wind Music of the 18th Century.” *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.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.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

³⁵ David Whitwell, “Beethoven’s *Siegessinfonie* for Band.” *Journal of Band Research* 13, no. 1 (1977), 3-6.

³⁶ David Whitwell, “Liszt – His Music for Winds.” *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 1995.³⁷

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

³⁷ David Whitwell, "The College Band: Can it Escape its Heritage?" *Music Educator's Journal* 4, no. 1 (June/July 1965), 57.

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

Composer Last Name, First Name
(birth dates and death dates). Nationality

| Composition Title (Composition Date) | Composition Duration |
|--------------------------------------|----------------------|
| Instrumentation | |
| Editors and/or Transcribers | |
| Publisher | |

Example 3.2.

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

| | |
|--|-----|
| Urban Requiem (1995) | 28' |
| SAX 4tet 3[1.pic.atfl] 2[1.eh] 3[1.ebcl.bcl] 3[1.2.cbs] – 4 3 3 0 1 – timp – 4 perc – hp – synth – 2db | |
| C. Fischer | |

Example 3.3.

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

| | |
|---|-----|
| Fandangos (2000, trans. 2004) | 10' |
| 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)

| | |
|--|--|
| Short Ride in a Fast Machine (1991) 4' trans. Odom, Boosey | |
|--|--|

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 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.

3[1.2.3/pic] 2[1.eh] 4[1.2.ebcl.bcl] 3[1.2.3/cbs] 4 – 4 4[1.2.3.pict] 3 2 2 – timp – 2
perc – pn/cel

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

comp – Composed By (Original)
db – Double Bass (Contrabass)
djb – Djembe
drmst – Drum Set
ebcl – Eb Clarinet
ebtba – Eb Tuba
ebtp – Eb Trumpet
ed – Edited By
eh – F English Horn
egtr – Electric Guitar
elect – Electronics
euph – Euphonium
fc – Female Choir
fghn – Bb Flugelhorn
fl – Flute
fi – Flexible Instrumentation
fv – Female Voice
gtr – Acoustic Guitar
hc – Horn Choir
hdbls – Handbells
hn – F French Horn
hn2tet – Horn Duet
hneb – Eb French Horn
hp – Harp
hpsd – Harpsichord
kybd – Keyboard
inst - Instrument
ma – Marimba
md – Mandolin
me – Mixed Ensemble
msv – Mezzo Soprano Voice
mv – Mens Voices
n/a – Not Available and/or Applicable
nr – Narrator
ob – Oboe
offstg – Offstage
opt – Optional Part
org - Organ
perc – Percussion
perc4tet – Percussion Quartet
pic – Piccolo
pict – Bb Piccolo Trumpet
pn – Piano
prep – Prepared Instrument
pw – Penny Whistle
rcn – Repiano Cornet

rec - Recorder
rev – Revised
ryu – Ryuteki 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.cbcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4
3 3 1 1 – timp – 4 perc – pn – db
trans. Spinazzola
Boosey

Scratchband (1996, rev. 1997) 12'
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

Short Ride in a Fast Machine (1991) 4' trans. Odom, Boosey

Short Ride in a Fast Machine (1994) 4' trans. Bissell, Boosey

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.bcl] 3[1.2.cbs]
4[ssax.asax.tsax.bsax] – 4 4 3 1 1 – timp – 4 perc – typ – hp – pn/prep – db
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)

Daughter of the Stars (1998) 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'
 SATB – 2[1.pic] 2[1.2/eh] 4[1.2.bcl.cbcl] 2[1.2/cbs] 0 – 2 2 2 1 1 – timp – 5 perc
 – 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
 Beaded Leaf for Baritone Voice and Band, The (1974) 10' Unpublished
 Concertino for Alto Saxophone (1955) 12' Presser
 Danzon-Memory (1991) 11' C. Fischer
 Dawn's Early Light (1987) 18' C. Fischer
 Divertissement 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

Luminescence (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.tb] 2 2 – timp – 4 perc – pn – db
 Biedenbender

Works Composed Before 1995

N/A

Botti, Susan

(b. Cleveland, Ohio)

Cosmosis (2005) 22'
 SV WC – 2[1.2/pic] 2[cla.bcl] 2[1.cbs] 0 – 2 3 3[1.2.tb] 0 1 – timp – 3 perc – hp
 – 2db
 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.tb] 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]
6[1/pict.2/pict.3.4/offstg.5/pict/offstg.6/offstg] 1[1.2.3.btb] 2 2 – 6 perc – hp – db
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 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 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
- Paeon (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
- Parody Suite: Suite Dreams (2007) 9'
 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[1.2/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.bcl.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.bcl] 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.btb] 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.bcl.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) 13'
 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'
 4[1.2.3/pic.4/pic] 2 5[1.2.3.ebcl.bcl] 1 4 – 4 4[1/ebtp.2.3.4] 3[1.2.btb] 2 1 – timp –
 5 perc – elect – on – 2 db
 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 –
 pn
 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

Beethoven Machine, The (2003) 6'
 3 1 4[1.2.3.bcl] 2 4 – 2 3 3 1 1 – 5 perc
 C. Fischer

Dream Dancer (2001) 22'
 ASAX – 3[1/atfl.2/pic/atfl.3/pic/atfl] 2[1.2/eh] 3[1.2/ebcl.bcl] 3[1.2.cbs] – 4 3 3 0
 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'
 On Stage 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 11 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

Gazebo Dances (1974) 16' trans. Corigliano, Schirmer

Danyew, Steve

Distant Moons (2011) 12'
 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) 13'
 2 2 3 2 4 – 4 3 3 0 1 – timp – 4 perc – pn – db
 Danyew

Goodnight, Goodnight (2010) 5'
 2 2 2 2 4 – 2 2 2 1 1 – timp – 1 perc
 Danyew

Lauda (2010) 16'
 3[1.2.3/pic] 2[1.eh] 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – timp – 5 perc – hp – pn – db
 Danyew

Statues to the Sky (2010) 6'
 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) 5'
 2 2 4[1.2.3.bcl] 2 4 – 2 2 2 1 1 – timp – 6 perc – db
 Band Quest

Bells for Stokowski (2002) 14'
 4[1.2.3.pic] 3[1.2.eh] 5[1.2.3.4.bcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 4 3 2 1 –
 timp – 4 perc – 2 hp – org – gtr – 2 db
 Peermusic

Brooklyn Bridge (2005) 25'
 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) 22'
 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'
 3[1.2.pic] 3[1.2.eh] 7[1.2.3.4.ebcl.bcl.cbcl] 3[1.2.cbs] 4[ssax.ssax/asax.tsax.bsax]
 – 4 4 3 1 1 – timp – 5 perc – pn – db
 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
 1 – timp – 2 perc – hp – accord – gtr – bjo – db
 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 – 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/fgbn/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 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 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 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 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 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 –
 timp – 5 perc – hp – pn/cel – elect – vcl – db
 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) 34'
 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) 10'
 3[1.2.3/pic] 3[1.2.eh] 5[1.2.3.ebcl.bcl] 2 4 – 4 4 3 1 1 – timp – 4 perc – vuvu – hp
 – pn – db
 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

Loch Ness (1990) 12' Amstel/H. Leonard

Pentagram (1990) 12' Amstel/H. Leonard

Symphony No. 1, “Lord of the Rings” (1987) 43' Amstel/H. Leonard

Symphony No. 2, “The Big Apple” (1993) 36' Amstel/H. Leonard

Diamond, David

(b. Rochester New York 9 July 1915; d. Rochester, New York 13 June 2005)

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 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'
3[1.2.pic] 3[1.2.eh] 5[1.2.3.ebcl.bcl] 2 4 – 4 4 3[1.2.btb] 2 1 – timp – 4 perc – hp/opt – pn/opt – db/opt
Pro Nova
- Nocturne (2007) 8'
3[1.2.pic] 2 6[1.2.3.bcl.cacl/opt.cbcl/opt] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 4 perc – db/opt
Pro Nova
- Ra! (2002) 5'
3[1.2.pic] 3[1.2.eh] 5[1.2.3.ebcl.bcl.cacl/cbcl] 2 4 – 4 4 3[1.2.btb] 2 2 – timp – 6 perc – hp/opt – pn/opt – db/opt
Pro Nova
- Shadow Dance (2006) 9'
3[1.2.pic] 2 6[1.2.3.ebcl.bcl.cbcl] 3 4 – 4 4 3[1.2.btb] 1 1 – timp – 4 perc – np – pn – db
Pro Nova
- Shake, Rattle & Roll (2004) 14'
3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 3 perc – pn – db
Pro Nova
- Snake Alley (2010) 10'
4[1.2/pic/atfl.3/pic] 3[1.2.eh] 7[1.2.3.ebcl.bcl.cacl/cbcl] 3[1.2.cbs] 4 – 4 5
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’
SPERC – 3[1.2.pic] 2[1.eh] 4[1.2.3.bcl] 2 4 – 4 4 3 2 2 – timp – 5 perc – db
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[1.2.btb] 2 2 – 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’
2[1/pic] 1 4[1.2.3.bcl] 1 4 – 4 4 3 1 2 – timp – 2 perc – pn – db
Studio
- Cries of London, The (2005) 17’
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) | 16' |
| 3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 4 3 1 2 – timp – 4 perc – pn – db Studio | |
| Elegy for “Checkpoint Charlie” (2003) | 3' |
| ASAX – Instrumentation N/A per Composer Studio | |
| Elgar Variations (2006) | 3' |
| 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) | 23' |
| EUPH – 3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 2 4 – 4 4 3[1.2.btb] 2 2 – timp – 3 perc – hp – pn – db Studio | |
| Evocations (1996) | 15' |
| 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) | 10' |
| 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) | 4' |
| 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) | 14' |
| 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) | 15' |
| SATB – 4 2 5[1.2.3.bcl.cbcl] 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) | 13' |
| 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 | |
| Neapolitan Serenade (2004) | 6' |
| 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'
4[1/pic.2/pic.3.4] 2[1.2/eh] 5[1.2.3/atcl.ebcl.bcl] 2 4 – 4 4 3 2 2 – timp – 4 perc –
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) 3'
Instrumentation N/A per Composer
Studio

Venetian Spells (1997) 15'
3[1.2.pic] 2 4[1.2.ebcl.bcl] 2 0 – 4 4 3 2 2 – timp – 4 perc – hpsd – db
Studio

Via Crucis – The 14 Stations of the Cross (2003) 14'
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) 21'
PN – 3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3[1.2.tb] 1 1 – 5 perc – db
Subito

Danza de los Duendes (1996) 10'
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) 9'
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) 8'
4[1.2.3.pic] 2 3[1.2.bcl] 3[1.2.cbs] 4 – 4 4 3[1.2.tb] 2 1 – 4 perc – pn – db
Subito

Luminosity (2008) 8'
BB – 0 0 0 0 0 – 3[solohn.hn.hn] 9[ebtp.6cn.rcn.fghn] 3[1.2.tb] 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) 3'
1 1 3[1.2.bcl] 1 4 – 1 2 2 1 1 – 6 perc
Fornine Music
- Café 512 (2010) 5'
2 1 4[1.2.3.bcl] 1 4 – 2 3 2 1 1 – 6 perc – pn – db/opt
Fornine Music
- Firefly (2008) 6'
3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 2 4 – 4 3 3 1 2 – 5 perc – db
Fornine Music
- Redwood (2010) 7'
4 2 6[1.2.3.4.bcl.cbcl] 2 4 – 4 4 3 2 1 – timp – 5 perc – pn – db
Fornine Music
- Visionaries (2007) 6'
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) 9'
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
- Aerodynamics (2003) 8'
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) 9'
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) 11'
2[1/pic/atfl.2/pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 4 perc – pn
C. Alan

- Apocalyptic Dreams Symphony (1995) 19'
4[1.2.pic.pic] 2[1.2/eh] 5[1.2.3.bcl.cacl] 2 4 – 4 3 3 1 1 – timp – 5 perc
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
- Au Sable River Festival (2002) 10'
3[1.2.pic] 2 5[1.2.3.bcl.cacl] 3[1.2.cbs] 4 – 4 3 3[1.2.btb] 1 1 – timp – 4 perc – hp
– pn
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
- Cantus Laetus (2000) 15'
3[1.2.pic] 2 4[1.2.3.bcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 3 3[1.2.btb] 1 1 –
timp – 4 perc – hp – pn
C. Alan
- Century Variants (2008) 8'
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
- 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
- Concerto for Horn and Symphonic Band (2007) 20'
HN – 3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 4 perc – pn
C. Alan
- Concerto for Piano, Percussion and Wind Orchestra (2004) 15'
PN – 3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 8 perc
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.cbcl] 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'
 CL PN – 2[1/pic.2] 1 3[1.2.bcl] 1 1[asax] – 4 2 2[1.btb] 1 1 – timp – 4 perc – db
 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) 12'
2 2 4[1.2.3.bcl] 2 4 – 2 3 2 1 1 – 3 perc – db
trans. Lasley
C. Alan
- Glorified (2009) 7'
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) 10'
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) 12'
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
- Keep Silence (2004) 7'
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) 12'
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) 19'
SATB – 2[1/pic.2] 1 4[1.2.3.bcl] 1 4 – 4 3 3[1.2.btb] 1 1 – timp – 4 perc – pn – db
C. Alan
- Light of My Soul (2005) 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
- Light Unto the Darkness, A (1997) 11'
3[1.2.pic] 3[1.2.eh] 5[1.2.3.bcl.cacl] 2 4 – 4 3[1/fgbn.2.3] 3 1 1 – timp – 4 perc –
pn – db/opt
C. Alan
- Lucid Dreams (2010) 7'
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) 7'
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

| | |
|--|-----|
| | 70 |
| New Century Dawn (1999) | 5' |
| 3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 4[1.2.3.bcl] 1 1 – timp – 4 perc – pn C. Alan | |
| No Shadow of Turning (2005) | 9' |
| 3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 4 perc – hdbls/opt – pn C. Alan | |
| Northern Light (2005) | 5' |
| 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 | |
| Parting Blessing, A (2002) | 4' |
| SATB/opt – 3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 3 perc C. Alan | |
| Proud and Immortal (2001) | 9' |
| 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 C. Alan | |
| Providence (2003) | 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 – hp – pn/cel C. Alan | |
| Quintessence (1996) | 5' |
| 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 C. Alan | |
| Quintessence II (1997) | 10' |
| 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 C. Alan | |
| Radiant Moonbeams (2005) | 5' |
| 2 2 4[1.2.3.bcl] 2 4 – 2 3 2 1 1 – timp – 3 perc C. Alan | |
| Sails of Time (2006) | 10' |
| 3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 5 perc – pn – org/opt C. Alan | |
| Silver Accolade (2004) | 7' |
| 3[1.2.pic] 2 5[1.2.3.bcl.cacl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 5 perc C. Alan | |

