An Annotated Bibliography and Performance Commentary of the Works for Concert Band and Wind Orchestra by Composers Awarded the Pulitzer Prize in Music 1993-2015, and a List of Their Works for Chamber Wind Ensemble

Stephen Andrew Hunter
University of Southern Mississippi

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AN ANNOTATED BIBLIOGRAPHY AND PERFORMANCE COMMENTARY OF
THE WORKS FOR CONCERT BAND AND WIND ORCHESTRA BY COMPOSERS
AWARDED THE PULITZER PRIZE IN MUSIC 1993-2015, AND A LIST
OF THEIR WORKS FOR CHAMBER WIND ENSEMBLE

by

Stephen Andrew Hunter

A Dissertation
Submitted to the Graduate School
and the School of Music
at The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Musical Arts

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May 2016
ABSTRACT

AN ANNOTATED BIBLIOGRAPHY AND PERFORMANCE COMMENTARY OF
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The purpose of this document is to assemble into one resource the concert band, wind orchestra, and chamber wind ensemble compositions of the 23 composers who were awarded the Pulitzer Prize in Music between 1993 and 2015. The Pulitzer Prize in Music is given annually to an American composer in recognition of distinguished achievement in composition of a work that received its premiere during the previous year. Timothy Mahr completed this study on composers who received the Prize from 1943 to 1992. This is a continuation and replication of that study, following Mahr’s procedures.

A brief biographical sketch will be given for each composer, followed by a complete listing of their works for concert band, wind orchestra, and chamber wind ensembles of five to fourteen performers. Works for concert band and wind orchestra will be annotated, including available information on the premiere, instrumentation, publisher and date of publication, availability, level of difficulty, duration, and commission. Each of these works will be given a brief performance commentary and will include a selective bibliography and selective discography. Works for chamber wind ensembles will be listed by composer, title, and number of instrumental performers, but will not be annotated.
There are 348 works in total to be considered in this research. The 257 chamber wind ensemble works account for 74% of the total, with the 91 works for concert band and wind orchestra comprising 26% of the total number. Second-party transcriptions of works originally for other genres are listed in the appendices, but not annotated or included in the number of total works. This study suggests that conductors should entreat these distinguished composers to continue to write for the wind band medium and identifies works that have been overlooked in scholarly research or have not been professionally recorded.
ACKNOWLEDGMENTS

I would like to thank Dr. Catherine Rand, my committee, and the first-class faculty and staff at Southern Miss for their support, encouragement, and guidance through the creation of this document. I have been given the opportunity to grow professionally and personally here and am a better conductor, teacher, and person because of the wonderful models placed before me during my time here. I would also like to thank the talented students at Southern Miss for their words of support and for their incredible music-making every day. It has been a joy to work with such inspiring young people. To the graduate staff of University Bands throughout the past three years: I noticed every extra hour, every kind word, and every time you sacrificed your personal time to help this document come to fruition.

I am thankful for the publishers who assisted in the process of score acquisition, particularly those at Theodore Presser and G. Schirmer. Thank you to Master Gunnery Sergeant Jane Cross, librarian of The President’s Own United States Marine Band, for sharing your wealth of knowledge and answering countless questions. I appreciate the gracious assistance of William Wakefield, Steven Davis, Jerry Junkin, Zhou Long, and Lewis Spratlan in providing information, scores, recordings, and insight for a number of works. Finally, thank you to Timothy Mahr for beginning this research two decades ago. Your passion for wind band literature leapt off of each page that you wrote. You have been an inspiration to me, and I feel as though I have had you by my side with each score, recording, and stroke of a key.
DEDICATION

*Sola Scriptura, Sola Gratia, Sola Fide, Solus Christus, Soli Deo Gloria*

To my parents, Steve and Lisa: growing up in a home that was filled with music and with love is the greatest blessing I could have ever received. Thank you for the rides to rehearsals and concerts, for finding the money for an instrument when I know it wasn’t there, and for never questioning for a moment the call on my life. I am eternally grateful for you both.

To my father-in law, Charles: thank you for being a calm, steady source of support and encouragement. I am blessed to be part of your family.

To my children, Allie, Anna Grace, Mercy, and Stephen: I hope to be the man you believe me to be. You have been loved, and will be loved, for every day of your life.

To my wife, Victoria: I can never repay you for the sacrifices you have made for our family. Thank you for going where I go, serving where I serve, and loving me when I don’t deserve it. None of this would be possible without you. You are my teammate and the love of my life.
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CHAPTER I – INTRODUCTION, PURPOSE OF STUDY, AND PROCEDURES

Introduction

The selection of quality repertoire is the principal task for conductors. For those who are conductors of scholastic musical ensembles, the music that is selected for rehearsal and performance becomes the curriculum for the course. Conductors in the professional realm must program music of interest and significance to satisfy performers and patrons alike. Still, there remain some in the profession who program only well-known works, those that are didactic in nature with only a secondary regard to inherent musical value, or, as is the case in some school band programs, that which is most cleverly marketed or maintains the greatest safety net for success at festivals or contests. H. Robert Reynolds, Professor of Conducting at the University of Southern California, and formerly Director of Bands at the University of Michigan, clearly makes the case for the selection of quality literature when he says,

We music educators can make no more important decision than the selection of the material with which we teach our students. There has never been a time when there has been so much excellent repertoire from which to choose. At the same time, an enormous amount of questionable music is being produced as well. Often the most superficial music is accompanied by the most sophisticated advertising and promotion. When you choose music of depth and substance, you will reward the publishers and composers who produce quality repertoire. More important, however, you will reward your students with the gift of a deepening appreciation for music. It is a great time to be teaching music.\(^1\)

For wind bands, the first half of the twentieth century, with limited exceptions, emphasized the programming of orchestral transcriptions and military marches. Concerted efforts were made on the part of leading conductors of bands to develop a repertoire unique to wind band without a reliance on music originally composed for other

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ensembles. Composers of significance, including Vincent Persichetti, Darius Milhaud, Paul Hindemith, and Morton Gould, to name a few, composed original works for wind band near the midpoint of the century. This interest in composing for bands may be attributed to a number of factors. In 1941, William D. Revelli, Director of Bands at the University of Michigan, founded the College Band Directors National Association (CBDNA), which was, according to the founding documents, dedicated “to the college band as a serious and distinctive medium of musical expression.”

In a 1946 address to CBDNA, Revelli, recognizing the importance of leadership by universities in the commissioning of new works, implored,

> College and university bands must assume the responsibility for developing the concert band repertory. Since professional bands are almost nonexistent and high school bands usually lack either resources or musical maturity, leadership is therefore in the hands of the colleges and universities. The burden of proof is upon us, the directors...We cannot afford to perpetuate the concert band in the musical tradition of the town band of several years ago unless we are willing to accept the musical reputation that was associated with it.

The founding of The Eastman Wind Ensemble by Frederick Fennell in 1952 certainly had an impact on the perception of the capabilities of the band. Fennell explains the evolution of wind band music thoroughly in his 1954 treatise *Time and the Winds*, explaining the events that led to creation of this new ensemble and the importance of commissioning new works of significance for its furtherance. The seminal research of Acton Ostling, Jr. in 1978 sought to evaluate compositions for wind band through


3. Ibid., 12.

“specific criteria of serious artistic merit.”5 Through this research, a body of literature was identified that began to solidify the base of original repertoire available to wind bands. In addition, Ostling’s research also served to identify those composers of significance who had yet to be commissioned to write for wind band. Jay Gilbert and Clifford Towner replicated Ostling’s study—with minor alterations—in 1993 and 2011, respectively.6 In his replication, Gilbert provides suggestions for further study, particularly an extended annotated bibliography which includes specific information about instrumentation, incipits of themes, and a bibliography of literature for each work, further suggesting its usefulness in wind literature courses at the collegiate level and emphasizing the importance of identifying quality literature at all levels.7

The Pulitzer Prize in Music

In 1904, famed newspaper publisher Joseph Pulitzer died. In his will, he made provisions for an award to be given for excellence in journalism, letters and drama, and education.8 In the instructions for the execution of his will, Pulitzer established a board of advisors, later to be known as the Pulitzer Prize Board, to oversee the conferring of awards and, if deemed fit, to add additional categories for competition. Pulitzer was a lover of music, leaving to the New York Philharmonic $500,000 after his death—the same


amount left to establish the Pulitzer Prizes. In 1943, the Board converted the Pulitzer Scholarship in Music, begun in 1917 with the initial categories of the Prize, into the Pulitzer Prize in Music, with the following rules:

For distinguished musical composition by an American in any of the larger forms, including chamber, orchestral, choral, opera, song, dance, or other forms of musical theatre, which has had its performance in the United States during the year…

A look at the first fifty years of the Pulitzer Prize (1943 to 1992) finds that many of the most significant composers of the twentieth century were awarded the Prize in Music. These include Aaron Copland, Howard Hanson, Charles Ives, Gian Carlo Menotti, Samuel Barber, George Crumb, and Karel Husa, to name but a few. While many of these composers have written works of significance for the wind band, a composition specifically for the medium has not been awarded the Pulitzer Prize in Music. In 1995, Timothy Mahr completed a doctoral dissertation providing an annotated bibliography and performance commentary on the wind band works of composers who had been awarded the Pulitzer Prize in Music from 1943 to 1992, as well as a listing of their works for chamber wind ensemble. Mahr’s study attempted to address the following:

There is a need to assess the attention given to the wind band medium by many of the most highly regarded twentieth-century American composers. The study will indicate which Pulitzer Prize composers have turned to the concert band and wind ensembles most often as an expressive medium. The group of Pulitzer Prize composers includes many not thought of as having contributed greatly to the concert band and wind ensemble repertoire when in fact they have. One needs to

10. Ibid., 131.
only peruse the work listings of Jacob Druckman, George Perle, Robert Ward, and Charles Wuorinen to realize the high level of interest they have had for creating music utilizing this medium.\textsuperscript{12}

Mahr’s study identified 139 compositions for concert band or wind orchestra, and provided a selective bibliography of related materials, as well as a selective discography of available recordings of each work. Additionally, a brief biography of each composer and listing of all of their works for chamber wind ensemble was provided, as well as appendices listing second-party transcriptions of original works for other ensembles that have been scored for concert band.

\textbf{Purpose}

The purpose of the present study is to continue Mahr’s research, beginning in 1993, the year after the end of his scope of study, and continuing to 2015. The procedures devised by Mahr for organization of the study were carefully replicated in the present study. In the final chapter of Mahr’s document, he recommends a study similar to his be done on composers awarded the Prize since 1993.\textsuperscript{13} Sufficient time has passed to consider taking up this endeavor. Additionally, composers of great significance and notoriety have received the Prize in this time period, including Gunther Schuller, Morton Gould, John Adams, John Corigliano, Wynton Marsalis, and Steve Reich. The present study will serve as a valuable resource for conductors, performers, and educators, bringing a wide array of materials into one condensed source.