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'
 3[1.2.pic] 3[1.2.eh] 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

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 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
- African Samba (2006)
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 Yiddische 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'
SPERC – 3[1.2.pic] 3[1.2.eh] 4[1.2.ebcl.bcl] 3[1.2.cbs] 2[ssax/tsax.asax/bsax] – 4
4 3 0 2 – 3 perc – hp – pn – db
Maecenas

- Eternal Voices (2010) 35'
 NR MSV BTV SATB – 2[1.2/pic] 2[1.2/eh] 5[1.2.3.ebcl.bcl] 2[1.cbs]
 4[ssax.asax.tsax.bsax] – 4 4 3[1.2.btb] 1 2 – 3 perc – pn – db
 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.btb]
 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
 GMBrand 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.btb] 1 1 – 3 perc – drms – pn
 GMBrand c/o C. Alan
- Little Tango Music, A (2007) 4'
 2 1 4[1.2.3.bcl] 1 4 – 2 2 3[1.2.btb] 1 1 – 2 perc
 GMBrand 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
 GMBrand 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
 GMBrand 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

Three Way Suite (2004) 4'
 2 1 4[1.2.3.bcl] 1 4 – 2 2 1 1 1 – timp – 2 perc
 GMBrand c/o C. Alan

Towards Nirvana (2002) 20'
 3[1/pic.pic.pic] 2 6[1.2.3.ebcl.bcl.cbcl] 3[1.2.cbs] 4 – 4 4 3 1 1 – 5 perc – hp – pn
 – db
 Maecenas

Tranquility (2009) 7'
 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) 20'
 3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 3[1.2.cbs] 4 – 4 4 3 1 1 – 5 perc – pn – db
 Maecenas

Yiddish Dances (1997) 16'
 3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 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) 12'
 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) 4'
 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) 15'
 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) 4'
 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) 4'
2[1.pic] 1 4[1.2.3.bcl] 1 4 – 4 2 3 1 1 – 3 perc
Gramercy
- Cry of the Celts (1996) 20'
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) 20'
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'
2[1.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) 7'
2 1 4[1.2.3.bcl] 1 4 – 4 3 3 1 1 – 2 perc – drms
Gramercy
- Harrison's Dream (2003) 15'
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) 3'
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) 18'
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) 18'
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) 2'
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) 15'
2[1.pic] 1 6[1.2.3.ebcl.atcl.bcl] 1 4 – 4 3 3[1.2.btb] 2 1 – timp – 3 perc – db
Gramercy
- Northern Landscapes (2002) 10'
TP TP HN TB TBA – 1 1 4[1.2.3.bcl] 1 4 – 4 3 3 1 1 – timp – 2 perc
Gramercy
- Pentium (1999) 3'
3[1.2.pic] 1 5[1.2.3.atcl.bcl] 1 4 – 4 3 3 1 1 – timp – 3 perc – db
Gramercy
- Red Machine, The (2004) 8'
3[1.2.pic] 1 4[1.2.3.bcl] 1 4 – 4 3 3 1 1 – timp – 3 perc – synth
Gramercy
- Shine as the Light (1997) 8'
3[1.2.pic] 1 4[1.2.3.bcl] 1 4 – 4 3 3 1 1 – timp – 2 perc
Gramercy
- Sirocco (2007) 6'
3[1.2.pic] 1 4[1.2.3.bcl] 1 4 – 4 3 3 1 1 – timp – 3 perc
Gramercy
- Suite from Call of the Cossacks (2003) 10'
2[1.pic] 1 4[1.2.3.bcl] 1 4 – 4 2 3 1 1 – 3 perc
Gramercy
- Summon the Dragon (1999) 4'
2[1.pic] 1 4[1.2.3.bcl] 1 4 – 4 2 3 1 1 – timp – 2 perc
Gramercy
- Swedish Folksong (2001) 3'
2[1.pic] 1 4[1.2.3.bcl] 1 4 – 4 3 3 1 1 – timp – 3 perc – db
Gramercy
- Symphony for Wind Orchestra “Montage” (2004) 17'
3[1.2.pic] 2 5[1.2.3.ebcl.bcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 2 perc – db
Rosehill
- Three Jazz Pieces (1995) 5'
1 1 3[1.2.bcl] 1 3[asax.tsax.bsax] – 2 2 3 1 1 – 2 perc
comp. Harper
trans. Graham
Gramercy

Tocatta (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

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'
 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 4
 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

- Court Music (2005) 8'
 3[1.2.3.pic] 2 7[1.2.3.ebcl.atcl.bcl.cbcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 4 3 2
 2 – timp – 4 perc – hp – db
 Piquant
- Don't You See? (2001) 6'
 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
 6[1.2.3.4/offstg.5/offstg.6/offstg] 3 1 1 – timp – 4 perc – pn – db
 Piquant
- Exhilaration and Cry (2008) 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
 2 2 – timp – 4 perc – pn/cel – db
 Piquant
- Fantasy on "La Golondrina" (2003) 9'
 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/opt – pn – db
 Piquant
- Fantasy on Mr. Hyde's Song (1998) 7'
 3[1.2.pic] 2 6[1.2.3.ebcl.bcl.cbcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 4 4 1 1 –
 timp – 4 perc – pn/cel – db
 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
- Farewell to the Gray (2001) 7'
 3[1.2.pic] 3[1.2.eh] 6[1.2.3.eh.bcl.cbcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 3
 3[1.2.btb] 1 1 – timp – 4 perc – pn
 Piquant
- Fayetteville Bop (2002) 10'
 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 – 4 perc – pn – db
 Piquant
- From the Alabama Songbook (2007) 15'
 4[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[1.2.btb] 1 1 – timp – 4 perc – db
 Piquant

Honey in the Rock (2008) 5'
 4[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[1.2.btb] 1 1 – timp – 4 perc – db
 Piquant

J.S. Dances (2003) 8'
 4[1.2.pic.bsfl] 3[1.2.eh] 6[1.2.3.ebcl.bcl.cacl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] –
 4 4 3[1.2.btb] 1 1 – timp – 4 perc – pn – db
 Piquant

J'ai ete au bal (1999) 10'
 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 4
 4 1 1 – timp – 4 perc – pn/cel – db/amp
 Piquant

Kentucky Harmony (2000) 10'
 3[1.2.pic] 3[1.2.eh] 7[1.2.3.ebcl.bcl.cacl.cbcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] –
 4 3 3 1 1 – timp – 4 perc – pn/cel – db
 Piquant

Lone Star Twister (2008) 5'
 4[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 4
 3[1.2.btb] 1 1 – timp – 5 perc – pn – db
 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'
 SATB – 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] 1 1 – timp – 4 perc – pn – db
 Piquant

Phantasticke Spirits (2002) 10'
 3[1.2.3/pic] 3[1.2.eh] 6[1.2.3.ebcl.bcl.cacl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 3
 3 1 1 – timp – 4 perc – pn – db
 Piquant

Southern Harmony (1998) 11'
 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
 2 2 – timp – 4 perc – pn/cel – db
 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.bcl.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.bcl.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.bcl.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.bcl.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.bcl.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.bcl.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'
 2[1.2/pic] 1[opt ssax/cl] 2[1.2/opt asax] 1[opt bcl/euph] 0 – 2[1/opt asax.2/opt
 tsax] 2[1/opt cl/ssax/asax.2/opt cl/ssax/asax] 1[opt bs/bcl/tsax] 0 1[opt
 bcl/cbcl/bs/bsax/tb/euph/db] – timp/opt – drmst/opt – xyl/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.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'
 3[1.2.pic] 3[1.2.eh] 7[1.2.3.ebcl.atcl.bcl.cbcl] 3[1.2.cbs] 4 – 4 3 3[1.2.btb] 1 1 –
 timp – 6 perc – pn – db
 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)

- Alchemist'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'
1[1/pic/bsfl] 1[1/eh] 2[ebcl.bcl] 0 1[ssax] – 1 0 0 0 0 – 3 perc – hp – pn – cel – vln
– 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

- Dancerics 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
- Dancerics, Set 2 (2011) 14'
3[1.2.pic] 2[1.2/eh] 4[1.2.3.ebcl.bcl] 2[1.cbs] 4 – 4 4 3[1.2.btb] 2 2 – timp – 4
perc – db
Faber
- Diaghilev Dances (2002) 15'
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 – hp –
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.rcn.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.rcn.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.rcn.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) 17'
 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 3[1.2.bcl] 3[1.2.cbs] 0 – 4 0 0 0 0
 Lawdon

Works Composed Before 1995

N/A

Husa, Karel

(b. Prague, Czechoslovakia 7 August 1921)

Cheetah (2007) 6'
 3[1.2.pic] 3[1.2.eh] 7[1.2.3.ebcl.atcl.bcl.cbcl] 2 4 – 4 4 4[1.2.3.btb] 1 1 – timp – 4
 perc – db
 Schirmer

Les Couleurs Fauves (1996) 17'
 3[1.2/pic.3/pic] 3[1.2.eh] 7[1.2.3.ebcl.atcl.bcl.cbcl] 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) 6'
 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[1.2.3bcl] 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.cbcl] 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.cbcl] 3[1.2.cbs] 4 – 4
 4[1/fghn.2/fghn.3/fghn.4/fghn] 4[1.2.3.btb] 1 1 – timp – 6 perc – pn – db
 Osti Music

Clocking (2007) 12'
 5[1.2.3.4.pic] 1 6[1.2.3.4.bcl.cbcl] 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.cbcl] 3[1.2.cbs] 4 – 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.cbcl] 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] 2 6[1.2.3.ebcl.bcl.cbcl] 2[1.cbs] 4 – 4 4 3 1 2 – timp – 6 perc – accord –
 pn – db
 Osti Music
- Strange Humors (2006) 6'
 3[1.2.pic] 2[1.eh] 5[1.2.ebcl.bcl.cbcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 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.cbcl] 3[1.2.cbs] 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.cbcl] 3[1.2.cbs] 5[ssax.asax.asax.tsax.bsax]
 – 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.cbcl] 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 – drms – pn – db
Markowski

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

Dreamland (2011) 10'
3[1.2.pic] 1 5[1.2.3.ebcl.bcl] 2[1.cbs] 4 – 4 4 4[1.2.3.btb] 1 1 – timp – 6 perc –
synth – db
Markowski

Instinctive Travels (2009) 7'
3[1.2.pic] 2 6[1.2.3.ebcl.bcl.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.bcl.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) 4'
 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'
 NR – 3[1.2.pic/atfl] 2[1.2/eh] 5[1.2.3.bcl.cbcl] 2[1.2/cbs] 4 – 4 2[1.2/pict] 3 1 1 –
 timp – 4 perc – pn/cel – db
 Maslanka

Carl Sandburg Reader, A (2007) 40'
 SV BV NR 2[1/atfl.2/pic] 2 4[1.2.bcl.cacl] 2[1.2/cbs] 1[ssax] – 2 2[1.2/fgbn]
 2[1.btb] 1 1 – timp – 4 perc – pn – db
 C. Fischer

Collected Chorale Settings: Montana Music (1996) 11'
 2[1.2/pic] 3[1.2.eh] 5[1.2.3.bcl.cacl] 3[1.2.cbs] 4 – 4 3 3 1 1 – timp – 4 perc – pn
 – db
 Maslanka

Concerto for Alto Saxophone and Wind Ensemble (1999) 42'
 ASAX – 3[1.2.pic/atfl] 2[1.2/eh] 5[1.2.3.bcl.cbcl] 2[1.2/cbs] 4 – 4 2[1.2/pict] 3 1
 1 – timp – 4 perc – pn/cel – db
 C. Fischer

Concerto for Trombone and Wind Ensemble (2007) 36'
 TB – 3[1.2.pic] 2 [1.eh] 5[1.2.3.bcl.cacl] 2[1.2/cbs] 1[ssax/asax] – 2 3 2[1.btb] 0 1
 – timp – 4 perc – pn – vlc – db
 C. Fischer

Concerto No. 2 for Piano, Winds, and Percussion (2003) 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'
 SPERC – 4[1/pic.2/atfl.3.4/bsfl] 2[1.eh] 5[1.2.3.bcl.cacl] 2[1.cbs]
 4[ssax.asax.tsax.bsax] – 4 3 3 1 1 – 2 perc – hp – pn
 C. Fischer

- Desert Roads: Four Songs for Clarinet and Wind Ensemble (2004) 27'
 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'
 SATB – 3[1.2/atfl.3/pic] 3 5[1.2.3.bcl.cbcl] 2[1.2/cbs] 4[ssax.asax.tsax.bsax] – 4
 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'
 FL VLC – 2[1.2/pic] 2 4[1.2.bcl.cbcl] 2[1.2/cbs] 2[ssax.asax] – 2 2 2 1 1 – timp –
 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'
 FL – 2 2 4[1.2.bcl.cbcl] 2 3[asax.asax.tsax] – 2 2 2[1.btb] – 4 perc – hp – pn – db
 C. Fischer
- Symphony No. 5 (2000) 40'
 4[1.2.3.pic] 0 11[1.2.3.4.5.6.7.ebcl.bcl.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.bcl.cacl] 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.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'
 3[1.2.pic] 2 5[1.2.ebcl.bcl.cacl] 3[1.2.cbs] 5[ssax.asax1.asax2.tsax.bsax] – 4 3 3 1
 1 – timp – 5 perc – pn – db
 C. Fischer

Works Composed Before 1995

Child's Garden of Dreams, A (1981) 35' C. Fischer
 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 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
 Passacaglia (Homage on B-A-C-H) (1992) 11' 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) 6'
 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) 28'
 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.cbcl] 3[1.2.cbs]
 4[ssax/asax.ssax/asax.tsax.bsax] – 4 6 4[1.2.3.btb] 3 3 – timp – 3 perc – hp –
 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

Wrangler, The (2006) 8'
 6[1/pic.2.3.4.5.6] 3[1.2.eh] 9[1.2.3.4.5.6.ebcl.bcl.cbcl] 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)