\textsuperscript{12} Ibid., 15.

\textsuperscript{13} Ibid., 360.
Need

The selection of quality repertoire for performance by ensembles at all levels of performance is essential not only to the continued musical development of the performer, but for the continued expansion of repertoire of significance for the wind band. The composers who have been awarded the Pulitzer Prize in Music have been recognized by a jury of their peers to have achieved excellence in the art of composition. It behooves the thoughtful conductor to consider the available works for wind band written by these composers of significance. Compositions within this research encompass a wide variety of styles, instrumental combinations, levels of difficulty, and formal genres. Conductors of ensembles at every level of proficiency may find works relevant to their choices for programming. Many of these works have received multiple performances and recordings, yet a greater number have either faded into obscurity or were premiered, then forgotten. A number of these compositions have not been professionally recorded, and opportunities may exist for skilled ensembles to undertake these recordings for the first time. Additionally, this work will identify those living composers who have shown a willingness to write for the medium, as well as those who have either written only for chamber wind ensembles or have not written works for winds of any size or significance.

Scope and Limitations

The body of composers included in this study will be those who have received the Pulitzer Prize in Music from 1993 to 2015. As in Mahr, those composers who have received Pulitzer Prize Special Citations or a Special Posthumous Award will not be included, unless they also received the Pulitzer Prize in Music.\textsuperscript{14}

\begin{flushright}
\textsuperscript{14} Ibid., 16-19.
\end{flushright}
The terms for ensembles will be defined according to the categories employed by Mahr, with minor revisions.

1. Chamber Wind Ensemble: five to fourteen woodwind, brass, or percussion instrumental performers in either a mixed or unmixed instrumentation.

2. Wind Orchestra: fifteen to twenty-five instrumental performers in the basic instrumentation of the symphony orchestra woodwind, brass, and percussion sections.

3. Concert Band: includes the use of saxophones and/or euphoniums in the ensemble.

Mahr further breaks down the “Concert Band” into “Small Band” and “Large Band,” with the former being identified through specificity in the number of performers per part, and the latter marked by a larger number of performers with unspecified numbers on each part. However, this approach causes some confusion in categorization, and may discourage performance by capable groups for undue reason. Additionally, the judgment of the author was used in determining which works would be suitable for annotation and performance commentary based upon the design of the work, its intended performance practice, and the necessity of a conductor. Some works that exceed the given numbers will be listed, but not annotated.

String instruments are allowed in combination with wind and percussion, provided the winds and percussion equal or outnumber the strings. To merit inclusion, the number of strings must be specific and not open-ended, as in a traditional orchestral score. Works involving solo voices, narrators, choruses, and/or electronic media in combination with a chamber or large ensemble will be included.
Works written specifically for jazz band or jazz ensemble will not be listed. Works withdrawn from public performance by the composer, and works which are lost or incomplete will be listed, but not annotated or included in the appendices.

Transcriptions of works originally composed in a non-wind band medium will be included. Those transcriptions for concert band and wind orchestra done by the composer’s own hand will be annotated. Those transcriptions for chamber wind ensembles by the composer, and transcriptions by others of works for concert band, wind orchestra, or chamber wind ensemble will be included in the appendices, but not annotated.

The selective bibliography included with the annotations will include texts, dissertations, reviews, analyses, websites, and other articles that might aid the reader in assessing the works. The selected discography of available recordings, also in the annotations, will additionally aid in the reader’s assessment process.

Each of the annotated concert band and wind orchestra works will also receive a performance commentary, which will discuss performance concerns from a conductor’s standpoint. Items addressed could possibly include soloist requirements, difficult technical passages, structural elements, and tempo, as well as other elements which factor into the assigning of a grade level of difficulty for each work. Conducting challenges may also be addressed if relevant to the performance of the work.

No evaluation will be made as to the merit of the works. In his Preface to Wind Ensemble Literature, Frederick Fennell summed up this approach:

This formidable catalog tells you what, for what, by whom, with whom, when, from where, and how; being a catalog and not a critique, it does not tell you why; this is up to you to decide through examination and/or audition; that, too, is part
of the fun and that portion of repertory study and program-making which only you can provide…Like all catalogs, it is a mere listing of facts – an unemotional recitation of information.\(^{15}\)

**Procedure**

In order to ensure as thorough a listing of works as possible, the following sources will be consulted: biographies, encyclopedias, catalogs, dissertations, reviews, journal articles, repertoire lists, publisher websites, and composer websites. Brief biographical sketches will be included for each composer. Composer entries from standard music reference sources (*Oxford Online, Baker’s Biographical Dictionary*) as well as biographies from composer websites will not be cited. Any information from outside of these sources included in biographical sketches will be cited. Composition availability for the works for concert band and wind orchestra will be determined and these musical scores will be acquired, if possible, for study and review. Musical scores which were unavailable through purchase, rental, perusal, or Interlibrary Loan will be listed, but not annotated.

Chapter I will include introductory information, a brief background on the Pulitzer Prize in Music, the purpose and need for the study, the scope and limitations, and the procedures to be followed. Chapter II will include brief biographical sketches, and will list the chamber wind ensemble, concert band, and wind orchestra works of each composer. Annotated works will be marked with an asterisk and the first page of each annotation will be provided for reference. Chapter III will present the annotated bibliography, discography, and performance commentary for each concert band or wind orchestra.

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orchestra work. Chapter IV will offer conclusions and suggestions for further research.

Appendices will be:

Appendix A: Works for Concert Band and Wind Orchestra Organized by Composer

Appendix B: Works for Concert Band and Wind Orchestra Organized by Title

Appendix C: Works for Chamber Wind Ensemble Organized by Composer

Appendix D: Works for Chamber Wind Ensemble Organized by Title

Appendix E: Works for Chamber Wind Ensemble Organized by Number of Instrumental Performers

Appendix F: Second-Party Transcriptions, Arrangements, and Reconstructions of Works for Concert Band, Wind Orchestra, and Chamber Wind Ensemble Organized by Composer

Appendix G: Chronological Listing of the Pulitzer Prizes in Music

Appendix H: Listing of Composer Websites

In Chapter II, works will be listed chronologically. In Chapter III, annotations will be listed in alphabetical order. Composers will be listed alphabetically in both Chapters II and III.

The following methods will be used for listing instrumentation and abbreviations for each instrument or voice:16

1. The instrumentation of works intended to be performed by one player per part will be listed by a sequence of numbers in typical score order for the wind section of an orchestra. Each individual section will be separated by a period. The slash is used to indicate the division between woodwinds and brass:

16. Ibid., 21-24
2.2.2.2./4.3.3.1.

Interpretation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, 1 tuba

2. Parentheses containing instrument abbreviation indicate doubling on those instruments by a player from the section whose number precedes the parentheses:

3(pic).2(eh).3(Eb cl, bcl).3(cbn)

Interpretation: 3 flutes with one doubling piccolo, 2 oboes with one doubling English horn, 3 clarinets with one doubling Eb clarinet and one doubling bass clarinet, and 3 bassoons with one doubling contrabassoon

3. Instruments not doubled will be listed directly following the number indicating the individual section to which the instrument belongs, using abbreviation and separated by a comma from the preceding number. A number directly preceding the abbreviation indicates more than one part for that instrument:

2, 2 pic.0, eh.2, acl.2./4.2, flhn.2, 3 btrb.1.

Interpretation: 2 flutes, 2 piccolos, no oboes, English horn, 2 clarinets, alto clarinet, 2 bassoons, 4 horns, 2 trumpets, flugelhorn, 2 trombones, 2 bass trombones, tuba.

4. The percussion section will be listed after the brass section. The number of performers for the percussion section will be placed in parentheses directly following the abbreviation for percussion:

0.0.0.0./0.2.2.0.; p(5)

Interpretation: 2 trumpets, 2 trombones, and 5 percussionists

5. The use of a timpanist who does not play any other percussion instruments will be indicated by its abbreviation (t) and does not generally have a part number assigned to it by a composer.

6. Saxophones will be listed directly after orchestral woodwinds.

woodwinds.saxophones./brasses; percussion; keyboards, guitars, harp
7. String instruments, including string contrabass, will be listed directly after percussion and keyboards

2.2.0.0./2.2.2.1.; p(2); pno; [1.1.1.1.1.]

Interpretation: 2 flutes, 2 oboes, 2 horns, 2 trumpets, 2 trombones, one tuba, two percussionists, piano, one first violin, one second violin, one viola, one cello, one string bass

8. Instrumental and vocal soloists, as well as groups of soloists, will precede the instrumental listing. Choral groups will be listed last, following any strings.

9. Abbreviations for voices indicate a solo voice when used alone. Abbreviations for voice parts in chorus will be followed by the word “chorus.”

S, T; 0.0.0.0./4.2.0.0.; SATB chorus

Interpretation: solo soprano, solo tenor, four horns, two trumpets, chorus with soprano, alto, tenor, and bass parts

10. Works for concert band or wind orchestra will be listed as such. Any additional instruments outside of these standard instrumentations will be listed directly following the ensemble.

concert band; afl; flhn; pno; [0.0.0.1.0.]

Interpretation: concert band, with alto flute, flugelhorn, piano, and cello

11. Mahr utilizes the standard instrumentation adopted by the National Band Association, American Band Directors Association, Music Publishers Association, and Music Educators National Conference (now the National Association for Music Education). Given the trend in scoring for wind band in the past two decades, bass trombone will be included as part of the standard ensemble. The instrumentation follows:

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>piccolo</td>
<td>B♭ cornet/trumpet 1</td>
</tr>
<tr>
<td>flute 1</td>
<td>B♭ cornet/trumpet 2</td>
</tr>
<tr>
<td>flute 2</td>
<td>B♭ cornet/trumpet 3</td>
</tr>
<tr>
<td>oboe 1</td>
<td>F horn 1</td>
</tr>
<tr>
<td>oboe 2</td>
<td>F horn 2</td>
</tr>
<tr>
<td>English horn</td>
<td>F horn 3</td>
</tr>
<tr>
<td>E♭ clarinet</td>
<td>F horn 3</td>
</tr>
<tr>
<td>B♭ clarinet 1</td>
<td>F horn 4</td>
</tr>
<tr>
<td>B♭ clarinet 2</td>
<td>trombone 1</td>
</tr>
</tbody>
</table>

17. Ibid., 23.
<table>
<thead>
<tr>
<th>Instrument</th>
<th>Abbreviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>B♭ clarinet 3</td>
<td></td>
</tr>
<tr>
<td>E♭ alto clarinet</td>
<td></td>
</tr>
<tr>
<td>B♭ bass clarinet</td>
<td></td>
</tr>
<tr>
<td>E♭ contralto clarinet</td>
<td></td>
</tr>
<tr>
<td>B♭ contrabass clarinet</td>
<td></td>
</tr>
<tr>
<td>bassoon 1</td>
<td></td>
</tr>
<tr>
<td>bassoon 2</td>
<td></td>
</tr>
<tr>
<td>contrabassoon</td>
<td></td>
</tr>
<tr>
<td>E♭ alto saxophone 1</td>
<td></td>
</tr>
<tr>
<td>E♭ alto saxophone 2</td>
<td></td>
</tr>
<tr>
<td>B♭ tenor saxophone</td>
<td></td>
</tr>
<tr>
<td>E♭ baritone saxophone</td>
<td></td>
</tr>
</tbody>
</table>

12. The following abbreviations are used:

- a – alto (prefix)
- A – alto voice
- acc – accordion
- acl – alto clarinet
- amp – amplified
- asx – alto saxophone
- b – bass (prefix)
- B – bass voice
- bar – baritone horn
- Bar – baritone voice
- bcl – bass clarinet
- bn – bassoon
- bsx – baritone saxophone
- bssx – bass saxophone
- btrb – bass trombone
- CA – contralto voice
- cb – contrabass (prefix)
- cbcl – contrabass clarinet
- cbn – contrabassoon
- cel – celeste
- cem – cembalo
- cl – clarinet
- cnt – cornet
- cym – cymbals
- db – string contrabass (double bass)
- dr – drums
- eh – English horn
- el – electric (prefix)
- euph – euphonium
- fl – flute
flhn – flugelhorn
gl – glockenspiel
gtr – guitar
hn – horn
hp – harp
hpsd – harpsichord
kb – keyboard instrument
mand – mandolin
mar – marimba
MS – mezzo-soprano voice
nar – narrator
ob – oboe
ob d’a – oboe d’amore
p – percussion
pic – piccolo
pno – piano
rec – recorder
S – soprano voice
sc – suspended cymbal
sn – snare drum
ssx – soprano saxophone
str – strings
sx – saxophone
syn – synthesizer
T – tenor voice
t – timpani
tamb – tambourine
ten – tenor (prefix)
tpt – trumpet
trb – trombone
tri – triangle
tt – tam-tam
ttm – tom-toms
tu – tuba
xyl – xylophone
va – viola
vc – violincello
vib – vibraphone
vn – violin

These abbreviations were used in both Gilbert and Mahr, with minor revisions from this author.18

18. Gilbert, 208.
When score availability allows, the following information will be presented as completely as possible for each concert band or wind orchestra work.19

1. Composer
2. Title
3. Premiere information
4. Instrumentation
5. Publisher, date of publication
6. Availability (e.g. in print, rental, out-of-print)
7. Score information (full or condensed; transposed or score in C)
8. Grade of difficulty (1-6 scale; if any soloists, soloist difficulty listed first, followed by ensemble: e.g. 5/6)
9. Duration
10. Commission
11. Program Note (whether or not included in score)
12. Performance Commentary
13. Selective Bibliography
14. Selective Discography

John Adams was awarded the Pulitzer Prize in Music in 2003 for his large-scale work *On the Transmigration of Souls*. Born in Worcester, Massachusetts in 1947, Adams studied clarinet as a child with his father, and also showed promise at a young age as a composer, his first piece having been performed at the age of 14. He received his formal compositional training at Harvard University, receiving both a BA and MA, where his primary teachers were Leon Kirchner, Roger Sessions, and David Del Tredici. Upon graduation, Adams moved to San Francisco, where he taught at the San Francisco Conservatory from 1972-1982 and was composer-in-residence with the San Francisco Symphony Orchestra from 1979-1985. Adams is also in demand as a conductor, appearing as a guest conductor and composer with many of the major orchestras in the world.

Adams’s works are marked by a minimalist style that maintains its roots in the classical tradition. In addition to large-scale works for orchestra and solo and chamber works for both voice and instruments, Adams has also composed several operas, including the acclaimed *Nixon in China* and the highly-controversial *The Death of Klinghoffer*. He holds honorary doctorates from numerous institutions, and recordings of his works have received multiple Grammy nominations and awards. In addition to the Pulitzer Prize in Music, Adams has been honored with numerous prizes and awards.
<table>
<thead>
<tr>
<th>Title and Date of Work</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grand Pianola Music (1982)*</td>
<td>2 pno; amp 2 S, MS; 2(pic).2.2(bcl).2/2.2.1.; p(3)</td>
</tr>
<tr>
<td>Chamber Symphony (1994)</td>
<td>1(pic).1.1, bcl.1./1.1.1.0.; p(2); pno(cel); kb; [1.1.1.1.1.]</td>
</tr>
<tr>
<td>Gnarly Buttons (1996)</td>
<td>cl; 0.0, eh.0.1./0.0.1.0.; pno(kb); gtr, man, banjo; [1.1.1.1.0.]</td>
</tr>
<tr>
<td>Scratchband (1996)</td>
<td>1(pic).1.1, bcl.0./1.1.1.0.; p(1); pno; kb; el gtr; el bgtr</td>
</tr>
<tr>
<td>Son of Chamber Symphony (2007)</td>
<td>1(pic).1.1, bcl.1./1.1.1.0.; p(2); pno(cel); kb; [1.1.1.1.1.]</td>
</tr>
</tbody>
</table>

Figure 1. Works of John Adams

John Luther Adams

Born in Meridian, Mississippi in 1953, John Luther Adams received the Pulitzer Prize in Music in 2014 for his orchestral work *Become Ocean*. Adams received his BFA from the California Institute of the Arts, where he studied with James Tenney and Leonard Stein. Upon graduation, he moved to Alaska in 1975, where he served as executive director of the Northern Alaska Environmental Center, and would later perform as timpanist and principal percussionist in the Fairbanks Symphony Orchestra and Arctic Chamber Orchestra from 1982-1989. Since that time, he has made his home in Alaska, whose geography and culture greatly influence his compositions. Adams has taught at the University of Alaska, Fairbanks, the Oberlin Conservatory of Music, Bennington College, and Harvard University, and has served as composer-in-residence with the Fairbanks Symphony Orchestra, Anchorage Opera, Arctic Chamber Orchestra, Anchorage Symphony Orchestra, and Alaska Public Radio.
Both Adams’s background as a percussionist and his reliance on Alaskan geography and culture for inspiration are evident in his compositions. His practice of “sonic geography” replicates natural sound and, in some cases, utilizes natural spaces as performance venues. Adams’s concern for the environment and love of nature are represented throughout his compositional output. He is the recipient of numerous awards, including those from the National Endowment for the Arts and the Rockefeller Foundation.

<table>
<thead>
<tr>
<th>Title and Date of Work</th>
<th>Instrumentation</th>
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</thead>
<tbody>
<tr>
<td>Green Corn Dance (1974)</td>
<td>p(6)</td>
</tr>
<tr>
<td>songbirdsongs (1974-80)</td>
<td>0, 2 pic.0.0.0./0.0.0.0.; p(3)</td>
</tr>
<tr>
<td>Strange Birds Passing (1983)</td>
<td>3, 2 pic, 2 afl, bfl.0.0.0./0.0.0.0.</td>
</tr>
<tr>
<td>Clouds of Forgetting, Clouds Of Unknowing (1991-95)</td>
<td>2(pic).0.2(bcl).0./2.1.0, btbn.0.; p(2); cel; pno; [1.1.1.1.1.]</td>
</tr>
<tr>
<td>Suyatugvik: The Time of Drumming (1996)</td>
<td>p(4); t; 2 pno</td>
</tr>
<tr>
<td>Make Prayers to the Raven (1996/98)</td>
<td>1.0.0.0./0.0.0.0.; p(1); hp; [1.0.0.1.0.]</td>
</tr>
<tr>
<td>Time Undisturbed (1999)</td>
<td>1, pic, afl.0.0.0./0.0.0.0.; cel; pno; hp; kb; [0.0.0.1.0.]</td>
</tr>
<tr>
<td>The Farthest Place (2001)</td>
<td>0.0.0.0./0.0.0.0.; p(2); pno; [1.0.0.0.1.]</td>
</tr>
<tr>
<td>…and bells remembered (2005)</td>
<td>p(5)</td>
</tr>
<tr>
<td>for Jim (rising) (2006)</td>
<td>0.0.0.0./0.3.3.0.</td>
</tr>
<tr>
<td>The Light Within (2007) (chamber version)</td>
<td>0, afl.0.0, bcl./0.0.0.0.; p(1); pno; [1.0.0.1.0]; electronic sounds</td>
</tr>
<tr>
<td>Inuksuit (2009)</td>
<td>p(9-99)</td>
</tr>
<tr>
<td>Ten Thousand Birds (2014)</td>
<td>1.1.2.1./1.1.1.0.; p(2); pno/cel; [1.1.1.1.1.]</td>
</tr>
</tbody>
</table>
Across the Distance (2015) 0.0.0.0/8.0.0.0

Figure 2. Works of John Luther Adams

Henry Brant

Known as a pioneer of 20th century spatial composition, Henry Brant was awarded the Pulitzer Prize in Music in 2002 for his *Ice Field*. He was born in Montreal in 1913, where he studied at the McGill Conservatorium before moving to New York to attend the Institute of Musical Art and The Juilliard Graduate School. He worked in New York as a composer and arranger for ballet, film, jazz groups, and radio. He worked at Columbia University, The Juilliard School, and Bennington College, teaching composition and orchestration.

Much of Brant’s compositional output is spatial music, in which musical groups are separated for effect. Brant referred to space as music’s “fourth dimension,” the other elements consisting of pitch, rhythm, and timbre. His works are often large in scale – some calling for more than one hundred musicians in various groups. Brant avoided amplification of instruments; instead, he sought to design louder acoustic instruments, and even to re-design concert halls so that walls would be movable during the performance of pieces. He was twice awarded Guggenheim Fellowships (1947, 1956), and was the first American to win the Prix Italia in 1955. Brant died at his home in Santa Barbara, California on April 26, 2008 at the age of 94.