Glory and the Grandeur, The (2006) 12'
 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 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'
4[1.2.pic.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 1 – timp – 5 perc – hp – pn – db
B. Holab Music
- Millennium Canons (2003) 7'
4[1.2.pic.pic] 3 6[1.2.3.ebcl.bcl.cbcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 4 3 3 1
– timp – 4 perc – hp – pn – db
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) 11'
 3[1.2.pic] 2 6[1.2.3.ebcl.bcl.cbcl/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) 4'
 3[1.2.pic] 2 5[1.2.3.bcl.cbcl/opt] 3[1.2.cbs/opt] 4 – 4 4 3[1.2.btb] 1 1 – timp – 4
 perc
 C. Fischer

Passamezzo Antico (2000) 11'
 3[1.2.pic] 2[1.eh] 6[1.2.3.ebcl.bcl.cbcl/opt] 3[1.2.cbs/opt] 4 – 4 4 3[1.2.btb] 1 1 –
 timp – 6 perc – db/opt
 Southern

River With Only One Bank, The (2009) 12'
 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 – 4 perc – db
 Margalit Music

Snake in the Garden (2004) 12'
 CL – 2[1.2/pic] 2 3[1.2.bcl] 2[1.cbs] 4[ssax.asax.tsax.bsax] – 4 2 2 0 1 – timp – 3
 perc – db
 Jeanne

Steps in Escher's Castle, The (2004) 6'
 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
 – db
 Margalit Music

Typhon's Brood (2001) 11'
 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) 12'
 2 2 5[1.2.3.bcl.bcl] 2 4 – 4 3 3 1 1 – 3 perc – db
 Manzo

Light Fantastic, The (2001) 26'
 3[1.2.pic] 2 3[1.2.bcl] 2 0 – 2 2 2 0 1
 Manzo

Mr. Atlas (2006) 12'
 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)

Cathedrals (2007) 6'
 3[1.2.pic] 2 4[1.2.3.bcl] 2 4[ssax.asax.tsax.bsax] – 4 4 4 0 2 – timp – 4 perc
 Boosey

Crossing Parallels (2009) 7'
 3[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
 Salfelder

Laudate Dominum in Tympanis (2008) 4'
 0 0 0 0 0 – 0 6 6 0 0
 Palestrina, trans. Salfelder
 Salfelder

To Venture Into the Realm of the Unknown (2005) 7'
 3[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
 Salfelder

Works Composed Before 1995

N/A

Sampson, David

(b. Charlottesville, Virginia 1951)

Legend (2011) 10'
 4[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
 Sampson

Millbrook Suite (2008) 8'
 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

Moving Parts (2003) 9'
 3[1.2.3/pic] 1 4[1.2.3.bcl] 1 4 – 4 3 3[1.2.btb] 1 1 – 6 perc
 Sampson

Outburst (2006) 6'
 3[1.2.3/pic] 1 4[1.2.3.bcl] 1 4 – 4 3 3[1.2.btb] 1 1 – 6 perc
 Sampson

Serenade (2006) 13'
 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) 12'
 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) 5'
 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) 10'
 5 3 14 2 5[ssax.asax.asax.tsax.bsax] – 4 5 4 1 1 – timp – 7 perc – pn – gtr – db
 Schirmer

Nature's Way (2006) 6'
 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) 11'
 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

Lines and Contrasts (1960) 10' Schirmer
 Meditation (1963) 6' Schirmer
 On Winged Flight (1989) 13' Schirmer
 Song and Dance (1990) 16' Schirmer
 Study in Textures (1966) 10' Schirmer
 Symphony for Brass and Percussion (1950) 10' Schirmer
 Symphony No. 3, "In Praise of Winds" (1981) 25' Schirmer
 Tear Drop (1967) 12' Schirmer
 Transformation (1956) 6' Schirmer
 Tre Invenzioni for Chamber Winds (1972) 18' 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
 5[ssax.asax.asax.tsax.bsax] – 4 3 4 2 1 – timp – 5 perc – hp – pn/amp – cel/amp –
 db
 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'
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 0 1
– timp – 3 perc – hp – pn – db

trans. Scatterday

Subito

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

Rapsodia (1996) 11'
TP – 3[1.pic.atfl] 2[1.eh] 4[1.2.3.bcl] 2 4 – 4 4 4 2 2 – timp – 3 perc – pn
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) 13'
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) 16'
TP – 3[1.2.pic] 3[1.2.eh] 4[1/ebcl.2.bcl.cbcl] 3[1.2.cbs] 0 – 4 3 3[1.2.btb] 0 1 – timp – 5 perc – hp – db
Uroboros

Concerto No. 1 for Piano and Wind Ensemble (1987, rev. 2000) 24'
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) 9'
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) 9'
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) 10'
2 1 3[1.2.bcl] 1 4 – 2 3 3 1 1 – timp – 4 perc – db
Skitter

Blue Norther (2003) 8'
2 2 3[1.2.bcl] 1 4 – 4 3 3 1 1 – timp – 5 perc
TRN

Dance Mix (2000) 9'
0 0 0 0 2[asax.asax] – 0 2 2 0 0 – 4 perc – db
Boosey

- Fuse (2008) 6'
2 1 3[1.2.bcl] 1 4 – 2 3 3 1 1 – timp – 4 perc – db
Boosey
- Panther Fire (1996) 6'
2 2 3[1.2.bcl] 1 4 – 2 3 2 1 1 – timp – perc
Southern
- Path Ascending, The (2002) 8'
4 2[1.eh] 5[1.2.3.4.bcl] 1 4 – 4 4 3 2 1 – timp – 6 perc
Boosey
- Push (2001) 11'
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) 11'
5[1.2.3.4.pic] 3[1.2.eh] 9[1.2.3.4.5.6.ebcl.bcl.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

Spaniola, Joseph

(b. 7 May 1963)

- Academic Festival Overture (2000) 4'
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) 3'
2 1 4[1.2.3.bcl] 1 4 – 2 3 3 1 1 – timp – 2 perc
Musica Propria
- Anabasis Prime (2009) 7'
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) 6'
2 1 5[1.2.3.atcl.bcl] 1 0 – 4 4 3 1 1 – timp – 2 perc
Spaniola

- Chatwood Springs (2007) 6'
 2 1 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – timp – 4 perc
 Musica Propria
- Concerto No. 1 (2009) 6'
 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) 8'
 TB – 2 2 4[1.2.3.bcl] 2 4 – 4 3 4 1 1 – 4 perc – pn
 Spaniola
- Dessun Dorma (1997) 2'
 EUPH – 2 2 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – timp – 3 perc – hp/opt
 Spaniola
- Donde Lieta (1997) 2'
 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'
 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) 8'
 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) 8'
 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) 6'
 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) 6'
 NR – 3[1.2.pic] 2 4[1.2.3.bcl] 1 4 – 4 4 4 1 1 – timp – 3 perc – pn – db
 Spaniola

- Jubilation Garden (2012) 6'
3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – timp – 6 perc
Spaniola
- Lincoln's Lamp (2006) 5'
SATB – 2 2 4[1.2.3.bcl] 2 4 – 4 4 4 1 1 – timp – 4 perc – pn – db
Spaniola
- Moishes Miracle (2001) 13'
NR – 2 2 4[1.2.3.bcl] 1 4 – 4 3 4 1 1 – timp – 3 perc – pn – db
Spaniola
- Navajo Code Talkers, The (2001) 6'
NR – 2 2 4[1.2.3.bcl] 2 2[asax.tsax] – 4 4 4 1 1 – 4 perc – db
Spaniola
- New Horizons (2002) 6'
2 1 4[1.2.3.bcl] 1 4 – 2 3 1 1 1 – timp – 4 perc
Spaniola
- Northwest Star (2009) 7'
SATB – 3[1.2.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – timp – 5 perc
Spaniola
- Serendipity (2006) 4'
1 1 5[1.2.3.atcl.bcl] 1 4 – 1 3 3 1 1 – timp – 3 perc
Musica Propria
- Space Fanfare (1999) 1'
2 2 4[1.2.3.bcl] 2 4 – 4 4 4 1 1 – timp – 4 perc – db
Spaniola
- Sweet Light's Reflection (2000) 7'
2 2 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – timp – 3 perc
Spaniola
- Take Flight (2003) 4'
2 2 4[1.2.3.bcl] 1 4 – 4 4 4 1 1 – timp – 3 perc
Musica Propria
- Three Graces, The (2007) 9'
FL CL ASAX – 2 1 4[1.2.3.bcl] 1 4 – 4 3 2 1 1 – timp – 4 perc
Musica Propria

- Through Chocolate-Brown Eyes (2005) 5'
2 1 3[1.2.bcl] 1 4 – 2 2 2 1 1 – timp – 2 perc
Musica Propria
- Tomorrow's Calling (1996) 5'
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) 3'
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) 2'
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) 8'
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) 5'
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) 4'
1 1 3[1.2.bcl] 1 3[asax.tsax.bsax] – 1 2 1 1 1 – 3 perc
Musica Propria
- Wind Fanfare (2006) 1'
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) 10'
EBCL CL BSHN BCL – 2 2 1 2 4 – 4 4 4 1 1 – timp – 3 perc – gtr – pn – db
Spaniola
- Windward (2007) 7'
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 Aphonia, The (1994) 8' Musica Propria
 Suite – Lo Rejoice (1990) 17' Musical Propria

Stinson, Scott

(b. Raleigh, North Carolina 2 May 1960)

Cog, Toccata for winds, brass, and percussion (2010) 10'
 3[1/atfl.2/bsfl.pic] 2 8[1.2.cla.cla.bcl.bcl.cbcl] 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

Fanfares 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 1[asax] – 1 1 1 0 1 – drfst
 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
Syler
- 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
Syler
- 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
Syler
- Storyville (1996) 17'
SV/offstg ASAX/offstg – 2[1.2/atfl] 2 9[1.2.3.4.5.6.7.8.bcl] 2 3[ssax.asax.tsax] –
4 4[1.2.3.fghn] 4 1 2 – timp – 4 perc – hp – db
Syler
- Symphony No. 1, “Blue” (1999) 35'
SV SATB – 2[1/pic.2] 2 4[1.2.3.bcl] 2 4 – 4 3 3 2 1 – timp – 4 perc – hp
Syler
- 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
Syler

Works Composed Before 1995

- Fields (1994) 11' Syler
Hound of Heaven, The (1988) 20' 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
Opus 125
- Here and Now, The (2005) 35'
SV TV BV SATB – 3[1.2.pic] 2[1.2/eh] 3[1.2.3/bcl] 3[1.2.cbs] 0 – 4 3 3[1.2.btb]
1 1 – timp – 3 perc – hp – db
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 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'
 3[1.2.pic] 2 4[1.2.3.bcl] 1 2[asax.tsax] – 4 3 3[1.2.btb] 0 1 – timp – 4 perc – 11
 perc[7/opt]
 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

(b. Monroe, Louisiana 21 January 1958). American

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) 3'
2 2 5[1.2.3.bcl.cbcl] 2 4 – 2 3 3 1 1 – timp – 2 perc
Manhattan Beach
- An American Elegy (1999) 11'
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) 15'
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) 5'
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) 10'
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) 11'
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) 22'
CL – 3[1.2.pic] 2 3 2 4 – 2 2 3 1 1 – 4 perc – pn – db
Manhattan Beach
- Joy (2005) 3'
1[1/pic] 1 3[1.2.bcl] 1 4 – 1 2 1 1 1 – timp – 3 perc
Manhattan Beach
- Joy Revisited (2005) 4'
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) 7'
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'
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
- Simple Gifts: Four Shaker Songs (2002) 9'
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'
TV/BV – 3[1.2.pic] 2[1.2/eh] 4[1.2.3.bcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 5 perc
– 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 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.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 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]
4[ssax.asax.tsax.bsax] – 4 5[1/pict.2.3/fg hn.4/fg hn.5/fg hn] 3[1.2.btb] 2 2 – timp –
3 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'
 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 BTB – 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.bcl.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'
 CL – 3[1.2.pic] 2[1.2/eh] 5[1.2.3.bcl.cacl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 4 perc
 – hp – db
 Keveli
- From Glory to Glory (2011) 7'
 3[1.2.pic] 2 6[1.2.3.ebcl.bcl.cacl] 2 4 – 4 4[1.2.3/fghn.4/fghn] 3[1.2.btb] 2 2 – 6
 perc – hp/opt – pn – db
 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/atfl.3/pic.pic] 3[1.2.eh] 6[1.2.3.ebcl.bcl.cacl/cbcl] 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'
 SATB 5 NR – 5[1.2.3.pic.atfl] 3[1.2.eh] 4[1.2.ebcl.bcl] 3[1.2.cbs] 4 – 4 4 3 0 1 –
 timp – 6 perc – hp – cel – db
 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

Symphony No. 3, “Shaker Life” (1998) 19'
 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'
 3[1.2.pic] 1[1/eh] 5[1.2.3.ebcl.bcl] 1 4[ssax.asax.tsax.bsax] – 4 2 3 1 1 – timp – 3
 perc – hp – pn/cel
 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

- Footsteps (2010) 5'
3[1.2.pic] 1 4[1.2.3.bcl] 1 4 – 4 3 3 1 1 – timp – 4 perc
Boosey
- Harder They Fall for Narrator and Wind Ensemble (2004) 6'
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
Wilson
- Kah! Out of Darkness (1999) 10'
4[1.2.3.pic] 2 4[1.2.3.bcl] 2 4[asax.asax/offstg.tsax.bsax] – 4
[1.2.3/offstg.4/offstg] 8[1.2.3.4.5/offstg.6/offstg.7/offstg.8/offstg]
5[1.2.3.4/offstg.5/offstg] 2 1 – timp – 5 perc[1.2.3.4/offstg.5/offstg]
Wilson
- Last Ride to Solutre (1998) 12'
0 0 0 0 0 – 4 3 3 0 1 – 2 perc
Wilson
- Liquid Ebony for Clarinet and Wind Ensemble (2005) 14'
CL – 4[1.2.3.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – timp – 3 perc
trans. Wilson
Wilson
- Liquid Gold for Soprano Saxophone and Wind Ensemble (2005) 14'
SSAX – 4[1.2.3.pic] 2 4[1.2.3.bcl] 2 4 – 4 3 3 1 1 – timp – 3 perc
trans. Wilson
Wilson
- Odysseus and the Sirens (2008) 3'
2 1 3[1.2.bcl] 1 3[asax.tsax.bsax] – 2 2 2 1 1 – timp – 4 perc
H. Leonard
- Remembrance (2005) 8'
4[1.2.3.pic] 1[1/eh] 4[1.2.3.bcl] 1 4 – 4 3 3[1.2.btb] 2 2 – timp – 4 perc
Wilson
- Shifting Bands of Time, The (1997) 12'
3[1/pic.2.3] 2 3 2 4 – 4 3 3 2 2 – timp – 4 perc
Ludwig
- Shortcut Home (1998) 3'
2[1/pic.2] 1/opt 3 1/opt 4 – 4 4 3 1 1 – timp – 4 perc
Boosey

To Set the Darkness Echoing... (2005) 8'
 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) 10'
 4[1.2.3.pic] 1 4[1.2.3.bcl] 1 4 – 2 3 2 1 1 – 5 perc
 Wilson

Vortex (1999) 11'
 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) 7'
 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 Existence (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) 14'
 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) 12'
 ORG – 1 1 2[1.bcl] 1[cbs] 0 – 1 1 1 0 0 – 3 perc
 Presser

KC Capriccio (2000) 5'
 SATB – 2[1/pic.2] 2 3[1.2.bcl] 2 3[asax.tsax.bsax] – 4 3 3 1 1 – 3 percussion
 Presser

| | |
|--|-----|
| | 130 |
| 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 | 3' |
| Suite for Cello and Chamber Winds (1998, rev. 2004) VCL – 1 1 1 1 0 – 1 1 1 0 0 – 3 perc Presser | 20' |
| 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 | 11' |
| Tu (2003) 3[1.2.pic] 2 3[1.2.bcl] 3[1.2.cbs] 4[ssax.asax.tsax.bsax] – 4 3 3 3[1.2/opt.3/opt] 1 – 4 perc – hp – db Presser | 13' |
| UMKC Fanfare (2009) 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 | 4' |
| Wind (2010) 2 2 3[1.2.bcl] 2 3[asax.tsax.bsax] – 4 3 3[1.2.btb] 1 1 – 3 perc Presser | 11' |
| Works Composed Before 1995 N/A | |

Young, Charles
(b. 1965)

| | |
|--|-----|
| Ancient Blessings (2005) 2[1/pic.2] 1 4[1.2.3.bcl] 1 4 – 4 3 2 1 1 – 6 perc – db Southern | 7' |
| Child's Embrace, A (2000) 1 1 4[1.2.3.bcl] 1 4 – 2 3 1 1 1 – timp – 2 perc Southern | 6' |
| Concerto for Alto Saxophone and Wind Ensemble (2003) ASAX – 3[1/pic.2/pic.3] 2 4[1.2.3.bcl] 2 0 – 3 0 0 2 1 – timp – 5 perc Southern | 12' |

| | |
|--|-----|
| | 131 |
| Concerto for Double Bass and Wind Ensemble (2003) DB – 2 2 3[1.2.3.bcl] 1 0 – 2 0 0 0 0 Southern | 12' |
| Concerto for Flute and Wind Ensemble (2008) FL SATB/offstg SATB/offstg – 0 1 4[1.2.3.bcl] 1 0 – 1 1 1 1 1 – 6 perc C. Alan | 10' |
| Galop (2006) 3[1.2.pic] 1 4[1.2.3.bcl] 1 4 – 2 3 2 1 1 – 4 perc C. Alan | 3' |
| In the Evening Quiet (2004) 2 1 4[1.2.3.bcl] 1 4 – 1 2 1 1 1 – timp – 3 perc Southern | 4' |
| Legends of the Northern Wind (1999) 3[1.2.pic] 1 4[1.2.3.bcl] 1 4 – 2 3 2 1 1 – 4 perc Southern | 5' |
| Let These Words Ring True (2007) NR – 2 2 4[1.2.3.bcl] 2 4 – 2 2 2 1 1 – timp – 6 perc Ludwig | 5' |
| Noble Deeds (2005) 3[1.2.pic] 4[1.2.3.bcl] 1 4 – 4 3 3[1.2.btb] 1 1 – timp – 4 perc Southern | 6' |
| Northern Lights (1998) 0 0 0 0 0 – 4 3 3[1.2.btb] 1 1 – timp – 3 perc Southern | 3' |
| Of Spirit and Splendor (2003) 3[1.2.pic] 4[1.2.3.bcl] 1 4 – 4 3 3[1.2.btb] 1 1 – timp – 4 perc Southern | 4' |
| Songs Without Words (2003) 2 2 4[1.2.3.bcl] 2 4 – 4 3 3[1.2.btb] 1 1 – timp – 2 perc Southern | 12' |
| Springtime Heralds (2000) 3[1.2.pic] 4[1.2.3.bcl] 1 4 – 4 3 3[1.2.btb] 1 1 – timp – 4 perc Southern | 5' |

Tempered Steel (1997) 8'
 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) 10'
 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) 6'
 2 1 4[1.2.3.bcl] 1 4 – 2 2 2 1 1 – timp – 5 perc
 C. Alan

With Honor and Praise (2003) 3'
 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'
 SPERC – 3[1.2.3/pic] 2 3[1.2.bcl] 2[1.2/cbs/opt] 4 – 2 2 2[1.btb] 1 1 – 4 perc
 Youtz

Elegy and Celebration (2004) 10'
 3[1.2.pic] 2 3[1.2.bcl] 2[1.2/opt] 4 – 2 2 2[1.btb] 1 1 – timp – 3 perc
 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 Yiddische 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)
Magnetic fireflies (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 Aponia, 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 Existence (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 (Walczyk)
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 (Grantham)
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)
 Alchemist'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)
Mediation 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)
Paeon (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)
Recuero 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)
When Speaks the Signal – Trumpet Tone (Gillingham)
Wild Grass (Torke)
Wind in the Willows, The (de Meij)
Wind Symphony No. 1, “If Rachael in a Yellow Rose” (Galbraith)
Windows of the World (Graham)
Windy City Overture (de Meij)
Wolf Rounds (Rouse)
Yiddish Dances (Gorb)

21' – 25'

Arctic Dreams (Colgrass)
 Brooklyn Bridge (Daugherty)
 Calling, Ever Calling: Concerto for Oboe and Wind Ensemble (Wilson)
 Calling, Ever Calling: Concerto for Soprano Saxophone and Wind Ensemble (Wilson)
 Chamber Symphony (Adams)
 Circling Canopy of Night (Hesketh)
 Concerto for Clarinet and Wind Band (Ticheli)
 Concerto for Piano and Wind Ensemble (Galbraith)
 Concerto for Soprano Sax and Wind Ensemble (Mackey)
 Concerto for Wind Ensemble (Husa)
 Concerto No. 1 for Piano and Wind Ensemble (Sleeper)
 Concerto No. 2 for Marimba and Chamber Ensemble (Gillingham)
 Concerto Scion (Walczyk)
 Cosmosis (Botti)
 Dream Dancer (Colgrass)
 Drums of Summer, The (Benson)
 Dutch Masters Suite (de Meij)
 Ecstatic Waters (Bryant)
 Edges (Mobberley)
 Euphonium Concerto (Ellerby)
 From Two Ramparts (Ruggiero)
 Ladder to the Moon (Daugherty)
 Monologues (Turrin)
 New Morning for the World: Daybreak of Freedom (Schwantner)
 Percussion Concerto (Higdon)
 Piece of Mind (Wilson)
 Shining City, The (Camphouse)
 Sinfonia No. 3, Ls Salsa (Sierra)
 Symphonic Excursions (Patterson)
 Symphony for Drums and Wind Orchestra (Benson)
 Symphony No. 2 (Ticheli)
 Symphony No. 3, "In Praise of Winds" (Schuller)
 T-Bone Concerto (de Meij)
 Unending Stream of Life: Variations on "All Creatures of Our God and King"
 (Maslanka)
 Winds of Nagual: A Musical Fable on the Writings of Carlos Castaneda
 (Colgrass)

26' – 30'

Apotheosis of this Earth (Husa)
 Casanova (de Meij)
 Concerto No. 2 for Piano, Winds, and Percussion (Maslanka)
 Desert Roads: Four Songs for Clarinet and Wind Ensemble (Maslanka)
 Elements (Gorb)
 Grand Pianola Music (Adams)

Light Fantastic, The (Rindfleisch)
 My Brother's Brain (Pann)
 Rapture (Torke)
 Symphony from Ivy Green (Camphouse)
 Symphony No. 2 (Maslanka)
 Symphony No. 2, "Lost Songs" (Benson)
 Symphony No. 4 (Maslanka)
 Time Cries, Hoping Otherwise: Concerto for Alto Saxophone and Wind
 Ensemble (Wilson)
 Urban Requiem (Colgrass)

31' – 35'

Child's Garden of Dreams, A (Maslanka)
 Circus Maximus, Symphony No. 3 (Corigliano)
 Concerto for Percussion (Schwantner)
 Concerto for Wind Ensemble (Bryant)
 Eternal Voices (Gorb)
 Here and Now, The (Theofanidis)
 Sea Dreams: Concerto for two Horns and Wind Ensemble (Maslanka)
 Symphony No. 1 (Ticheli)
 Symphony No. 1, "Blue" (Syler)
 Symphony No. 7 (Maslanka)
 Venetian Collection, The (de Meij)

36' – 40'

Carl Sandburg Reader, A (Maslanka)
 Concerto for Trombone and Wind Ensemble (Maslanka)
 Mr. Tambourine Man: Seven Poems of Bob Dylan (Corigliano)
 O Earth, O Stars (Maslanka)
 Symphony No. 2, "The Big Apple" (de Meij)
 Symphony No. 2, "Epitaphs Unwritten" (Walczyk)
 Symphony No. 5 (Maslanka)
 UFO (Daugherty)

41' – 45'

Concerto for Alto Saxophone and Wind Ensemble (Maslanka)
 David's Book: Concerto for Solo Percussionist and Wind Ensemble (Maslanka)
 Missa Mysteriorum (Galbraith)
 Music for the Blanton (Grantham)
 Song Book for Flute and Wind Ensemble (Maslanka)
 Symphony No. 1, "Lord of the Rings" (de Meij)
 Symphony No. 8 (Maslanka)

46' – 50'

Symphony No. 3 (Maslanka)
 Symphony No. 3, "Planet Earth" (de Meij)

96' – 100'

Sadle Thompson (Turrin)

101' – 105'

Mass (Maslanka)

Duration Not Available Per Composer

Concerto for Bass Trombone and Wind Ensemble (Gillingham)

Concerto for Piano and Symphonic Band (Nelson)

EWE Variations (Benson)

Libertas Imperio (Whitacre)

APPENDIX 2
COMPOSER INDEX

Composers in the index are grouped alphabetically. (Apx. 7) – Signifies Composers only found in Appendix 7.

- A
Adams, John
- B
Barnes, James (Apx. 7)
Bates, Mason
Benson, Warren
Beaser, Robert
Biedenbender, David
Bolcom, William (Apx. 7)
Botti, Susan
Bremer, Carolyn (Apx. 7)
Bryant, Steven
Bukvich, Daniel (Apx. 7)
Bulow, Harry (Apx. 7)
- C
Camphouse, Mark
Carter, Elliot
Charke, Derek
Coleman, Valerie (Apx. 7)
Colgrass, Michael
Corigliano, John
- D
Danyew, Steve
Daugherty, Michael
de Meij, Johan
Diamond, David
Dzubay, David
- E
Ellerby, Martin
Epstein, Paul (Apx. 7)
Ewazen, Eric (Apx. 7)
- F
Froelich, Kenneth (Apx. 7)
- G
Galbraith, Nancy
Gandolfi, Michael
George, Ryan

Gillingham, David
Godfrey, Daniel
Gorb, Adam
Gottschalk, Arthur
Graham, Peter
Grantham, Donald
Gregson, Edward

H

Hanson, Shelley
Harbison, John
Hart, Paul
Hass, Jeffrey (Apx. 7)
Hays, Ralph
Hazo, Samuel (Apx. 7)
Hesketh, Kenneth
Higdon, Jennifer
Holsinger, David (Apx. 7)
Husa, Karel

I

Ito, Yasuhide (Apx. 7)

K

Kechley, David

L

Lesser, Andrew
Lindroth, Scott

M

Mackey, John
Markowski, Michael
Maslanka, David
Mays, Walter (Apx. 7)
McAllister, Scott (Apx. 7)
McTee, Cindy
Mobberley, James

N

Nelson, Ron

P

Pann, Carter
Patterson, Robert
Peck, Russell
Portnoy, Kim
Puckett, Joel
Puts, Kevin

R

Rands, Bernard
Rindfleisch, Andrew
Ring, Gordon (Apx. 7)

Rouse, Christopher
Roush, Dean (Apx. 7)
Rudin, Rolf (Apx. 7)
Ruggiero, Charles

S

Salfelder, Kathryn
Sampson, David
Schoenberg, Adam
Schuller, Gunther
Schwantner, Joseph
Sierra, Roberto
Sleeper, Thomas
Smith, Rob
Spaniola, Joseph
Sparke, Phillip (Apx. 7)
Stinson, Scott
Stucky, Steven
Syler, James

T

Theofanidis, Christopher
Thomas, Augusta Read
Ticheli, Frank
Tommasini, Matthew
Torke, Michael
Turrin, Joseph

W

Walczyk, Kevin
Walker, George
Welcher, Dan
Whitacre, Eric
Wilson, Dana

Y

Yi, Chen
Young, Charles
Youtz, Gregory

Z

Zwilich, Ellen Taaffe

APPENDIX 3

COMPOSER NATIONALITY INDEX

Composers in this index are grouped by country of birth and origin for programmatic and performance practice purposes. (Apx. 7) – Signifies Composers only found in Appendix 7.