<table>
<thead>
<tr>
<th>Title and Date of Work</th>
<th>Instrumentation</th>
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</thead>
<tbody>
<tr>
<td>Angels and Devils (1932)</td>
<td>fl; 5, 3 pic, 2 afl.0.0.0./0.0.0.0.</td>
</tr>
<tr>
<td>A Requiem in Summer (1934)</td>
<td>1.1.1.1./0.0.0.0.; [1.0.2.1.0.]</td>
</tr>
<tr>
<td>The Marx Brothers (Three Faithful Portraits) (1938)</td>
<td>1, pic.1.0.0./0.0.0.0.; pno; hp; [0.0.1.1.0.]</td>
</tr>
<tr>
<td>Composition</td>
<td>Instrumentation</td>
</tr>
<tr>
<td>-----------------------------------------------</td>
<td>------------------</td>
</tr>
<tr>
<td>Whoopee in D Major (1938)</td>
<td>1, pic.2.2.1, cbn./2.0.0.0. (chamber version)</td>
</tr>
<tr>
<td>Statesmen in Jazz: Three Portraits (1945)</td>
<td>cl; 0.0.0.2 asx(bcl), 2 tsx(bcl), bsx(bcl)/1.4.2.0.; p(1); dr; pno; gtr; [0.0.0.0.1.]</td>
</tr>
<tr>
<td>Concerto for Clarinet Solo with Full Dance Orchestra (1946)</td>
<td>cl; jazz ensemble</td>
</tr>
<tr>
<td>Street Music (1949)</td>
<td>0.0.2.0.asx, 2 tsx, bsx.0.2.2.1.; p(1)</td>
</tr>
<tr>
<td>Millennium I (1950)</td>
<td>0.0.0.0./0.8.0.0.; p(3)</td>
</tr>
<tr>
<td>Origins (Symphony for Percussion) (1952)</td>
<td>p(18); opt. trb, tu</td>
</tr>
<tr>
<td>Antiphony I (1953/1968)</td>
<td>1.1.1.0./1.1.1.0; t (or chimes); gl; [1.1.1.1.1]; opt. solo voices (five groupings with five conductors)</td>
</tr>
<tr>
<td>Ceremony (1954)* [p. 67]</td>
<td>vln; vcl; ob; S, A, T, B; 2.0.2.2./0.2.2.0.; t; p(3); pno</td>
</tr>
<tr>
<td>December (Dramatic Cantata with Dialogues) (1954)* [p. 69]</td>
<td>S, T; 2 nar; 1.2.2.0./4.4.4.0.; t; p(3); org; SATB chorus</td>
</tr>
<tr>
<td>Galaxy II (1954)</td>
<td>0, pic.0.1.0./2.1.1.0.; t; gl</td>
</tr>
<tr>
<td>Millennium II (1954)</td>
<td>S; 0.0.0.0.2 asx, 2 tsx, 2 bsx./8.10.10.2.; t; p(1)</td>
</tr>
<tr>
<td>Signs and Alarms (1954)</td>
<td>0, pic.0.2.0./2.1.1.1.; t; p(1)</td>
</tr>
<tr>
<td>The Cain Within (1955)</td>
<td>Bar; 0.0.0.0./0.0.2.0.; p(6); pno</td>
</tr>
<tr>
<td>Conclave (1955)</td>
<td>MS, Bar; 2, pic.2(eh).2(bcl).2(cbn).0.0.0.0; t; gl; pno; hp</td>
</tr>
<tr>
<td>Encephalograms II (1955)</td>
<td>S; 0, pic.1.1.0./0.0.0.0.; p(1); pno; hp; org</td>
</tr>
<tr>
<td>Grand Universal Circus (1956)</td>
<td>4.0.0.0./0.2.2.0.; p(4); 2 hp; pno; 2 acc; org; SATB chorus</td>
</tr>
</tbody>
</table>
On the Nature of Things (1956) 3.1.2.2./1.0.0.0.; gl; [1.0.1.1.1.]

The Fourth Season (1957) MS; 1.1.0.0.tsx./0.0.0.0.; p(1); [1.0.0.0.0.]

Joquin (1957) pic; 0.0, eh.0.1.asx./1.0.0.0.; [0.0.0.1.1.]

Millennium III: Anniversary Procession (1957) 0.0.0.0./0.2.4.0.; p(6)

The Children’s Hour (1958) S, MS, CA, T, 2 Bar; 0.0.0.0./0.2.2.0.; p(1); dr; org; SATB chorus

Mythical Beasts (1958) MS; 1.1.1.1./2.1.1.1.; p(1); pno; [1.1.1.1.1.]

In Praise of Learning (1959) 16 S; p(17); SSAA chorus

Feuerwerk (Words over Fireworks) (1960) nar; 0, pic.0.0, E♭ cl.1./0.0.0.0.; t; p(1); pno; hpsd; [1.0.1.0.0.]

The Fire Garden (1960) S or T; 1.0.0.0./0.0.0.0.; t; p(4); pno; hp

Barricades (1961) voice; 0.pic.1, eh.1, bcl.1.ssx/0.1.1.0.; xyl; pno; [1.1.1.1.1.]

Headhunt (1962) trb; 0.0.0, bcl.1./0.0.0.0.; t; p(1); [0.0.0.0.5.]

Millennium IV (1963) 0.0.0.0./1.2.1.1. OR 0.0.0.0./1.2.1.0, bar.

Dialogue in the Jungle (1964) T; 1(pic).1.0.bsx./2.2.1.1.

Sing, O Heavens (1964) 0.0.0.0./0.1.1.0.; t; p(2); SATB chorus

Violin Concerto with Lights (1967) vln; 1.0.1.0./0.1.1.0.; p(1); pno; hp; [0.0.1.1.1.]; 5 musicians who operate lights

Verticals Ascending (After the Rodia Towers) (1969)* [p. 80] concert band (separated into two groups)

Immortal Combat (1972)* [p. 74] concert band (two separated groups)

An American Requiem (1973)* S; 4.2, 2 eh.2, 2bcl.2, 2 cbn./4.4.4.2.; t; p(3); org; church bells [p. 64]
Divinity (1973) hpsd; 0.0.0.0./1.2.2.0.

(6) Grand Pianos Bash (6) Plus Friends (1974) 0, 3 pic.0.0.0./0.1.1.0.; p(3); 6 pno

Prevailing Winds (1974) 1.1.1.1./1.0.0.0.

A Plan of the Air (1975)* [p. 76] S, A, T, B-Bar; 9, 2 pic.0.8, acl, bcl, cbcl.0.asx, tsx./7.4.4.5.; p(12); org (two conductors)

American Commencement (1976) 0.0.0.0./0.2.1.1, bar.; p(2)

American Debate (1977)* [p. 62] concert band (two separated groups)

Secret Strings and Prevailing Winds (1977) 1.1.1.1./1.0.0.0.; pno

$1,000,000 Confessions (1978) trb; 0.0.0.0./0.2.2.0.

Orbits (1979) coloratura voice; 0.0.0.0./0.0.80.0.; org

Horizontals Extending (1982)* [p. 72] 1, pic.0.1, E♭ cl.2.asx, tsx./1.2.1.1.; t; p(1); dr

Sixty/Seventy (1983)* [p. 78] 0, 2 pic.0.2.0./2.2.2.2, 2 bar.; t; p(4)

Bran(d)t aan de Amstel (1984)* [p. 66] 100.0.0.0./0.0.0.0.; 3 concert bands; 4 dr; 3 SATB choruses; 4 org; 4 carillons (ten conductors)

Mass in Gregorian Chant (1984) 40, 5 pic.0.0.0./0.0.0.0.

Four Mountains in the Amstel (1986) 0.0.0.0./0.4.4.0.; p(4); SATB chorus

Flight over a Global Map (1989) 0.0.0.0./0.50.0.0.; p(3); pno

Pathways to Security (1990) Bar; 1(pic).0.1(bcl).0./0.0.0.0.; t; p(1); pno; acc; [1.0.1.1.1.]

500: Hidden Hemisphere (1992)* [p. 60] 3 concert bands; steel drum band
Four Skeleton Pieces from *Skull and Bones* (1994)  
S, A, T, B; 1, pic.0.0, E♭ cl.0./0.1.1.0.; p(6); pno

The Scientific Creation of the World (1994)  
S, A, T, B; 0, 2 pic.0.1.0./0.1.1.0.; p(4); pno; hp; 2 acc.

Trajectory (1994)  
S, A, T, Bar; 2 solo fl; 0.0.1.0./0.1.1.0.; p(10); 2 pno(hpsd); hp; 2 acc; [1.0.1.1.1.]

Dormant Craters (1995)  
p(16)

Concerto for Alto Saxophone or Trumpet (1996)  
asx OR tpt; 1.0.4, acl, bcl.0./0.0.0.1.; p(1)

Jericho (1996)  
0.0.0.0./0.16.0.0.; dr (in four groups)

Festive Eighty (1997)* [p. 71]  
concert band (in five groups)

MS; 1(pic).0.1(E♭ cl, bcl).0.ssx(bsx)./0.0.0.0.; p(2); pno; hp; mand; [1.0.1.1.1.]

4 Doctors (2001)  
0.0.0.0./0.4.0.0.; p(1) OR 0.0.0.4 asx./0.0.4.0.; t

Ghosts and Gargoyles (2001)  
fl; 8.0.0.0./0.0.0.0.; dr

Tremors (2003)  
S, MS, T, B; 0, pic.0.2.0.bssx, cbbsx./2.1, pic tpt.1, btrb.2.; t; p(3)

54 S; 1.1.2.0.ssx./0.5.0.0.; xyl; org; children’s chorus

*Figure 3. Works of Henry Brant*

John Corigliano

John Corigliano, presently on the composition faculty at The Juilliard School of Music, received the Pulitzer Prize in Music for his *Symphony No. 2 for String Orchestra* in 2001. Born in New York on February 16, 1938, he is the son of John Corigliano, Sr. (1901-1975), former concertmaster of the New York Philharmonic. He studied at Columbia University with Otto Luening and at the Manhattan School with Vittorio...
Giannini. He has held teaching positions at the Manhattan School, The Juilliard School, and Lehman College, City University of New York, where he holds the position of Distinguished Professor of Music. Corigliano also served as the first composer-in-residence for the Chicago Symphony Orchestra from 1987-1990.

Corigliano has composed for a wide variety of ensemble genres, including major orchestral works, opera, and the movie score for *The Red Violin*, for which he won an Oscar in 1999. His compositions often employ spatial techniques, with musicians both on and off stage, and he makes use of an “architectural” method of composition, relying on words and images to communicate musical ideas rather than traditional notation. In addition to the Pulitzer Prize, he has won five Grammy awards, the Grawemeyer Award (1991), a Guggenheim Fellowship (1968), was elected to the American Academy and Institute of Arts and Letters in 1991 and the American Academy and Institute of Arts and Sciences in 2004.