American

Adams, John
Barnes, James (Apx. 7)
Bates, Mason
Benson, Warren
Beaser, Robert
Biedenbender, David
Bolcom, William (Apx. 7)
Botti, Susan
Bremer, Carolyn (Apx. 7)
Bryant, Steven
Bukvich, Daniel (Apx. 7)
Bulow, Harry (Apx. 7)
Camphouse, Mark
Carter, Elliot
Coleman, Valerie (Apx. 7)
Colgrass, Michael
Corigliano, John
Danyew, Steve
Daugherty, Michael
Diamond, David
Dzubay, David
Epstein, Paul (Apx. 7)
Ewazen, Eric (Apx. 7)
Froelich, Kenneth (Apx. 7)
Galbraith, Nancy
Gandolfi, Michael
George, Ryan
Gillingham, David
Godfrey, Daniel
Gottschalk, Arthur
Grantham, Donald
Hanson, Shelley
Harbison, John
Hass, Jeffrey (Apx. 7)
Hays, Ralph

Hazo, Samuel (Apx. 7)
Higdon, Jennifer
Holsinger, David (Apx. 7)
Kechley, David
Lesser, Andrew
Lindroth, Scott
Mackey, John
Markowski, Michael
Maslanka, David
Mays, Walter (Apx. 7)
McAllister, Scott (Apx. 7)
McTee, Cindy
Mobberley, James
Nelson, Ron
Pann, Carter
Patterson, Robert
Peck, Russell
Portnoy, Kim
Puckett, Joel
Puts, Kevin
Rindfleisch, Andrew
Ring, Gordon (Apx. 7)
Rouse, Christopher
Roush, Dean (Apx. 7)
Rudin, Rolf (Apx. 7)
Ruggiero, Charles
Salfelder, Kathryn
Sampson, David
Schoenberg, Adam
Schuller, Gunther
Schwantner, Joseph
Sleeper, Thomas
Smith, Rob
Spaniola, Joseph
Sparke, Phillip (Apx. 7)
Stinson, Scott
Stucky, Steven
Syler, James
Theofanidis, Christopher
Thomas, Augusta Read
Ticheli, Frank
Tommasini, Matthew
Torke, Michael
Turrin, Joseph
Walczyk, Kevin
Walker, George

Welcher, Dan
Whitacre, Eric
Wilson, Dana
Young, Charles
Youtz, Gregory
Zwilich, Ellen Taaffe

Britain

Ellerby, Martin
Gregson, Edward
Hart, Paul
Hesketh, Kenneth
Rands, Bernard

Canadian

Colgrass, Michael

Chinese

Yi, Chen

Czechoslovakian

Husa, Karel

Japan

Ito, Yasuhide

Netherlands

Johan de Meij, Johan

New Brunswick

Derek Charke, Derek

Puerto Rican

Sierra, Roberto

Scotland

Graham, Peter

Whales

Gorb, Adam

APPENDIX 4

TITLE INDEX

Compositions in this index are listed alphabetically by title.

A

...and the mountains rising nowhere (Schwantner)
...As Filaments of Memory Spin... (Dzubay)
Abiquiu (Gillingham)
Abracadabra (Ticheli)
Academic Festival Fanfare (Graham)
Academic Festival Overture (Spaniola)
Adagietto for Wind Ensemble (Benson)
Adrenaline City (Gorb)
Aerodynamics (Gillingham)
African Samba (Gorb)
Air Mobility Command March (Camphouse)
Akatonbo (Spaniola)
Al Fresco (Husa)
Alegria (Sierra)
Alchemist's Journal for Brass Band (Hesketh)
Alchemy in Silent Spaces (Bryant)
Alex and the Phantom Band (Maslanka)
All Hail the Power (Gillingham)
Alligator Alley (Daugherty)
Alloway Tales (Graham)
Amazing Grace (Ticheli)
Amelia (Gottschalk)
Amen (Ticheli)
American Child (Pann)
American Scripture (Rindfleisch)
An American Elegy (Ticheli)
An American Portrait (Walczyk)
Anabasis Prime (Spaniola)
Ancient Blessings (Young)
And Can it Be? (Gillingham)
And the Tree Grows Again (Tommasini)
Angels in the Architecture (Ticheli)
Anthem (Bryant)
Anthem (Camphouse)
Apache Lullaby (Colgrass)
Apocalyptic Dreams Symphony (Gillingham)
Apotheosis of this Earth (Husa)

Aquarium (de Meij)
 Arches: An Impression for Concert Band (Welcher)
 Arctic Dreams (Colgrass)
 As Midnight on a Moonless Night (Markowski)
 Ascension (Mobberley)
 Aspen Jubilee (Nelson)
 Asphalt Cocktail (Mackey)
 Astoria (Walczyk)
 At Kitty O'Shea's (de Meij)
 At Morning's First Light (Gillingham)
 Au Sable River Festival (Gillingham)
 Aurora Awakes (Mackey)
 Autobahn (George)
 Avatar: Concerto for Bassoon and Chamber Winds (Wilson)
 Ave Maria (Ticheli)
 Avelynn's Lullaby (Puckett)
 Awakening (Wilson)
 Awayday (Gorb)
 Axis Mundi (Bryant)

B

Back from the Wars (Gorb)
 Backwater Catfish (Richards)
 Bagatelle (de Meij)
 Baker's Brigade (Walczyk)
 Ballet for Band (McTee)
 Bali (Colgrass)
 Bang! (Kechley)
 Baron Cimetiere's Mambo (Grantham)
 Baron La Croix's Shuffle (Grantham)
 Baron Piquant on Pointe (Grantham)
 Baron Samedi's Sarabande and Soft-Shoe (Grantham)
 Bat Out of Hell (Richards)
 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)
 Bells for Stokowski (Daugherty)
 Bells of Freedom (Gillingham)
 Bermuda Triangle (Gorb)
 Beside Still Water (Gillingham)
 Beyond Autumn (Schwantner)
 "Big Easy" Suite, The (Ellerby)
 Bizarro (Daugherty)

Black Nightshade: Concerto for Four Percussionists and Wind Symphony
 (Wilson)
 Blink (Puckett)
 Bliss (Torke)
 Bloom (Bryant)
 Blue Ambience (Markowski)
 Blue Dawn Into White Heat (Schuller)
 Blue Norther (Smith)
 Blue Shades (Ticheli)
 Blue Streak, A (Syler)
 Brevard Fanfare (Nelson)
 Bridgewater Breeze (Gorb)
 Brooklyn Bridge (Daugherty)
 Bum's Rush (Grantham)

C

Café 512 (George)
 Cajun Folksongs (Ticheli)
 Cajun Folksongs 2 (Ticheli)
 Calling, Ever Calling: Concerto for Oboe and Wind Ensemble (Wilson)
 Calling, Ever Calling: Concerto for Soprano Saxophone and Wind Ensemble
 (Wilson)
 Candlelight Procession (Gorb)
 Canticle of The Sun (Ellerby)
 Canticles for Bass Trombone and Wind Orchestra (de Meij)
 Cantus Laetus (Gillingham)
 Canvas (Walker)
 Canzon, Fugato, and Hymn (Camphouse)
 Carl Sandburg Reader, A (Maslanka)
 Carnaby Street (Hart)
 Cartoon (Hart)
 Cartoon Music (Graham)
 Casanova (de Meij)
 Castle Creek Overture (Welcher)
 Castle Overture (Lesser)
 Cat Nap, from Cat Tales (Graham)
 Cat Tales (Graham)
 Catalytic Concerto (Smith)
 Cathedrals (Salfelder)
 Cave (Peck)
 Celebration (Gregson)
 Celebration (Turrin)
 Celebration Fanfare (Walczyk)
 Celebrations (Lesser)
 Centenary Anthem (Walczyk)
 Century Variants (Gillingham)

Ceremonial (Rands)
Ceremonial Fanfare (de Meij)
Ceremonial Fanfare (Diamond)
Ceremonial Fanfare (Gottschalk)
Ceremonies (Zwilich)
Chaconne (In Memoriam...) (Nelson)
Chamber Symphony (Adams)
Chatwood Springs (Spaniola)
Cheetah (Husa)
Child's Embrace, A (Young)
Child's Garden of Dreams, A (Maslanka)
Children's Folksong Suite (Walczyk)
Chivalry (Ellerby)
Chorus of Light (Puts)
Chronicle (Gillingham)
Chronicles for Trumpet and Wind Symphony (Turrin)
Cinnamon Concerto (Ellerby)
Circling Canopy of Night (Hesketh)
Circular Marches, Mvt. 1 from Symphony No. 3, "Shaker Life" (Welcher)
Circus Maximus, Symphony No. 3 (Corigliano)
Circus Ring (Hart)
Clarinet Concerto (Ellerby)
Clarion Call for Brass and Percussion (Wilson)
Clocking (Mackey)
Cloud Factory (de Meij)
Cloud of Unknowing (Hesketh)
Cloudburst (Whitacre)
Cloudless Day, Bitter Sky (Grantham)
Club Europe – Tour for Band (Ellerby)
Cog, Toccata for winds, brass, and percussion (Stinson)
Colorado Peaks (Wilson)
Colors Aloft (Godfrey)
Come, Memory (Grantham)
Commemorations (Ellerby)
Concert Processional (Turrin)
Concertino for 11 Instruments and Wind Ensemble (Turrin)
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 Concert Band (Husa)
Concerto for Alto Saxophone and Wind Ensemble (Gillingham)
Concerto for Alto Saxophone and Wind Ensemble (Maslanka)
Concerto for Alto Saxophone and Wind Ensemble (Young)
Concerto for Band (Kechley)
Concerto for Bass Trombone and Wind Ensemble (Gillingham)

Concerto for Cello (Bryant)
Concerto for Clarinet and Wind Band (Ticheli)
Concerto for Double Bass and Wind Ensemble (Young)
Concerto for Euphonium (Gorb)
Concerto for Flute and Wind Ensemble (Young)
Concerto for Four Percussion and Winds (Gillingham)
Concerto for Horn and Symphonic Band (Gillingham)
Concerto for Horn and Wind Ensemble (Wilson)
Concerto for Marimba and Band (Maslanka)
Concerto for Percussion (Schwantner)
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 Symphonic Band (Nelson)
Concerto for Piano and Wind Ensemble (Galbraith)
Concerto for Piano and Winds (Gregson)
Concerto for Piano, Percussion and Wind Orchestra (Gillingham)
Concerto for Piano, Winds, and Percussion (Maslanka)
Concerto for Soprano Sax and Wind Ensemble (Mackey)
Concerto for Trombone and Wind Ensemble (Maslanka)
Concerto for Trumpet (Sleeper)
Concerto for Trumpet and Wind Orchestra (Husa)
Concerto for Trumpet and Wind Symphony, Leader Lieder (Wilson)
Concerto for Violin and Symphonic Winds (Gottschalk)
Concerto for Wind and Percussion Orchestra (Gottschalk)
Concerto for Wind Ensemble (Bryant)
Concerto for Wind Ensemble (Husa)
Concerto for Woodwind Quintet and Wind Ensemble (Gillingham)
Concerto Gaucho (Walczyk)
Concerto in One Movement for Bass Trombone (Grantham)
Concerto Logic (Pann)
Concerto No. 1 (Spaniola)
Concerto No. 1 for Piano and Wind Ensemble (Sleeper)
Concerto No. 2 for Marimba and Chamber Ensemble (Gillingham)
Concerto No. 2 for Piano, Winds, and Percussion (Maslanka)
Concerto Scion (Walczyk)
Continental Overture (de Meij)
Cosmic Garden Diptych (Gandolfi)
Cosmosis (Botti)
Cossack Fire Dance (Graham)
Cossack Wedding Dance (Graham)
Council Oak (Gillingham)
Country Bandstand (Syler)
Court Music (Grantham)
Courtly Airs and Dances (Nelson)
Crescent Still Abides, A (Gillingham)

Crest of Honor (Gillingham)
 Cries of London, The (Ellerby)
 Crossing Parallels (Salfelder)
 Crossroads (Spaniola)
 Cry of the Celts (Graham)

D

Dakota Rhapsody, A (Camphouse)
 Dance Compulsions (Ruggiero)
 Dance of the New World (Wilson)
 Dance Mix (Smith)
 Danceries for Brass Band (Hesketh)
 Danceries for Symphonic Wind Band (Hesketh)
 Danceries, Set 2 (Hesketh)
 Dances from Crete (Gorb)
 Dances With Winds (Hanson)
 Dancing Galaxy (Thomas)
 Danza Capriccio (Nelson)
 Danza de los Duendes (Galbraith)
 Danzon-Memory (Benson)
 Daughter of the Stars (Benson)
 David's Book: Concerto for Solo Percussionist and Wind Ensemble (Maslanka)
 Dawn's Early Light (Benson)
 Day Dreams (Wilson)
 Day of the Dragon (Graham)
 DC Fanfare (Corigliano)
 Declarations (Camphouse)
 Déjà vu (Colgrass)
 Der Schamanen dienst-frier Tag (Walczyk)
 Desert Roads: Four Songs for Clarinet and Wind Ensemble (Maslanka)
 Desi (Daugherty)
 Dessun Dorma (Spaniola)
 Diaghilev Dances (Hesketh)
 Diferencias (Sierra)
 Dig (Richards)
 Diptych for Brass Quintet and Concert Band (Schuller)
 Distant Moons (Danyew)
 Distant Voices (Kechley)
 Divertimento for Brass and Percussion (Husa)
 Divertimento for Symphonic Winds and Percussion (Husa)
 Divertissement No. 1 (Benson)
 Doctrine of Affections (Hesketh)
 Dona Nobis Pacem (Ellerby)
 Don't You See? (Grantham)
 Donde Lieta (Spaniola)
 Double F Fanfare (Gillingham)

Double Image (Gillingham)
 Double Play (McTee)
 Double Quintet for Wind and Brass Quintets (Schuller)
 Double Star for Clarinet, Piano, and Band (Gillingham)
 Downtown Blues (Gorb)
 Downtown Diversions (Gorb)
 Dragon Rhyme (Yi)
 Dream Catcher (Colgrass)
 Dreamland (Markowski)
 Dreams of Gerontius, The (Sleeper)
 Dreamscapes (Ellerby)
 Drums of Summer, The (Benson)
 Dunhuang Fantasy: Concerto for Organ and Wind Ensemble (Yi)
 Dusk (Bryant)
 Dutch Masters Suite (de Meij)

E

Earth Fanfare (Spaniola)
 Echo the Never Fades, The (Gillingham)
 Ecstatic Waters (Bryant)
 Eddying Toward the Day (Richards)
 Edges (Mobberley)
 Eine Kleine Posaunenmusik (Schuller)
 Eine Kleine Walzermusik (Gorb)
 Eine Kleine Yiddische Ragmusik (Gorb)
 Elegy (Camphouse)
 Elegy and Celebration (Youtz)
 Elegy and Quikstep (Dzubay)
 Elegy for “Checkpoint Charlie” (Ellerby)
 Elegy, from Harrison’s Dream (Graham)
 Elements (Gorb)
 Elfin Thunderbolt (Galbraith)
 Elgar Variations (Ellerby)
 Epiphanies (Fanfares and Chorales) (Nelson)
 Equus (Whitacre)
 Escapade (Spaniola)
 Essay for Symphonic Band (Camphouse)
 Etenraku (Theofanidis)
 Eternal Voices (Gorb)
 Euphonium Concerto (Ellerby)
 Evocations (Ellerby)
 Evolution (Wilson)
 EWE Variations (Benson)
 Exhilaration and Cry (Grantham)
 Extreme Make-over (de Meij)

F

Faith in Tomorrow (Turrin)
Falling from Cloudless Skies (Charke)
Fanatic Fanfare (Richards)
Fandango (Turrin)
Fandangos (Sierra)
Fanfare and Variations (Hays)
Fanfare for a Celebration (Nelson)
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 (Grantham)
 From Two Ramparts (Ruggiero)
 Funeral Music for Queen Mary (Stucky)
 Fuse (Smith)