<table>
<thead>
<tr>
<th>Title and Date of Work</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scherzo for Oboe and Percussion (1975)</td>
<td>ob; t; p(3); hp; pno(cel)</td>
</tr>
<tr>
<td>Fanfares to Music (1993)</td>
<td>On Stage: 0.0.0.0./1.2.1, btrb.0. Off Stage: 0.0.0.0./2.0, 2 pic tpt.1.1.</td>
</tr>
<tr>
<td>Antiphon (1994)</td>
<td>0.0.0.0./0.4.2, 2 btrb.0. OR 0.0.0.0./2.4.0, 2 btrb.2.</td>
</tr>
<tr>
<td>Two Works for Antiphonal Brass (1994)</td>
<td>0.0.0.0./2.4.2.2.</td>
</tr>
<tr>
<td>Utah Fanfare (2000)</td>
<td>0.0.0.0./4.2, 2 pic tpt.2, btrb.1.; p(2)</td>
</tr>
</tbody>
</table>
Circus Maximus: Symphony No. 3  
for Large Wind Ensemble  
(2004)* [p. 82]

I. concert band (on stage)  
II. 0.0.1.0.2 asx, tsx, bxs./2.11.0.0.; p(3); db  
III. (marching band) 1(pic).0.0, E\textsuperscript{b} cl.0./  
0.2.2.0.; p(1)

*Figure 4. Works of John Corigliano

Ornette Coleman

Ornette Coleman’s *Sound Grammar* was the first recording to win the Pulitzer Prize in Music, claiming the award in 2007. The album captured a live performance in Germany in 2005 before being commercially released on September 12, 2006. Coleman did not enter *Sound Grammar* for consideration for the Pulitzer Prize; instead, the jurors procured a copy of the album on their own and submitted it to the Pulitzer Board for consideration.

Coleman was born in Fort Worth, Texas on March 9, 1930. He began playing the saxophone at the age of 14, yet received little formal training. After a brief stint in New Orleans, Coleman moved to Los Angeles in 1953 and released his first album in 1958. His early style was heavily influenced by Charlie Parker; Coleman’s fully-developed “free jazz” style relies heavily on improvisation and feel, rather than traditional elements of jazz harmony and principles of arrangement and form.

In addition to the Pulitzer Prize in Music, Coleman was honored with a Grammy Lifetime Achievement Award (2007), the National Endowment of the Arts Jazz Master Fellowship (1984), a MacArthur Fellowship (1994), a Guggenheim Fellowship (1967), and was inducted into the Grammy Hall of Fame in 2015. Coleman died at the age of 85 on June 11, 2015 in New York City.
Morton Gould was honored with the 1985 Pulitzer Prize in Music at the age of 82 for his "Stringmusic" for string orchestra, which was premiered at the Kennedy Center by the National Symphony Orchestra in 1994. The award was viewed by the committee not only as an award for a worthy work, but as recognition of a lifetime of excellence in musical contribution. The son of a Bulgarian immigrant, Gould was born on December 10, 1913 in Queens County, New York. He began playing piano by ear at the age of four, and was composing by the age of six. He received a scholarship to attend the Institute of Musical Art – which would later become The Juilliard School – at the age of nine, where his principal teachers were Vincent Jones and Abby Whiteside. His first published work came at the age of eighteen, and his "Chorale and Fugue in Jazz" was premiered by the Philadelphia Orchestra in 1933. Gould worked in a wide variety of musical genres, including vaudeville acts, movies, and radio, where he was director of the “Chrysler Hour” beginning in 1943.

Gould was inspired to write for band after attending a performance of the University of Michigan Band under the direction of William D. Revelli. In addition to numerous band and orchestral works, Gould also composed suites for television specials on World War I and the Holocaust. Gould was also a conductor, appearing as a guest with orchestras across the world. He served as president of the American Society for Composers and Publishers (ASCAP), and, in addition to receiving the Pulitzer in 1995,
was honored by the Kennedy Center in 1994 and was *Musical America's* “Composer of the Year” in 1993. He died on February 21, 1996 in Orlando, Florida at the age of 82.

<table>
<thead>
<tr>
<th>Title and Date of Work</th>
<th>Instrumentation</th>
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<tbody>
<tr>
<td>Pavanne from <em>American Symphonette No. 2</em> (1938)*</td>
<td>concert band</td>
</tr>
<tr>
<td>Jericho (1941)* [p. 124]</td>
<td>concert band</td>
</tr>
<tr>
<td>Concertette for Viola and Band (1943)* [p. 105]</td>
<td>vla; wind orchestra; [0.0.0.1.1.]</td>
</tr>
<tr>
<td>Fanfare for Freedom for Wind Ensemble (1943)* [p. 112]</td>
<td>wind orchestra</td>
</tr>
<tr>
<td>Ballad for Band (1946)* [p. 95]</td>
<td>concert band</td>
</tr>
<tr>
<td>Holiday Music (1947)* [p. 118]</td>
<td>concert band; banjo; hp</td>
</tr>
<tr>
<td>Rumbolero (1947)</td>
<td>concert band</td>
</tr>
<tr>
<td>Adeste Fidelis (1949)* [p. 87]</td>
<td>concert band; SATB chorus</td>
</tr>
<tr>
<td>The First Noel (1949)* [p. 114]</td>
<td>concert band</td>
</tr>
<tr>
<td>O Little Town of Bethlehem and Away in a Manger (1949)* [p. 130]</td>
<td>2.2.2.2./4.0.0.0.</td>
</tr>
<tr>
<td>Serenade of Carols – Mvt. 2 (1949)* [p. 142]</td>
<td>concert band; pno</td>
</tr>
<tr>
<td>Silent Night (1949)* [p. 143]</td>
<td>concert band</td>
</tr>
<tr>
<td>Big City Blues (1950)* [p. ????]</td>
<td>concert band; pno</td>
</tr>
<tr>
<td>Family Album Suite (1951)* [p. 109]</td>
<td>concert band</td>
</tr>
<tr>
<td>Jingle Bells (1952)* [p. 126]</td>
<td>concert band</td>
</tr>
</tbody>
</table>
Inventions (1953)* [p. 122]  4 pno; 2, pic.2, eh.2, bcl.2, cbn./ 4.3.3.1.; t; p(3)

Derivations for Solo Clarinet and Dance Band (1955)  cl; jazz ensemble


Parade (1956)  p(6)

Santa Fe Saga (1956)* [p. 139]  concert band

American Patrol (1958)* [p. 91]  0, 3 pic.0.3, E♭ cl.0./0.3, 3 cnt.3.3, 3 bar.; p(6)

St. Lawrence Suite for Band (1958)* [p. 137]  concert band

Dixie (1962)* [p. 107]  concert band

Prisms (1962)* [p. 131]  concert band

Salutations (1966)  nar.; 3(2 pic).0.3.2./4.3.3.1.; p(1); t; cel; hp

Columbian Fanfares (1967)  0.0.0.0./0.3.3.1.

Mini-Suite for Band (1968)* [p. 128]  concert band

Bird Movements from Audubon (1970)  3(2 pic, afl).2(eh).3(E♭ cl, bcl).2, cbn./ 0.0.0.1.; p(1); el bgtr


Swanee River in the Style of Ellington (1978)  0.0.1.1.asx./2.2.1.0.; p(1); pno; hp; [0.0.0.0.1.]

Cheers! A Celebration March (1979)* [p. 103]  concert band

Holocaust Suite (1980)* [p. 120]  concert band; pno

Concerto Concertante (1981)  vln; 1.1.1.1./1.0.0.0.; pno
Figure 6. Works of Morton Gould

Jennifer Higdon

Jennifer Higdon’s Violin Concerto received its premiere on February 6, 2009 by Hilary Hahn and the Indianapolis Symphony Orchestra, and subsequently won the 2010 Pulitzer Prize in Music. Born in Brooklyn, New York on December 31, 1962, Higdon was a self-taught flute player before attending Bowling Green State University (BM) as a flute performance major. After graduation, she attended the Curtis Institute of Music (Artist’s Diploma) and the University of Pennsylvania (MA, PhD), where she studied with George Crumb. She has been commissioned by major orchestras and bands across the world, including the Chicago Symphony, London Philharmonic, and the United States “President’s Own” Marine Band.

Higdon’s works feature extensive writing for percussion, and range in size and scope from works for solo instruments, concerti, major orchestral works, opera, and a variety of chamber ensembles. Her works have appeared on over sixty albums, and in 2010, her Percussion Concerto won the Grammy Award for Best Contemporary Classical
Composition. She is currently the Milton L. Rock Chair in Composition at the Curtis Institute of Music.

<table>
<thead>
<tr>
<th>Title and Date of Work</th>
<th>Instrumentation</th>
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</thead>
<tbody>
<tr>
<td>Autumn Music (1995)</td>
<td>1.1.1.1./1.0.0.0.</td>
</tr>
<tr>
<td>Lake Blue Sky (1995)</td>
<td>MS; 1.0.1.0./0.0.0.0.; p(1); pno; [1.0.0.1.0.]</td>
</tr>
<tr>
<td>Illuminata (1998)</td>
<td>concert band (withdrawn)</td>
</tr>
<tr>
<td>wissahickon poeTrees (1998)</td>
<td>1.0.1.0./0.0.0.0.; p(1); pno; [1.0.0.1.0.]</td>
</tr>
<tr>
<td>Freedom Dreams (2000)</td>
<td>concert band (withdrawn)</td>
</tr>
<tr>
<td>Wind Shear (2000)* [p. 166]</td>
<td>3.3.2, bcl.2, cbn./4.0.0.0.</td>
</tr>
<tr>
<td>Ceremonies (2001)</td>
<td>0.0.0.0./1.2.1.1.; org</td>
</tr>
<tr>
<td>Fanfare Quintet (2002)</td>
<td>0.0.0.0./1.2.1.1.</td>
</tr>
<tr>
<td>Zaka (2003)</td>
<td>1.0.1.0./0.0.0.0.; p(1); pno; [1.0.0.1.0.]</td>
</tr>
<tr>
<td>Zango Bandango (2003)</td>
<td>1.0.1.0./0.0.0.0.; p(1); pno; [1.0.0.1.0.]</td>
</tr>
<tr>
<td>Rhythm Stand (2004)* [p. 159]</td>
<td>concert band</td>
</tr>
<tr>
<td>Summer Shimmers (2004)</td>
<td>1.1.1.1./1.0.0.0.; pno</td>
</tr>
</tbody>
</table>
| Smash (2005)           | 1.0.1.0./0.0.0.0.; pno; [1.0.0.1.0.]
| (version B)            | |
| Kelly’s Field (2006)* [p. 150] | concert band |
| Spirit (2006)          | 0.0.0.0./4.3.3.1.; t; p(3) |
| Splendid Wood (2006)   | p(6) |


TenFold (2011)  0.0.0.0./4.3.2, btbn.1.; t; p(3)

Like Clockwork (2012)  p(12)

Figure 7. Works of Jennifer Higdon

Aaron Jay Kernis

Aaron Jay Kernis’s *String Quartet #2 (musica instrumentalis)* was honored with the Pulitzer Prize in Music in 1998. Kernis was born in Philadelphia, Pennsylvania on January 15, 1960, and began his musical life as a violinist and self-taught pianist. He studied composition at the San Francisco Conservatory, the Manhattan School, and Yale University with fellow Pulitzer Prize winners John Adams, Jacob Druckman, and Charles Wuorinen. His *Dream of the Morning Sky* for orchestra was premiered by the New York Philharmonic in 1983, gaining national attention for the young composer, and in 1993, Kernis was appointed composer-in-residence for the St. Paul Chamber Orchestra, Minnesota Public Radio, and the American Composers Forum. He was also co-founder and Director of the Minnesota Orchestra’s Composer Institute.

Kernis’s works have been commissioned by orchestras across the world, and by solo performers including sopranos Renee Fleming and Dawn Upshaw, violinists Joshua Bell and Nadja Salerno-Sonnenberg, and trumpeter Philip Smith. In addition to the 1998 Pulitzer Prize, Kernis has received the Grawemeyer Award (2002) and the Nemmers Prize (2012). In 2011, he was inducted into the American Academy of Arts and Letters. He has served as Professor of Composition at Yale University since 2003, and in 2015 he
co-founded the Nashville Symphony’s Composer Lab and Workshop in collaboration with Music Director Giancarlo Guerrero.

<table>
<thead>
<tr>
<th>Title and Date of Work</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cycle III (1981)</td>
<td>S, Bar; 1(pic, afl).1(oh).0.0.0./0.0.0.0.; p(2); pno(CEL); hp; gtr; [0.0.1.0.0.]</td>
</tr>
<tr>
<td>Morningsongs (1982)</td>
<td>Bar; 1(pic, afl).0.2(bcl).1./1.0.0.0.; p(1); hp; [1.0.1.1.0.]</td>
</tr>
<tr>
<td>America(n) (Day)dreams (1984)</td>
<td>MS; 1(pic).0.1(bcl).0./1.1.0.0.; p(1); pno; hp; [1.0.1.1.1.]</td>
</tr>
<tr>
<td>Barbara Allen (1988)</td>
<td>S; 1.1.1.1./1.0.0.0.; p(2); hp; [1.1.1.1.1.]</td>
</tr>
<tr>
<td>Invisible Mosaic II (1988)</td>
<td>1(pic).1.1(bcl).1./1.1.1.1.; p(2); pno(CEL); hp; [1.1.1.1.1.]</td>
</tr>
<tr>
<td>Harlem River Reveille (1993)</td>
<td>0.0.0.0./1.2.1.1.</td>
</tr>
<tr>
<td>Goblin Market (1995)</td>
<td>nar; 1(pic, afl).1(oh).2(Eb cl, bcl).1./1.1.0.0.; p(1-2); pno; [1.0.1.1.1.]</td>
</tr>
<tr>
<td>a Voice, a Messenger (2009)*</td>
<td>tpt; 4(pic).3(oh).5(Eb cl, bcl, cbcl).3(cbn)/4.3.2, btrb,2, euph.; t; p(5); pno; hp; [0.0.0.0.3.]</td>
</tr>
<tr>
<td>Pieces of Winter Sky (2012)</td>
<td>1(pic).0.1.0./0.0.0.0.; p(1); pno; [1.0.1.1.0.]</td>
</tr>
</tbody>
</table>

Figure 8. Works of Aaron Jay Kernis

David Lang

the little match girl passion, David Lang’s four-voice setting of the folk tale by Hans Christian Andersen, earned the Pulitzer Prize in Music in 2008. Lang was born on January 8, 1957 in Los Angeles, California. He studied at Stanford University (BA 1978), the University of Iowa (MM 1980), and Yale University (DMA 1989), working with teachers including Lou Harrison, Martin Bresnick, Leland Smith, Jacob Druckman, Roger Reynolds, and Morton Subotnick. Lang’s involvement with Bresnick’s “Sheep’s
Clothing” concert series at Yale helped to shape his non-traditional views on the performance of new works, and in 1987 he founded the Bang on a Can Festival with co-founders Michael Gordon and Julia Wolfe.

Lang’s music is marked by minimalist techniques, yet he also incorporates beautiful melodic writing into many of his pieces. He has written for chorus, band, orchestra, three operas, and chamber ensembles of varying sizes and instrumentation. In addition to the 2008 Pulitzer Prize in Music, he is the recipient of Musical America’s 2013 Composer of the Year, the Prix-de-Rome, a Guggenheim Fellowship, and was the Carnegie Hall Debs Composer’s Chair for 2013-2014. In 2016, his simple song #3 form the film Youth was nominated for the Golden Globe and Academy Award for Best Original Song.

<table>
<thead>
<tr>
<th>Title and Date of Work</th>
<th>Instrumentation</th>
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</thead>
<tbody>
<tr>
<td>hammer amour (1978/1989)</td>
<td>pno; 2.0.2.0./2.1.1.0.; p(1)</td>
</tr>
<tr>
<td>spud (1986)</td>
<td>1.1.1(bcl).0./1.0.0.0.; t; [1.0.1.1.1.]</td>
</tr>
<tr>
<td>are you experienced? (1987)</td>
<td>nar; tu; 1.1.1./1.1.1.0.; p(1); pno/syn; el gtr; [0.0.1.1.1.]</td>
</tr>
<tr>
<td>dance/drop (1987/1997)</td>
<td>0.0.0.1.bsx./0.0.0.0.; p(1); pno; syn OR 1.0.0, bcl.0./0.0.0.0.; p(1); pno; [1.0.0.1.0.]</td>
</tr>
<tr>
<td>my evil twin (1992)</td>
<td>0.0.3.0./2.0.0.0.; p(1); hp; el org; el bgtr; [0.0.2.2.0.]</td>
</tr>
<tr>
<td>cheating, lying, stealing (1993)*</td>
<td>concert band, arr. Lang 2011</td>
</tr>
<tr>
<td>[p. 170]</td>
<td></td>
</tr>
<tr>
<td>slow movement (1993)</td>
<td>2.0.0.0.asx, tsx, bxs./0.0.0.0.; p(1); 2 syn; acc; 2 el gtr; el bgtr; [1.0.0.1.0]</td>
</tr>
<tr>
<td>street (1994)</td>
<td>1.0.0.0.3 ssx/1.3.3.0.; pno; el bgtr</td>
</tr>
<tr>
<td>Title</td>
<td>Key/G</td>
</tr>
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<td>-------------------------------</td>
<td>-------</td>
</tr>
<tr>
<td>I fought the law (1998)</td>
<td>0, pic.1.0, E♭ cl.0./0.1.0.0.; p(1-2);</td>
</tr>
<tr>
<td>Link (1998)</td>
<td>2.0.0.0.ssx, asx./0.0.0.0.; p(1); 2 syn; el gtr; el bgtr; [1.0.0.1.0.]</td>
</tr>
<tr>
<td>the passing measures (1998)</td>
<td>bcl; 8 A; 0.0.0.0./4.3.3.1.; p(4); 2 pno; el bgtr; [0.0.0.8.2.]</td>
</tr>
<tr>
<td>sweet air (1999)</td>
<td>1.0.1.0./0.0.0.0.; pno; [1.0.0.1.0.]</td>
</tr>
<tr>
<td>child (2001)</td>
<td>1(pic).0.1(bcl).0./0.0.0.0.; p(1); pno; [1.0.1.1.0.]</td>
</tr>
<tr>
<td>men (2001)</td>
<td>trb; 0.0, eh.0, bcl.0.bsx/0.0.0.0.; p(2); 2 pno; [0.0.1.1.1.]</td>
</tr>
<tr>
<td>increase (2002)</td>
<td>1.1.1.1./1.1.1.0.; p(2); pno; syn; [1.1.1.1.1.]</td>
</tr>
<tr>
<td>breathless (2003)</td>
<td>1.1.1.1./1.0.0.0.</td>
</tr>
<tr>
<td>o isis and osiris (2005)</td>
<td>0.0.0.0./2.2.3.0.; t</td>
</tr>
<tr>
<td>Shelter (2005)</td>
<td>3 S; 1.1.1.1./1.1.1.1.; p(1); pno; el gtr; el bgtr; [1.1.1.1.1.]</td>
</tr>
<tr>
<td>writing on water (2005)</td>
<td>2 Bar, 1 B; 0.0.0.0./1.1.1.0.; p(2); pno; el gtr; el bgtr; [0.0.1.1.0.]</td>
</tr>
<tr>
<td>sunray (2006)</td>
<td>0.0.1.0./0.0.0.0.; p(1); pno; el gtr; [0.0.0.1.1.]</td>
</tr>
<tr>
<td>forced march (2008)</td>
<td>1.0.0, bcl.0./0.0.1.0.; p(1); pno; el gtr; [1.0.1.1.1.]</td>
</tr>
<tr>
<td>these broken wings (2008)</td>
<td>1(pic).0.1(bcl).0./0.0.0.0.; p(1); pno; [1.0.0.1.0.]</td>
</tr>
<tr>
<td>water (2008)</td>
<td>1.1.1.1(cbn)./1.1.1.0.; p(2); pno; el gtr; [1.1.1.1.1.]; SATB chorus</td>
</tr>
<tr>
<td>involuntary (2011)</td>
<td>0, 2 pic.0.0.0./0.2.0.0.; p(1)</td>
</tr>
<tr>
<td>my international (2012)</td>
<td>0, pic.1.1.1./1.1.1.1.; p(1); pno; [1.1.1.1.1.]</td>
</tr>
</tbody>
</table>
Zhou Long

Zhou Long won the 2011 Pulitzer Prize in Music for his opera *Madame White Snake*, based on a traditional Chinese folk tale. He was born in Beijing, China on July 8, 1953, and began his musical training as a pianist until his family was sent to work on a state-run farm. He resumed his studies in 1973, and attended the Central Conservatory of Music upon its 1977 re-opening. He came to the United States in 1985 on a fellowship to study at Columbia University (DMA 1993). There he studied with Chou Wen-Chung, George Edwards, and Mario Davidovsky, who won the Pulitzer Prize in Music in 1971. Long’s music often utilizes extended instrumental techniques, and blends Eastern and Western harmony and instrumentation. He became an American citizen in 1999.

Long is the Artistic Director for the New York-based Music from China, and has taught at Brooklyn College, the University of Memphis, and the University of Missouri-Kansas City, where he is presently Distinguished Professor of Music. He has won a Grammy Award (1999), the Academy Award in Music for Lifetime Achievement from the Academy of Arts and Letters, and has received fellowships from the American Academy of Arts and Letters, the Guggenheim Foundation, and the Rockefeller Foundation. He has also served as the Music Alive! composer-in-residence to the Silk
Road Project Festival of the Seattle Symphony Orchestra since 2002. He is married to composer Chen Yi.