G

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)

H

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 (Camphouse)
 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 (Grantham)
 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)
 Paeon (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)
 Pentagon (de Meij)
 Pentium (Graham)
 Percussion Concerto (Higdon)
 Perpetual Song (Welcher)
 Phantastische 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 Aponia, 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)

S

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 Existence (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 (Stucky)
 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 (Grantham)
 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 Accordion, 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)

Basset Horn (BSHN)

Winds of the Quadrumvirate, The (Spaniola)

Bassoon (BS)

Avatar: Concerto for Bassoon and Chamber Winds (Wilson)

Boy Treble Voice (BTV)

Eternal Voices (Gorb)

Boys Choir (BC)

Mass (Maslanka)

Brass Band (BB)

Alchemist's Journal for Brass Band (Hesketh)
 Danceries for Brass Band (Hesketh)
 Festive Overture for Brass Band (Hesketh)
 Infernal Ride for Brass Band (Hesketh)

Luminosity (Galbraith)
 Masque for Brass Band (Hesketh)
 Washington's Landing for Brass Band (Galbraith)
 with brightness round about it for Brass Band (Galbraith)

Brass Choir (BCH)

Ceremonial Fanfare (de Meij)
 Ceremonial Fanfare (Diamond)
 Clarion Call for Brass and Percussion (Wilson)
 Divertimento for Brass and Percussion (Husa)
 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)
 Fanfarria (Sierra)
 Fete (Thomas)
 Laudate Dominum in Tympanis (Salfelder)
 Last Ride to Solutre (Wilson)
 Legacy for Brass and Percussion (Camphouse)
 Midwest Celebration (Husa)
 Overture: Michael Kohlhaas (Harbison)
 RAR, Royal Australian Regiment (Gottschalk)
 Refrains (Schuller)
 Symphony for Brass and Percussion (Schuller)

Brass Quintet (BR5tet)

Diptych for Brass Quintet and Concert Band (Schuller)
 Double Quintet for Wind and Brass Quintets (Schuller)
 Lo Rising for Brass Quintet, Percussion, and Wind Ensemble (Wilson)
 Northern Landscapes (Graham)
 Quintessence (Gillingham)
 Quintessence II (Gillingham)

Cello (VLC)

Casanova (de Meij)
 Concerto for Cello (Bryant)
 Concerto for Trombone and Wind Ensemble (Maslanka)
 High Flight (Turrin)
 O Earth, O Stars (Maslanka)
 Suite for Cello and Chamber Winds (Yi)
 Via Crucis – The 14 Stations of the Cross (Ellerby)

Chorus (SATB)

Arctic Dreams (Colgrass)
 Canvas (Walker)
 Centenary Anthem (Walczyk)
 Concerto for Flute and Wind Ensemble (Young)
 Drums of Summer, The (Benson)
 Eternal Voices (Gorb)
 Faith in Tomorrow (Turrin)
 Here and Now, The (Theofanidis)
 Heritage of Faith for Choir and Band (Gillingham)
 Hope Alive (Turrin)
 Invocation for Chorus and Band (Turrin)
 Jovian Moons (Hays)
 KC Capriccio (Yi)
 Liberation (Maslanka)
 LifeSongs (Gillingham)
 Lincoln's Lamp (Spaniola)
 Mass (Maslanka)
 Mass of St Thomas Aquinas (Ellerby)
 Million Suns at Midnight, Version 1, A (Bryant)
 Million Suns at Midnight, Version 2, A (Bryant)
 Missa Mysteriorum (Galbraith)
 Northern Celebration (Grantham)
 Northwest Star (Spaniola)
 Parting Blessing, A (Gillingham)
 Polish Christmas Music (de Meij)
 Sleep (Whitacre)
 Symphony No. 1, "Blue" (Syler)
 Te Deum Laudamus (Nelson)
 We Three Kings (Spaniola)
 Windward (Spaniola)

Clarinet (CL)

Brooklyn Bridge (Daugherty)
 Clarinet Concerto (Ellerby)
 Concerto for Clarinet and Wind Band (Ticheli)
 Concerto Scion (Walczyk)
 Desert Roads: Four Songs for Clarinet and Wind Ensemble (Maslanka)
 Double Star for Clarinet, Piano, and Band (Gillingham)
 Liquid Ebony for Clarinet and Wind Ensemble (Wilson)
 Snake in the Garden (Richards)
 Three Graces, The (Spaniola)

Clarinet Quartet (CL4tet)

Winds of the Quadrumvirate, The (Spaniola)

Djembe (DJB)

Strange Humors (Mackey)

Double Bass (DB)

Concerto for Double Bass and Wind Ensemble (Young)

Drumset (DRMST)

As Midnight on a Moonless Night (Markowski)

Blue Streak, A (Syler)

Cat Tales (Graham)

Dances With Winds (Hanson)

Four Wheel Drive (Torke)

Little Salsa Music, A (Gorb)

Stomp Igor (Patterson)

Electric Guitar (EGTR)

Scratchband (Adams)

Electronics (ELECT)

All the Bells and Whistles (Hass)

Ascension (Mobberley)

Ecstatic Waters (Bryant)

Falling from Cloudless Skies (Charke)

Leyenda (Gottschalk)

Lost in the Funhouse (Hass)

Minton's Playhouse (Syler)

Rusty Air in Carolina (Bates)

Song of the Tides (Charke)

Symphony No. 3, "Planet Earth" (de Meij)

English Horn (EH)

Recuerdo for Oboe/English Horn (Benson)

Euphonium (EUPH)

Bagatelle (de Meij)

Concerto for Euphonium (Gorb)

Dessun Dorma (Spaniola)

Donde Lieta (Spaniola)

Euphonium Concerto (Ellerby)

In League With Extraordinary Gentlemen (Graham)

Monologues (Turrin)

Night Song (Nelson)

Parallax for Euphonium and Wind Ensemble (Sleeper)

Summer of 2008: Concerto for Euphonium (Gillingham)
 UFO Dreams: Concerto for Euphonium and Wind Ensemble (Maslanka)
 Un Bel Di (Spaniola)
 Variations on a Hymn Tune (Maslanka)
 Vintage for Euphonium and Band (Gillingham)
 Visi D'Arte (Spaniola)

Flexible Instrumentation (FI)

Tattoo (Syler)

Flute (FL)

And the Tree Grows Again (Tommasini)
 Concerto for Flute and Wind Ensemble (Young)
 Flute Concerto (Hesketh)
 Neapolitan Serenade (Ellerby)
 O Earth, O Stars (Maslanka)
 Shadow of Sirius (Puckett)
 Song Book for Flute and Wind Ensemble (Maslanka)
 Three Graces, The (Spaniola)

Guitar (GTR)

At Kitty O'Shea's (de Meij)
 Bells for Stokowski (Daugherty)
 Blue Dawn Into White Heat (Schuller)
 Dutch Masters Suite (de Meij)
 Eddying Toward the Day (Richards)
 Music for the Blanton (Grantham)
 Scratchband (Adams)
 Winds of the Quadrumvirate, The (Spaniola)

Handbells (HDBLS)

Cloudburst (Whitacre)
 Flourishes and Meditations on a Renaissance Theme (Gandolfi)
 Give Us This Day: Short Symphony for Wind Ensemble (Maslanka)
 No Shadow of Turning (Gillingham)

Harp (HP)

Wild Grass (Torke)

Harpsichord (HPSD)

T-Bone Concerto (de Meij)
 Venetian Spells (Ellerby)

Horn (HN)

Beyond Autumn (Schwantner)
 Concerto for Horn and Symphonic Band (Gillingham)
 Concerto for Horn and Wind Ensemble (Wilson)
 Shindig (Godfrey)
 Summer Nights (Ellerby)
 Sunrise (Hart)

Horn Choir (HC)

Lines and Contrasts (Schuller)

Horn Duet (HN2tet)

Sea Dreams: Concerto for two Horns and Wind Ensemble (Maslanka)

Mandolin (MD)

Tarantella from Symphony No. 1 (Corigliano)

Mezzo Soprano (MSV)

Eternal Voices (Gorb)
 Shadow Wood for Mezzo Soprano and Band (Benson)

Mixed Ensemble (ME)

Concertino for 11 Instruments and Wind Ensemble (Turrin)
 Fandango (Turrin)

Marimba (MA)

And the Tree Grows Again (Tommasini)
 Concerto for Marimba and Band (Maslanka)
 Concerto No. 2 for Marimba and Chamber Ensemble (Gillingham)
 Mojave (Torke)

Mens Voices (MV)

Kings Go Forth, The (Gregson)

Narrator(s) (NR)

Alex and the Phantom Band (Maslanka)
 Alloway Tales (Graham)
 Canvas (Walker)
 Carl Sandburg Reader, A (Maslanka)
 Eternal Voices (Gorb)
 From Kitty Hawk to the Stars (Ellerby)
 Harder They Fall for Narrator and Wind Ensemble (Wilson)
 Is There a Santa Claus (Spaniola)
 Let These Words Ring True (Young)
 Moishes Miracle (Spaniola)
 Navajo Code Talkers, The (Spaniola)

New Morning for the World: Daybreak of Freedom (Schwantner)
Shining City, The (Camphouse)

Oboe (OB)

Calling, Ever Calling: Concerto for Oboe and Wind Ensemble (Wilson)
Oboe Concerto (Higdon)
Recuerdo for Oboe/English Horn (Benson)

Organ (ORG)

Bells for Stokowski (Daugherty)
Dunhuang Fantasy: Concerto for Organ and Wind Ensemble (Yi)
Mass (Maslanka)
Missa Mysteriorum (Galbraith)
Niagara Falls (Daugherty)
Polish Christmas Music (de Meij)
Prophecy of the Earth (Gillingham)
Rex Tremendae Majestatis (Theofanidis)
Sails of Time (Gillingham)
Symphony No. 4 (Maslanka)
Tuning Piece: Songs of Fall and Winter, A (Maslanka)

Penny Whistle (PW)

At Kitty O'Shea's (de Meij)

Percussion Quartet (PERC4tet)

Black Nightshade: Concerto for Four Percussionists and Wind Symphony
(Wilson)
Concerto for Four Percussion and Winds (Gillingham)
Déjà vu (Colgrass)

Percussion Solo (SPERC)

Canticle of The Sun (Ellerby)
Concerto for Percussion (Schwantner)
Concerto for Percussion and Wind Ensemble (Husa)
Concerto for Percussion and Wind Ensemble: The Five Changes (Youtz)
Concerto for Percussion and Wind Orchestra (Stucky)
David's Book: Concerto for Solo Percussionist and Wind Ensemble (Maslanka)
Elements (Gorb)
Percussion Concerto (Higdon)
Polyphonies for Percussion (Benson)
Quintessence (Gillingham)
Quintessence II (Gillingham)
Rapture (Torke)
UFO (Daugherty)

Percussion Trio (PERC3tet)

Glory and the Grandeur, The (Peck)

Piano (PN)

Concerto for Piano and Symphonic Band (Nelson)

Concerto for Piano and Wind Ensemble (Galbraith)

Concerto for Piano and Winds (Gregson)

Concerto for Piano, Percussion and Wind Orchestra (Gillingham)

Concerto for Piano, Winds, and Percussion (Maslanka)

Concerto Logic (Pann)

Concerto No. 1 for Piano and Wind Ensemble (Sleeper)

Concerto No. 2 for Piano, Winds, and Percussion (Maslanka)

Dance Compulsions (Ruggiero)

Double Star for Clarinet, Piano, and Band (Gillingham)

Richard and Renee (Pann)

Rust for Piano and Wind Ensemble (Torke)

Prepared Instrument (PREP)

Dreams of Gerontius, The (Sleeper)

Four Factories (Pann)

Sea-Blue Circuitry (Bates)

Recorder (REC)

Kings Go Forth, The (Gregson)

Tattoo (Syler)

Saxophone Duet (SX2tet)

Double Image (Gillingham)

Saxophone Quartet (SX4tet)

Catalytic Concerto (Smith)

Minton's Playhouse (Syler)

Spanish Silhouette, A (Pann)

Urban Requiem (Colgrass)

Saxophone Trio (SX3tet)

Hell's Gate (Maslanka)

Shotgun (SHTGN)

Circus Maximus (Corigliano)

Soprano Saxophone (SSAX)

Calling, Ever Calling: Concerto for Soprano Saxophone and Wind Ensemble
(Wilson)
Concerto for Soprano Sax and Wind Ensemble (Mackey)
Here and Now, The (Theofanidis)
Liquid Gold for Soprano Saxophone and Wind Ensemble (Wilson)
Soprano Sax Concerto (Higdon)

Soprano Voice (SV)

Angels in the Architecture (Ticheli)
Carl Sandburg Reader, A (Maslanka)
Cosmosis (Botti)
Here and Now, The (Theofanidis)
Kings Go Forth, The (Gregson)
Mass (Maslanka)
Mr. Tambourine Man: Seven Poems of Bob Dylan (Corigliano)
O Magnum Mysterium (Syler)
Storyville (Syler)
Symphony from Ivy Green (Camphouse)
Symphony No. 1, "Blue" (Syler)

String Orchestra/Section (STR)

Million Suns at Midnight, Version 1, A (Bryant)

String Quartet (STR4tet)

Two Glances for String Quartet and Wind Ensemble (Sleeper)

Tenor Saxophone (TSAX)

Cat Tales (Graham)

Tenor Trombone (TB)

Cat Nap, from Cat Tales (Graham)
Cat Tales (Graham)
Concerto for Trombone and Wind Ensemble (Maslanka)
Crossroads (Spaniola)
Downtown Blues (Gorb)
Downtown Diversions (Gorb)
Eine Kleine Posaunenmusik (Schuller)
Harvest: Concerto for Trombone and Wind Ensemble (Mackey)
Illuminations (Turrin)
Taking Sides (Tommasini)
T-Bone Concerto (de Meij)
Trombone Concerto (Ellerby)

Tenor Voice (TV)

Here and Now, The (Theofanidis)
Kings Go Forth, The (Gregson)
Symphony No. 1 (Ticheli)

Timpani (TIMP)

Raise the Roof (Daugherty)

Trombone Quartet (TB4tet)

Leyenda (Gottschalk)

Trombone Trio (TB3tet)

Quadrille (Turrin)
Rosa Parks Boulevard (Daugherty)

Trumpet (TP)

Cat Tales (Graham)
Chronicles for Trumpet and Wind Symphony (Turrin)
Concerto for Trumpet (Sleeper)
Concerto for Trumpet and Wind Symphony, Leader Lieder (Wilson)
Concerto for Trumpet and Wind Orchestra (Husa)
Concerto Gaucho (Walczyk)
Rapsodia (Sierra)
Serenade (Sampson)
When Speaks the Signal – Trumpet Tone (Gillingham)

Tuba (TBA)

Concertino for Tuba and Band (Turrin)
Concerto No. 1 (Spaniola)
Helix for Tuba (Benson)
Serenata (Sampson)
Tuba Concerto (Ellerby)
Tuba Concerto (Gregson)

Typrwriter (TYP)

Sea-Blue Circuitry (Bates)

Vibraphone (VIB)

Cat Tales (Graham)

Viola (VLA)

Circling Canopy of Night (Hesketh)
Windward (Spaniola)

Violin (VL)

Circling Canopy of Night (Hesketh)
Concerto for Violin and Symphonic Winds (Gottschalk)
Kings Go Forth, The (Gregson)
Ladder to the Moon (Daugherty)
Song and Dance (Schuller)
Southern Comforts (Puckett)
Updriver (Welcher)
Windward (Spaniola)

Vuvuzela (VUVU)

Wind Power (de Meij)

Waterphone (WTRP)

Turning (Mackey)

Women's Chorus (WC)

Cosmosis (Botti)
Spring (de Meij)
Symphony No. 3, "Planet Earth" (de Meij)

Woodwind Choir (WCH)

Wind Rose (Carter)

Woodwind Quintet (WW5tet)

Concerto for Woodwind Quintet and Wind Ensemble (Gillingham)
Double Quintet for Wind and Brass Quintets (Schuller)

Xylophone (XYL)

Zarabanda (Turrin)

APPENDIX 6

PUBLISHER INFORMATION AND SOURCES INDEX

Throughout the Composition Catalog, abbreviations are used at the end of a composition listing to represent the publisher. In this appendix, all abbreviations are listed. However, under each abbreviation, specific publisher information is given.

Alfred

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Cautious

Cautious Music
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Charke

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Curnow

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Daugherty

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Ellerby

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martin.ellerby@btinternet.com
www.martinellerby.com

Faber

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Fax: +44-0-1279-828990
sales@fabermusic.com
www.fabermusic.com

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2525 Davie Road, Suite 360
Fort Lauderdale, FL 33317
Tel: 954-382-6061
Fax: 954-382-3073
www.fjhmusic.com

Fornine Music

Fornine Music LLC
Ryan George Music
c/o Fornine Music
12010 Grey Fawn Path
Austin, TX 78750
ryan@forninemusic.com
getmusic@forninemusic.com

G. Salad

Gorilla Salad Productions
Steven Bryant Music
Durham, NC
info@stevenbryant.com
steve@stevenbryant.com
www.stevenbryant.com

G&M

G&M Brand
c/o R. Smith & Company Limited
P.O. Box 367
Aylesbury, Bucks HP22 4LJ
United Kingdom
Tel: +44 (0) 1296-682220
Fax: +44 (0) 1296-681989
info@rsmith.co.uk
www.gmbrand.co.uk

Galbraith

Nancy Galbraith Music
Carnegie Mellon University
School of Music
5000 Forbes Avenue
Pittsburgh, PA 15213
ngal@andrew.cmu.edu
www.nancygalbraith.com

Gandolfi

Michael Gandolfi Music
mail@michaelgandolfi.com
www.michaelgandolfi.com

Gottschalk

Arthur Gottschalk Music
Professor, Music Composition
The Shepherd School of Music
Rice University MS-532
6100 Main Street
Houston, TX 77005
Tel: 713-348-2567
gottsch@rice.edu
www.ruf.rice.edu/%7Egottsch/functional/BioPage.html

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gramercymusic@gmail.com
www.gramercymusic.com

GRM

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www.maecenasmusic.co.uk

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orders@maestroandfox.com
www.maestroandfox.co

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Fax: 718-338-1151
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www.manhattanbeachmusic.com

Manzo

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Cleveland, OH 44101
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info@manzomusic.com
www.manzomusic.com

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Tel: 352-273-3180
Fax: 352-392-0461
margalitmusic@gmail.com
prichards@arts.ufl.edu
www.paulrichardsmusic.com

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www.michaelmarkowski.com

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David Maslanka Music
www.davidmaslankamusic.com

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fineartsmedia@cox.net
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cpann2000@yahoo.com
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www.carterpann.com

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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 appendices.

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 | |

| | |
|--|-----|
| Caribbean Hideaway (ND) NI NP | NDU |
| Carnival in Sao Paulo (ND) NI NP | NDU |
| Centennial Celebration Overture (ND) NI NP | NDU |
| Crossgate (ND) NI NP | NDU |
| Dream Journey (ND) NI NP | NDU |
| Eagle Bend (ND) NI NP | NDU |
| Eagle Crest (ND) NI NP | NDU |
| Eisenhower Centennial (ND) NI NP | NDU |
| Fanfare and Caproccio (ND) NI NP | NDU |
| Fanfares and Alleluias (1996) NI Southern | NDU |
| Fantasy Variations on a Theme of Paganini (ND) NI NP | NDU |

| | |
|---|-----|
| Festival Concert March (ND) NI NP | NDU |
| Golden Festival Overture (ND) NI NP | NDU |
| Heatherwood Portrait (ND) NI NP | NDU |
| High Plains Overture (ND) NI NP | NDU |
| Hobart Centennial March (ND) NI NP | NDU |
| Hunter Park (ND) NI NP | NDU |
| Impressions of Japan (ND) NI NP | NDU |
| Inspiration Point (ND) NI NP | NDU |
| Inventions on Marching Songs (ND) NI NP | NDU |
| Invocation and Toccata (ND) NI NP | NDU |
| Jubilation Overture (ND) NI NP | NDU |

| | |
|--------------------------------|-----|
| A Light in the Wilderness (ND) | NDU |
| NI | |
| NP | |
| Lonely Beach (ND) | NDU |
| NI | |
| NP | |
| Long Gray Line (ND) | NDU |
| NI | |
| NP | |
| Maracas from Caracas (ND) | NDU |
| NI | |
| NP | |
| Nulli Secundus (ND) | NDU |
| NI | |
| NP | |
| Old Guard, The (ND) | NDU |
| NI | |
| NP | |
| Pagan Dances (ND) | NDU |
| NI | |
| NP | |
| Pershing Rifles, The (ND) | NDU |
| NI | |
| NP | |
| Poetic Intermezzo (ND) | NDU |
| NI | |
| NP | |
| Rapscallion (ND) | NDU |
| NI | |
| NP | |
| Rhapsodic Essay (ND) | NDU |
| NI | |
| NP | |

| | |
|---|-----|
| Riverfest (ND) NI NP | NDU |
| Romanza (ND) NI NP | NDU |
| Silver Gazebo, The (ND) NI NP | NDU |
| A Solemn Prelude (ND) NI NP | NDU |
| Sorcery Suite (ND) NI Alfred | NDU |
| Spitfire (ND) NI NP | NDU |
| Stone Meadows (ND) NI NP | NDU |
| Sunflower Saga (ND) NI NP | NDU |
| Symphonic Overture (ND) NI NP | NDU |
| Symphony No. 2 (ND) NI NP | NDU |
| Symphony No. 3 (1997) NI Southern | 38' |

| | |
|---|-----|
| Symphony No. 4 (1999) NI Southern | 22' |
| Symphony No. 5 (ND) NI NP | NDU |
| Tchaikovsky Suite (ND) NI NP | NDU |
| Texans, The (ND) NI NP | NDU |
| Three Symphonic Fanfares (ND) NI NP | NDU |
| Toccatà Fantastica (ND) NI NP | NDU |
| Torch Dance (ND) NI NP | NDU |
| Trail of Tears (ND) NI NP | NDU |
| Trailridge Saga (ND) NI NP | NDU |
| Tribute (2011) NI Alfred | 6' |
| Tuba Concerto (1996) NI Southern | 18' |

Variants on a Moravian Hymn (ND) NDU
 NI
 NP

A Very American Overture (ND) NDU
 NI
 NP

Westport Overture (ND) NDU
 NI
 NP

Westridge Overture (ND) NDU
 NI
 NP

We the People (ND) NDU
 NI
 NP

Yama Midori (ND) NDU
 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) NDU
 NI
 NP

Concerto Grosso (2011) 19'
 SSAX ASAX TSAX BSAX – NI
 NP

Fanfare for a New Preident (1997) NDU
 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

| | |
|---|-----|
| | 221 |
| Ozymandias (2005) SATB – NI Bremer | 17' |
| Pieces of Eight (2006) NI C. Alan | 7' |
| Red Music/Blue Music (2007) NI Bremer | 8' |
| Regional Accents (1998) NI C. Fischer | 11' |
| Saturnalia (2008) NI Bremer | 7' |
| Spark (2001) NI Bremer | 6' |
| Symphony for Wind Band (2002) NI Bremer | 23' |
| Tinker to Evers to Chance (2000) NI C. Alan | 5' |
| Venus Palimpsest (2001) NI Bremer | 10' |

Works Composed Before 1995

Next of Kin to Chaos (1993) 6' C. Fischer

Bukvich, Daniel

(b. Butte, Montana 1954)

| | |
|--|-----|
| 12873465 (ND) NI W. Jones | 2' |
| Ballroom Portraits (2005) NI W. Jones | 27' |
| Before Thy Throne I Now Appear (1995) NI W. Jones | 6' |
| Buffalo Jump Ritual (2000) NI W. Jones | 7' |
| Casco Bay – Bells and Whistling Boys (ND) NI Phoebus | NDU |
| Changing Concepts (ND) NI Bukvich | 6' |
| Child's Dream of a Star, A (ND) NI Bukvich | 4' |
| Cowboys (1995) 1 1 4[1.2.3.bcl] 1 4 – 1 1 2 1 1 – 5 perc W. Jones | NDU |
| Electricity (1997) 1 1 3[1.2.bcl] 1 4 – 2 1 2 1 1 – timp – 5 perc W. Jones | 6' |
| Fanfare for a Great Circle (ND) NI Bukvich | 4' |
| Fanfare in Song Form (ND) NI Bukvich | 3' |

| | |
|---|-----|
| Haunted Mine, The (2010) 1 1 3[1.2.bcl] 0 4 – 1 2 1 1 1 – timp – 6 perc W. Jones | 6' |
| Maine Vigils (ND) NI Bukvich | 15' |
| March of the Children's Guard (1997) NI W. Jones | 4' |
| Meditations on the Writings of Vasily Kandinsky (1996) TBA – Flexible Instrumentation Bukvich | 20' |
| Music for Percussion and Band (1996) NI NP | 18' |
| Three Phrases from Yugoslav (2000) NI W. Jones | 10' |
| Threnos (ND) NI W. Jones | NDU |
| Time Travel (1995) 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 | 8' |
| Tower of the Winds (2010) NI Bukvich | 11' |
| Unusual Behavior in Ceremonies Involving Drums (1999) NI W. Jones | 16' |
| 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 | |
| Dream of Abraham, The (1993) 13' W. Jones | |

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)
 NI
 NP

NDU

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.cbcl] 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.cacl] 2 4 – 4 4 3 1 1 – timp – 5 perc – db
 Southern

| | |
|--|-----|
| | 226 |
| Concerto for Bass Trombone or Tuba and Wind Ensemble (2000) BTB/TBA – NI Southern | 22’ |
| Concerto for Bassoon and Wind Ensemble (2002) BS – NI Ewazen | 20’ |
| Concerto for Euphonium and Wind Ensemble (2003) EUPH – NI Ewazen | 19’ |
| Concerto for Marimba and Wind Ensemble (2003) MA – NI Keyboard | 30’ |
| Danzante (2004) TP – NI Southern | 22’ |
| Flight (2001) NI Southern | 20’ |
| A Hymn for the Lost and the Living (2002) 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 | 9’ |
| Legacy (2000) NI Southern | 28’ |
| Shadowcatcher Concerto (1996) 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 | 30’ |
| Visions of Light (2003) TB – NI Southern | 22’ |
| A Western Fanfare (1997) 0 0 0 0 0 – 6 4 4[1.2.3.btb] 1 1 – 2 perc Southern | 3’ |

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 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) | NDU |
| NI | |
| NP | |
| Ascend (2004) | NDU |
| NI | |
| NP | |
| Blessings (2003) | NDU |
| NI | |
| NP | |
| Bridges: For Wind Ensemble and Orator (2007) | NDU |
| NI | |
| NP | |
| Diamond Fanfare (2003) | NDU |
| NI | |
| NP | |
| Each Time You Tell Their Story (2002) | NDU |
| NI | |
| NP | |
| Echoes (2003) | NDU |
| NI | |
| NP | |
| Exultate (2001) | NDU |
| NI | |
| NP | |
| Fantasy on a Japanese Folk Song (2006) | NDU |
| NI | |
| NP | |
| Georgian Suite (2005) | NDU |
| NI | |
| NP | |
| In Flight (2008) | NDU |
| NI | |
| NP | |

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|----------------------------|-----|
| 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) NDU
NI
NP

Rush (2006) NDU
NI
NP

Sevens (2004) NDU
NI
NP

Sky is Waiting (2006) NDU
NI
NP

Solas Ane, Yesterday's Joy (2007) NDU
NI
NP

Three Concert Fanfares (2003) NDU
NI
NP

Their Blossoms Down (2003) NDU
NI
NP

Today is the Gift (2005) NDU
NI
NP

Voices of the Sky (2003) NDU
NI
NP

Whisper to Their Souls (2008) NDU
NI
NP

Known Works Composed Before 1995

N/A

Holsinger, David

(b. Hardin, Missouri 26 December 1945)

| | |
|-------------------------------------|-----|
| Abram's Pursuit (1998) | 5' |
| NI | |
| TRN | |
| Adagio (1998) | 5' |
| NI | |
| TRN | |
| Army Ants March and Boogie (2005) | 4' |
| NI | |
| TRN | |
| At the Strongholds of Engedi (1996) | 5' |
| NI | |
| TRN | |
| Ballet Exaltare (1999) | 15' |
| NI | |
| TRN | |
| Battle Music (1999) | 6' |
| NI | |
| TRN | |
| Canticles! (2001) | 18' |
| NI | |
| TRN | |
| Chase, The (2003) | 6' |
| NI | |
| TRN | |
| Cityscape I (2001) | 6' |
| NI | |
| TRN | |
| Cityscape II (2004) | 8' |
| NI | |
| TRN | |
| Cityscape III (2008) | 9' |
| NI | |
| TRN | |