<table>
<thead>
<tr>
<th>Title and Date of Work</th>
<th>Instrumentation</th>
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</thead>
<tbody>
<tr>
<td>Dhyana (1990)</td>
<td>1.0.0.0./0.0.0.0.; pno; [1.0.0.1.0.]</td>
</tr>
<tr>
<td>Five Maskers (1994)</td>
<td>0.0.0.0./1.2.1.1.</td>
</tr>
<tr>
<td>Metal, Stone, Silk, Bamboo (1996)</td>
<td>1(pic).0.1(bcl).0./0.0.0.0.; p(1); dizi; [1.0.0.1.0.]</td>
</tr>
<tr>
<td>The Five Elements (2003)</td>
<td>1.0.1(in A).0./0.0.0.0.; p(1); pno; [1.0.0.1.0.]</td>
</tr>
</tbody>
</table>

*Figure 10. Works of Zhou Long*

**Wynton Marsalis**

Perhaps best known as a virtuoso trumpet player in both classical and jazz idioms, Wynton Marsalis’s large-scale jazz oratorio entitled *Blood on the Fields* received the Pulitzer Prize in Music in 1997. Marsalis was born on October 18, 1961 in New Orleans, Louisiana. His father, Ellis Marsalis, is an accomplished jazz pianist. Naturally, Wynton was exposed to music throughout his early life and became known as a child prodigy, performing the Haydn *Trumpet Concerto* with the New Orleans Philharmonic at the age of 14. At age 17, he gained entrance into the Tanglewood Berkshire Music Center – the youngest musician ever admitted to the program. While there, he received the Harvey Shapiro Award for outstanding brass student. In 1979, he moved to New York City to attend The Juilliard School, and left in 1980 to join Art Blakey’s band The Jazz Messengers.

Marsalis assembled his own band in 1981, and would continue to form jazz ensembles for touring and recording to the present day, in which he is the artistic director of the Jazz at Lincoln Center Orchestra. He is a prolific composer of works for jazz
ensemble of many sizes and forms, from symphonies for orchestra and big band to smaller combos. He has led many educational initiatives throughout his career, including the acclaimed Marsalis on Music series on PBS and Making the Music on National Public Radio. In addition to the Pulitzer Prize in Music, his numerous awards include nine Grammys, an Emmy for Outstanding Short Feature, a multitude of honorary doctorates, the 2005 National Medal for the Arts, and was named a United Nations Messenger of Peace in 2001.

<table>
<thead>
<tr>
<th>Title and Date of Work</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Fiddler’s Tale (1999)</td>
<td>0.0.1.1./0.0, cnt.1.0.; p(1); [1.0.0.0.1.]</td>
</tr>
</tbody>
</table>

Figure 11. Works of Wynton Marsalis

Paul Moravec

Paul Moravec was honored with the 2004 Pulitzer Prize in Music for *Tempest Fantasy*, a chamber work for piano, violin, cello, and clarinet. Born in Buffalo, New York on November 2, 1957, he studied at Harvard College (BA 1980) and Columbia University (MA 1982, DMA 1987). He has taught theory, harmony, counterpoint, and composition at Dartmouth College, Hunter College, and Adelphi University, where he has been University Professor since 1987. He was the 2013 Paul Fromm Composer-in-Residence at the American Academy in Rome, and was Artist-in-Residence at the Institute for Advanced Study in Princeton, New Jersey.

Moravec’s works are generally tonal and follow traditional Western structures and forms, lending a sense of accessibility to his music. He has been commissioned by ensembles and soloists across the world, including works for orchestra, concert band, chorus, chamber ensembles, and several operas. He has received many awards, including the Rome Prize Fellowship from the American Academy in Rome, a Guggenheim
Fellowship, a Rockefeller Fellowship, a National Endowment for the Arts Fellowship, and three awards from the American Academy of Arts and Letters. Additionally, he holds membership in the American Philosophical Society.

<table>
<thead>
<tr>
<th>Title and Date of Work</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music for Chamber Ensemble (1983)</td>
<td>1.1.1.0./1.1.0.0.; pno; [1.0.1.1.1.]</td>
</tr>
<tr>
<td>The Kingdom Within (1987)</td>
<td>1.0.1.0./0.0.0.0.; pno; [1.0.0.1.0.]</td>
</tr>
<tr>
<td>Quintessence (1999)</td>
<td>0.0.0.0./0.5.0.0.</td>
</tr>
<tr>
<td>The Time Gallery (2000)</td>
<td>1.0.1.0./0.0.0.0.; p(1); pno; [1.0.0.1.0.]</td>
</tr>
<tr>
<td>Chamber Symphony (2003)</td>
<td>1.0.1.0./1.0.0.0.; p(1); pno; [1.0.0.1.0.]</td>
</tr>
<tr>
<td>American Activities (2004)</td>
<td>0.0.0.0./1.2.1.1.</td>
</tr>
<tr>
<td>Capital Unknowns (2004)</td>
<td>1.1.1.1./1.0.0.0.; p(1); hp; [1.1.1.1.1.]</td>
</tr>
<tr>
<td>Cornopean Airs (2006)</td>
<td>0.0.0.0./1.2.1.1.; org</td>
</tr>
<tr>
<td>Albany Rhythms (2007)</td>
<td>1.1.1.1./1.1.1.0.; [1.1.1.1.1.]</td>
</tr>
<tr>
<td>Indialantic Impromptu (2007)</td>
<td>1.1.1.1./1.0.0.0.</td>
</tr>
<tr>
<td>Wind Quintet (2010)</td>
<td>1.1.1.1./1.0.0.0.</td>
</tr>
<tr>
<td>Danse Russe (2011)</td>
<td>2 T, Bar, B; 1(pic).1(eh).1.1./2.1.0.0.; p(1); cem; [1.1.1.1.1.]</td>
</tr>
<tr>
<td>Change at Jamaica (2013)* [p. 172]</td>
<td>concert band</td>
</tr>
<tr>
<td>The King’s Man (2013)</td>
<td>(vocal parts); 1(pic).1(eh).1(E♭ cl).1./2.1.0.0.; p(1); cem; [1.1.1.1.1.]</td>
</tr>
</tbody>
</table>

*Figure 12. Works of Paul Moravec*
Kevin Puts

Kevin Puts’s first opera Silent Night, based on the 2005 film Joyeux Nöel, was awarded the 2012 Pulitzer Prize in Music. Kevin Puts was born in St. Louis, Missouri on January 3, 1972. He grew up in Alma, Michigan, where his father was a mathematics professor and his mother a high school English teacher. He attended The Eastman School of Music (BM 1994, DMA 1999), where he studied with Samuel Adler and Pulitzer Prize winner Joseph Schwantner. Additionally, he received his MM from Yale University in 1996, where he studied with Pulitzer Prize winners Jacob Druckman and David Lang. He continued his education at the Tanglewood Music Festival, working with Pulitzer Prize winners William Bolcom and Bernard Rands.

After graduation from Eastman, he taught composition at The University of Texas at Austin from 1999 to 2005. He joined the composition faculty at the Peabody Institute in 2006, and is currently the Director of the Minnesota Orchestra Composer’s Institute. His music is generally tonal, and often makes use of minimalism, polytonality, and world music. Many of his works are based in social and political accounts, including his Symphony No. 2: Island of Innocence, which arose as a response to the events of September 11, 2001, and his Clarinet Concerto, based on an HBO documentary on Section 60 at Arlington National Cemetery, dedicated to fallen soldiers of the wars in Iraq and Afghanistan. His works have been commissioned in North America, Europe, and the Far East. He is the recipient of a Guggenheim Fellowship, the Rome Prize from the American Academy in Rome, the William Schuman Prize, and grants from BMI and ASCAP.
Title and Date of Work | Instrumentation
--- | ---
Continuo (1996) | 0.0.0.0./4.3.3.1.; org
Obsessive Nature (2000) | 1.0.1.0./0.0.0.0.; p(1); pno; [1.0.0.1.0.]
Einstein on Mercer Street (2002) | B; 1(pic).0.1(E\textsubscript{b} cl/bcl).0./0.1.0.0.; p(1); pno; [1.0.0.1.0.]
Chorus of Light (2003)* [p. 177] | concert band
Four Airs (2004) | 1.0.1.0./0.0.0.0.; pno; [1.0.0.1.0.]
Elegy (2005) | 0.0.0.0./3.5.5.1.

*Figure 13. Works of Kevin Puts

Steve Reich

Widely considered one of the leading minimalist composers in America, Steve Reich was awarded the 2009 Pulitzer Prize in Music for his *Double Sextet* for paired flutes, clarinets, percussion, pianos, violins, and celli. Reich was born in New York City on October 3, 1936, though the divorce of his parents divided his childhood years between New York and California. He graduated with honors with a degree in philosophy from Cornell University, where he also attended a music course that drew his interest. He studied composition privately in New York with Hall Overton, then at The Juilliard School of Music with William Bergsma and Vincent Persichetti. He left New York to study with Luciano Berio and Darius Milhaud at Mills College (MA 1963). He began composing works utilizing taped loops while in San Francisco before continuing his education, studying drumming at the Institute of African Studies in Ghana, Balinese Gamelan in Seattle, Washington, and Berkeley, California, and traditional Hebrew cantillation in New York and Jerusalem.
He formed Steve Reich and Musicians in 1966, beginning with three members and quickly growing to eighteen members. This group has toured across the world since 1971. He has composed for a wide variety of instruments and textures, from his *Clapping Hands* for two pairs of hands to larger works for orchestra. He has also expanded upon the concept of taped music to utilizing video in his compositions, including *The Cave* and *Three Tales*, collaborations with his wife, filmmaker Beryl Korot. In addition to the Pulitzer Prize, Reich has won two Grammy Awards, a Guggenheim Fellowship, the Polar Prize, Yale’s Chubb Fellowship, the William Schuman Prize, and was *Musical America’s* Composer of the Year in 2000.

<table>
<thead>
<tr>
<th><strong>Title and Date of Work</strong></th>
<th><strong>Instrumentation</strong></th>
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<tbody>
<tr>
<td>Drumming (1970-71)</td>
<td>S, A; 0, pic.0.0.0./0.0.0.0.; p(9)</td>
</tr>
<tr>
<td>Music for Mallet Instruments, Voices, and Organ (1973)</td>
<td>S, A; p(5); el org</td>
</tr>
<tr>
<td>Music for Pieces of Wood (1973)</td>
<td>p(5)</td>
</tr>
<tr>
<td>Music for 18 Musicians (1974-76)</td>
<td>3 S, A; 0.0.2(bcl).0./0.0.0.0.; p(6); 4 pno; [1.0.0.1.0.]</td>
</tr>
<tr>
<td>Music for a Large Ensemble (1978)* [p. 179]</td>
<td>2.0.2.0.2 ssx./0.4.0.0.; 2 mar; 2 xyl; vib; 4 pno; 2 female voices; [1.1.0.2.0.]</td>
</tr>
<tr>
<td>Sextet (1984)</td>
<td>p(2); 2 pno; 2 el pno</td>
</tr>
<tr>
<td>New York Counterpoint (1985)</td>
<td>0.0.9(bcl), 2 bcl.0./0.0.0.0.</td>
</tr>
<tr>
<td>Six Marimbas (1986)</td>
<td>p(6)</td>
</tr>
<tr>
<td>City Life (1995)</td>
<td>2.2.2.0./0.0.0.0.; p(3-4); 2 pno/kb; [1.1.1.1.1.]</td>
</tr>
<tr>
<td>Double Sextet (2007)</td>
<td>2.0.2.0./0.0.0.0.; p(2); 2 pno; [2.0.0.2.0.]</td>
</tr>
</tbody>
</table>

*Figure 14. Works of Steve Reich*
Christopher Rouse received the Pulitzer Prize in Music in 1993 for his *Trombone Concerto*. Born in Baltimore, Maryland on February 15, 1949, Rouse took an interest in music at an early age. He began composing at the age of seven, and took piano while developing a life-long love of rock and roll music. A talented percussionist, he enrolled at the Oberlin College Conservatory (BM 1971), where he studied composition with Richard Hoffman and George Crumb. He pursued graduate studies at Cornell University (MM 1975; DMA 1977), where he studied with Pulitzer Prize winner Karel Husa. He served as a teaching fellow at the University of Michigan from 1978 to 1981, when he left to join the composition faculty at The Eastman School of Music. He joined the faculty of The Juilliard School in 1997, teaching concurrently at Juilliard and Eastman before leaving the latter in 2002. He has served as composer-in-residence with the Baltimore Symphony, Tanglewood Music Festival, and the New York Philharmonic.