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|---|-----|
| 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 | |

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|---|----|
| Fanfares (2009) NI TRN | 8' |
| Fantasy on a Gaelic Hymnsong (1998) NI TRN | 6' |
| Festiva Jubiloso (2000) NI TRN | 5' |
| Festival Music for a Silver Celebration (2002) NI TRN | 3' |
| Gears Pulleys Chains (2005) NI TRN | 8' |
| Graysondance (1995) NI TRN | 8' |
| Hero Music (2005) NI TRN | 8' |
| Homage: Three Tapestries (1997) NI TRN | 8' |
| Hopak Raskolniki (1995) NI TRN | 4' |
| In Praise of Gentle Pioneers (1996) NI TRN | 5' |
| A Jolly Walk in Hibbertland (1998) NI TRN | 2' |

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|---|----|
| Kaylen Dreaming (2005) | 5' |
| NI | |
| TRN | |
| Legacy Music (2008) | 7' |
| NI | |
| TRN | |
| A Little Adventure Music (2002) | 6' |
| NI | |
| TRN | |
| Little Fantasy on an American Hymn (2007) | 6' |
| NI | |
| TRN | |
| A Little Mystery Music (1996) | 4' |
| NI | |
| TRN | |
| Maelstrom, The (2007) | 7' |
| NI | |
| TRN | |
| March of the Grand High Poobah (2005) | 4' |
| NI | |
| TRN | |
| March on a Russian Hymnsong (2003) | 5' |
| NI | |
| TRN | |
| On a Children's Sunday Song (2004) | 5' |
| NI | |
| TRN | |
| On the Cul-De-Sac, Three O'Clock, Friday Afternoon (1998) | 5' |
| NI | |
| TRN | |
| On the Overland Stage to El Paso (2006) | 7' |
| NI | |
| TRN | |

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|---|-----|
| One Day in a Small Town (2004) | 11' |
| NI | |
| TRN | |
| Otserf II: Revenge of the Warrior Prince (2006) | 10' |
| NI | |
| TRN | |
| Praire Dances (1998) | 3' |
| NI | |
| TRN | |
| Praises (2000) | 24' |
| NI | |
| TRN | |
| Pride of Buxmont, The (2000) | 3' |
| NI | |
| TRN | |
| Providence Unfinished (2002) | 5' |
| NI | |
| TRN | |
| Riding With the Frontier Battalion (2000) | 4' |
| NI | |
| TRN | |
| Scootin' on Hardrock (1999) | 9' |
| NI | |
| TRN | |
| Summer to Fall: A Love Song (2005) | 8' |
| NI | |
| TRN | |
| Symphonia Glorioso (2006) | 5' |
| NI | |
| TRN | |
| Symphonic Movement (2000) | 9' |
| NI | |
| TRN | |

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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

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| 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 | |
| Cluster Bluster Fluster March, The (1991) 2' 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, Dodel 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 Praire 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) | NDU |
| NI | |
| NP | |
| Funa-Uta (ND) | NDU |
| NI | |
| Bravo | |
| Hamamatsu Overture (1997) | 5' |
| NI | |
| Ludwig | |
| Interlude to an Unfinished Opera (ND) | NDU |
| NI | |
| Bravo | |
| Melodies for Wind Ensemble (1995) | NDU |
| NI | |
| NP | |
| Rag-Time-March (ND) | 3' |
| NI | |
| TRN | |
| Sonata Classical for Wind Ensemble (ND) | NDU |
| 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

NI

NP

First Light (1996)

NDU

NI

NP

Works Composed Before 1995

Riot (1990) NDU NP

McAllister, Scott

(b. Vero Beach, Florida 1969)

Black Dog (ND)

12'

NI

Lydmusic

DivertiMetal (2006)

10'

NI

Lydmusic

Freebirds (2009)

15'

NI

Lydmusic

Krump (2008)

15'

NI

Lydmusic

Love Songs (2010)

11'

NI

Lydmusic

| | |
|--|-----|
| Music from the Redneck Songbook II (ND) | 15' |
| NI | |
| Lydmusic | |
| Popcopy (ND) | 14' |
| NI | |
| Lydmusic | |
| X – Concerto for Clarinet (ND) | 15' |
| NI | |
| Lydmusic | |
| X2 – Concerto for Saxophone Quartet and Wind Ensemble (ND) | 15' |
| NI | |
| Lydmusic | |
| Xanadu (ND) | 10' |
| NI | |
| Lydmusic | |
| Zing (2008) | 5' |
| NI | |
| Lydmusic | |

Works Composed Before 1995

N/A

Ring, Gordon

(Missouri)

| | |
|----------------------------------|-----|
| Celebrate Christmas! (1998) | NDU |
| SATB – NI | |
| NP | |
| Gymnopedie and Variations (2001) | NDU |
| FL – NI | |
| NP | |
| Harry's Trumpet (1995) | NDU |
| TP – NI | |
| NP | |
| High Street Fanfare (2005) | NDU |
| NI | |
| NP | |

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|-------------------------------|-----|
| 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 | |
| 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) | NDU |
| NI | |
| NP | |
| Albion Heritage (2008) | NDU |
| NI | |
| NP | |
| Almshouse Street Blues (2008) | NDU |
| NI | |
| NP | |
| Ballad for Benny (2001) | NDU |
| NI | |
| NP | |
| Bandwagon, The (2004) | NDU |
| NI | |
| NP | |
| Battle Pavan (2004) | NDU |
| NI | |
| NP | |
| Beethoven's Greeting – Fantasy on the Canon "Freu' dich des Lebens" (2008) | NDU |
| NI | |
| NP | |
| Between Two Rivers – Variations on "Ein Feste Burg" (2004) | NDU |
| NI | |
| NP | |
| Big Sky Overture (2002) | NDU |
| NI | |
| NP | |
| Blue Rock (2008) | NDU |
| NI | |
| NP | |
| Cambridge Intrada (2007) | NDU |
| NI | |
| NP | |

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|---|-----|
| Camelot Chronicles, The (2007) NI NP | NDU |
| Carnival (1997) NI NP | NDU |
| Carol of the Shepherds (2001) NI NP | NDU |
| Centurian, The (2000) NI NP | NDU |
| Chorale and Variations (2004) NI NP | NDU |
| Chorus and March from “See the Conquering Hero Comes!” (2003) NI NP | NDU |
| A Christmas Herald (2008) NI NP | NDU |
| A Christmas March (2008) NI NP | NDU |
| Clarinet Calypso (2003) CL – NI NP | NDU |
| Clarinet Concerto (2003) CL – NI NP | NDU |
| Colorado Springs (2007) NI NP | NDU |

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|---|-----|
| 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 | |
| NP | |
| Fiesta! (1996) | NDU |
| NI | |
| NP | |

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|---------------------------------|-----|
| Fiesta de la Vida (2006) | NDU |
| NI | |
| NP | |
| Five Festive Fanfares (2000) | NDU |
| NI | |
| NP | |
| Flying the Breeze (2004) | NDU |
| NI | |
| NP | |
| Four Noble Truths, The (2004) | NDU |
| NI | |
| NP | |
| Four Norfolk Dances (2001) | NDU |
| NI | |
| NP | |
| Hanover Festival (1999) | NDU |
| NI | |
| NP | |
| Harlequin (2006) | NDU |
| NI | |
| NP | |
| A Huntingdon Celebration (2003) | NDU |
| NI | |
| NP | |
| Infinity and Beyond (2001) | NDU |
| NI | |
| NP | |
| Invictus (2001) | NDU |
| NI | |
| NP | |
| Jerusalem (2004) | NDU |
| NI | |
| NP | |

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|---|-----|
| Jubilee Prelude (1996) NI NP | NDU |
| Kaleidoscope – Five Variations on the “Brugg Song” (2003) NI NP | NDU |
| A Klezmer Karnival (2004) NI NP | NDU |
| La Caracola (2004) NI NP | NDU |
| Largo from ‘Winter’ (2001) NI NP | NDU |
| Legend of Celobrium, The (2007) NI NP | NDU |
| Let Us Rejoice (2008) NI NP | NDU |
| A Llindisfame Rhapsody (1997) NI NP | NDU |
| A London Intrada (2001) NI NP | NDU |
| Long Day Closes, The (2007) NI NP | NDU |
| Madrigalum (2006) NI NP | NDU |

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|---|-----|
| Mandalen Landscapes (2004) | NDU |
| NI | |
| NP | |
| Manhattan (2004) | NDU |
| NI | |
| NP | |
| Marchissimo (2004) | NDU |
| NI | |
| NP | |
| Mary's Boy Child (2002) | NDU |
| NI | |
| NP | |
| Masquerade: A Willisau Celebration (2003) | NDU |
| NI | |
| NP | |
| Meditation (2006) | NDU |
| NI | |
| NP | |
| Merry-Go-Around (2002) | NDU |
| NI | |
| NP | |
| Mexican Holiday (2006) | NDU |
| NI | |
| NP | |
| A Midwest March (2008) | NDU |
| NI | |
| NP | |
| A Monmouth Overture (2008) | NDU |
| NI | |
| NP | |
| Morning Star (2002) | NDU |
| NI | |
| NP | |

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|--|-----|
| Music (2002) NI NP | NDU |
| Music for Arosa (1996) NI NP | NDU |
| Music for Life (2008) NI NP | NDU |
| Music of the Spheres (2005) NI NP | NDU |
| Navigation Inn (2000) NI NP | NDU |
| Norwegian Rondo (1997) NI NP | NDU |
| Out of the Darkness, Into the Light (2003) NI NP | NDU |
| Overture for Woodwinds (2000) NI NP | NDU |
| Painted Desert, The (2005) NI NP | NDU |
| Parade of the Clockwork Soldiers (2006) NI NP | NDU |
| Pastime with Good Company (2003) NI NP | NDU |

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|--|-----|
| Pastoral Hymn (2005) | NDU |
| NI | |
| NP | |
| Pathfinders March (2002) | NDU |
| NI | |
| NP | |
| Pioneers, The (2005) | NDU |
| NI | |
| NP | |
| Portrait of a City (2002) | NDU |
| NI | |
| NP | |
| Postcard from Singapore (2004) | NDU |
| NI | |
| NP | |
| Prelude on an Irish Folktune (2008) | NDU |
| NI | |
| NP | |
| Prelude to a Celebration (2007) | NDU |
| NI | |
| NP | |
| Prince of Denmark's March, The (2001) | NDU |
| NI | |
| NP | |
| Processional (2006) | NDU |
| NI | |
| NP | |
| Professor Googleheimer's Clarinet Polka (2006) | NDU |
| NI | |
| NP | |
| A Quiet Moment (2007) | NDU |
| NI | |
| NP | |

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|---|-----|
| A Repton Fantasy (2006) | NDU |
| NI | |
| NP | |
| Rockin' Trumpets (2007) | NDU |
| NI | |
| NP | |
| Royal Salute (2007) | NDU |
| NI | |
| NP | |
| Sandstone Centennial (2008) | NDU |
| NI | |
| NP | |
| Scenes from a Comedy (2006) | NDU |
| NI | |
| NP | |
| Seasons, The (2005) | NDU |
| NI | |
| NP | |
| See Amid the Winter's Snow (2004) | NDU |
| NI | |
| NP | |
| Shalom! (2001) | NDU |
| NI | |
| NP | |
| Sierra Navada (2006) | NDU |
| NI | |
| NP | |
| Simple Serenade (2003) | NDU |
| NI | |
| NP | |
| Sinfonietta No. 3 – Rheinfelden Sketches (2002) | NDU |
| NI | |
| NP | |

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|---|-----|
| 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 3 rd Symphony (2007) | NDU |
| NI | |
| NP | |
| Tales of the River Wye (2007) | NDU |
| NI | |
| NP | |
| Te Deum Prelude (2001) | NDU |

| | |
|--|-----|
| NI | |
| NP | |
| Ten Chorale Preludes (2003) | NDU |
| NI | |
| NP | |
| Things that go Bump in the Night (2007) | NDU |
| NI | |
| NP | |
| Three Extraordinary Journeys – A Tribute to Jules Verne (2007) | NDU |
| NI | |
| NP | |
| Time Remembered (2000) | NDU |
| NI | |
| NP | |
| To A New Dawn (2000) | NDU |
| NI | |
| NP | |
| To a Wild Rose (2002) | NDU |
| NI | |
| NP | |
| Trombone Concerto (2007) | NDU |
| TB – NI | |
| NP | |
| Tuba Concerto (2007) | NDU |
| TBA – NI | |
| NP | |
| Two Norwegian Folk Tunes (2001) | NDU |
| NI | |
| NP | |
| Ukrainian Bell Carol (2005) | NDU |
| NI | |
| NP | |
| Valerius Variations (2006) | NDU |
| NI | |
| NP | |

| | |
|---|-----|
| Variants on an English Hymn Tune (2005) | NDU |
| NI | |
| NP | |
| Veni Immanuel (2003) | NDU |
| NI | |
| NP | |
| A Weekend in New York (2008) | NDU |
| NI | |
| NP | |
| Westminster Prelude (2003) | NDU |
| NI | |
| NP | |
| When the Spirit Soars (2005) | NDU |
| NI | |
| NP | |
| White Rose, The (2002) | NDU |
| NI | |
| NP | |
| Wilten Festival Overture, A (1999) | NDU |
| NI | |
| NP | |

Works Composed Before 1995

| | |
|--|--------|
| Barn Dance and Cowboy Hymn (1979) | NDU NP |
| Celebration (1991) | NDU NP |
| Concert Prelude (1979) | NDU NP |
| Fanfare, Romance and Finale (1990) | NDU NP |
| Gaudium (1973) | NDU NP |
| Heroic March (1986) | NDU NP |
| Jamaica Farewell (1992) | NDU NP |
| Jubilee Overture (1984) | NDU NP |
| Land of the Long White Cloud, The (1987) | NDU NP |
| Mountain Song (1992) | NDU NP |
| Mumbo Jumbo (1992) | NDU NP |
| Music for a Festival (1987) | NDU NP |
| Orient Express (1992) | NDU NP |
| Pantomime (1994) | NDU NP |
| Pittsburg Overture, A (1990) | NDU NP |

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

APPENDIX 8

COMPOSERS FOR FUTURE CONSIDERATION

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

M

Mahr, Timothy
Mailman, Martin
Margolis, Bob
McGinty, Anne

S

Smith, Robert
Stamp, Jack
Stanhope, David
Stephenson, James

T

Tsuyuki, Masato
Tucker, Christopher

Z

Zdechlik, John

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