Rouse’s music balances diatonicism with elements of chromaticism, often moving between these two musical languages quickly. His works for large ensemble reflect his background as a percussionist, typically featuring an expanded percussion section beyond the standard symphonic instrumentation. His compositional process involves fully forming the music in his head, waiting to begin scoring until the entirety of the music is mentally in place. He is the recipient of the Kennedy Center Friedheim Award, a Grammy Award, a Guggenheim Fellowship, an Academy of Arts and Letters Award in Music, and was named *Musical America’s* 2009 Composer of the Year.

<table>
<thead>
<tr>
<th>Title and Date of Work</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vulcan (1975)</td>
<td>concert band (withdrawn)</td>
</tr>
</tbody>
</table>
Ogoun Badagris (1976) p(5)
Thor (1981) concert band (withdrawn)
Rotae Passionis (1982) 1(pic, afl).0.1(E₅ cl, bcl).0./0.0.0.0.; p(1); pno; [1.0.1.1.0.]
Artemis (1988) 0.0.0.0./1.2.1.1.
Bonham (1988) p(8)
Wolf Rounds (2006)* [p. 183] 2, pic.3.2, bcl. 2, cbn-bsx, bssx./4.3.3.1.; t; p(5); [0.0.0.0.1.]
Supplica (2015)* [p. 181] 3.3.3.2, cbn./4.3.3.1.; vib

Figure 15. Works of Christopher Rouse

Gunther Schuller

A prolific conductor, hornist, as well as composer, Gunther Schuller’s *Of Reminiscences and Reflections* for orchestra received the 1994 Pulitzer Prize in Music. Schuller was born in New York on November 22, 1925. Schuller was exposed to music of the highest kind at an early age, as his father was a violinist in the New York Philharmonic for 42 years. Still, he did not begin studying music until age eleven. He proved a quick study on the horn, securing a playing position with the American Ballet Theatre in 1943 at age fifteen, followed quickly by an appointment as principal horn on the Cincinnati Symphony Orchestra (1943-45), and then the Metropolitan Opera Orchestra (1945-59). In high demand as a composer and conductor, he resigned his post with the Metropolitan Opera Orchestra in 1959. He served on the teaching faculties at the Berkshire Music Center (now Tanglewood), Manhattan School of Music, Yale University, and was president of the New England Conservatory.
Schuller’s compositions frequently reflect his interest in the integration of jazz elements into classical forms and styles. He referred to this as “third stream music,” which bridges these two musical worlds. He particularly served as an advocate for the work of Ornette Coleman, providing analysis of his compositions and lending validity to the advanced harmonic concepts Coleman utilized. An accomplished writer, he authored the texts *Early Jazz* and *The Swing Era*, two of the first books to treat jazz with sophisticated analysis, and his book *The Compleat Conductor*, though controversial in its critique of many conductors, serves as one of the seminal texts for the concept of conductor as advocate for the composer. Along with the 1994 Pulitzer Prize in Music, Gunther Schuller was awarded a MacArthur Foundation “genius” grant, the William Schuman Award, a Kennedy Center Friedheim Award, and a lifetime achievement medal from the MacDowell Colony.

<table>
<thead>
<tr>
<th>Title and Date of Work</th>
<th>Instrumentation</th>
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</thead>
<tbody>
<tr>
<td>Pavane (Hommage à Maurice Ravel) (1943)* [p. 203]</td>
<td>cnt; 2, pic.0.3, bcl.0./4.0.0.4, 2 bar.</td>
</tr>
<tr>
<td>Blues (1945)</td>
<td>0.0.0.0./1.2.1.1.; dr; [0.0.0.0.1]</td>
</tr>
<tr>
<td>Jumpin’ in the Future (1948)</td>
<td>1.1.0.0.ssx, asx, tsx./2.1.1.1.; pno; dr; [0.0.0.0.1.]</td>
</tr>
<tr>
<td>Symphony for Brass and Percussion (1950)* [p. 208]</td>
<td>0.0.0.0./4.6.3.2, bar.; t; p(2)</td>
</tr>
<tr>
<td>Transformation (1956)</td>
<td>1.0.1.1.tsx./1.0.1.0.; p(2); pno; hp; [0.0.0.0.1.]</td>
</tr>
<tr>
<td>Woodwind Quintet (1958)</td>
<td>1.1.1.1./1.0.0.0.</td>
</tr>
<tr>
<td>Lines and Contrasts (1960)</td>
<td>0.0.0.0./16.0.0.0.</td>
</tr>
<tr>
<td>Double Quintet for Wind and Brass Quintets (1961)</td>
<td>1.1.1.1./2.2.1.1.</td>
</tr>
<tr>
<td>Composition</td>
<td>instrumentation</td>
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<td>--------------------------------------------------</td>
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<tr>
<td>Music for Brass Quintet (1961)</td>
<td>0.0.0.0./1.2.1.1.</td>
</tr>
<tr>
<td>Automation (1962)</td>
<td>1.0.1(bcl).1./1.0.0.0.; p(2); pno; hp; [1.0.0.0.1.]</td>
</tr>
<tr>
<td>Fanfare (1962)</td>
<td>0.0.0.0./0.4.4.0.</td>
</tr>
<tr>
<td>Meditation for Concert Band (1963)* [p. 197]</td>
<td>concert band</td>
</tr>
<tr>
<td>Diptych for Brass Quintet and Concert Band (1964)* [p. 187]</td>
<td>brass quintet; concert band</td>
</tr>
<tr>
<td>Five Pieces for Five Horns (1965)</td>
<td>0.0.0.0./5.0.0.0.</td>
</tr>
<tr>
<td>Sacred Cantata (Psalm 98) (1966)</td>
<td>1.1.0.1./1.1.1.0.; p(2); org; [1.0.0.1.1.]; SATB chorus</td>
</tr>
<tr>
<td>Tear Drop (1967)</td>
<td>1.0.1(asx, bsx).0./1.1.1.1.; gtr; dr; [0.0.0.0.1.]</td>
</tr>
<tr>
<td>Fanfare for St. Louis (1968)* [p. 192]</td>
<td>wind orchestra</td>
</tr>
<tr>
<td>Poems of Time and Eternity (1972)</td>
<td>1, pic.0.1.1./1.0.0.0.; pno; [1.0.1.1.0.]; SATB chorus</td>
</tr>
</tbody>
</table>
| Tre Invenzioni for Chamber Ensembles (1972) (five groups) | I. 1, pic.1.1, E\textsuperscript{b} cl.0./0.0.0.0.  
|                                                  | II. 0.0, eh.0, bcl.1, cbn.asx./0.0.0.0.  
|                                                  | III. 0.0.0.0./2, pic tpt.0.1, btrb.0.  
|                                                  | IV. 0.0.0.0./2.0, flhn.0.1, bar.  
|                                                  | V. gl; pno; hp; kb; cel; hpsd |
| Tribute to Rudy Wiedoeft (1978)* [p. 210]        | asx; concert band; pno         |
|                                                  | pno; hp; hpsd; cel              |

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In Praise of Winds, Symphony for Large Wind Orchestra (1981)* [p. 195]

Thou Art the Son of God (1987) 1, pic.0, eh.1.0./1.1.0.0.; p(1); [1.0.0.1.1.]

Bouquet for Collage (1988) 1.0.1.0./0.0.0.0.; p(1); pno; [1.0.0.1.0.]

Chimeric Images (1988) 1.0.1.1./1.1.0.0.; pno(cel); hp; [1.0.1.1.1.]

On Winged Flight (1989)* [p. 201] concert band; afl; pno; hp; [0.0.0.3.1.]

Impromptus and Cadenzas (1990) 0.1, eh.1.1./1.0.0.0.; [1.0.0.1.0.]

Song and Dance (1990)* [p. 205] vln; concert band; afl; pno; hp

Paradigm Exchange (1991) 1.0.1.0./0.0.0.0.; pno; [1.0.0.1.0.]

Festive Music (1992)* [p. 193] wind orchestra; pno; hp

Brass Quintet No. 2 (1993) 0.0.0.0./1.2.1.1.

Headin’ Out, Movin’ In (1994) tsx; jazz ensemble

Sextet (1994) pno; 1.1.1.1./1.0.0.0.

Blue Dawn Into White Heat (1997)* [p. 185]

Bright and Sassy (1997) 0.0.0.0./2.2.2.1.

Quodlibet (2001) 0.1.0.0./1.0.0.0.; hp; [1.0.0.1.0.]

Grand Concerto for Percussion and Keyboards (2005) p(8); pno; hp; cel


Refrains (2006) 0.0.0.0./0.0.0.12, 10 euph.; p(2)

Games (2013) 1.1.1.1./1.0.0.0.; [1.1.1.1.1.]

Magical Trumpets (2014) 0.0.0.0./0.12.0.0.

*Figure 16. Works of Gunther Schuller

46
Caroline Shaw

In 2013, Caroline Shaw became the youngest composer ever to win the Pulitzer Prize in Music, receiving the honor for her *Partita for Eight Voices*, premiered by the vocal ensemble Roomful of Teeth. This performance also won the 2014 Grammy Award for Best Chamber Music/Small Ensemble performance. Shaw was born in Greenville, North Carolina in 1982, studying violin at an early age. She attended Rice University (BM 2004), where she was awarded a Golliard Fellowship, and Yale University (MM 2007, where she was awarded a Yale Baroque Ensemble Fellowship. She performs on the violin with the American Contemporary Music Ensemble, and debuted as a soloist with the Cincinnati Symphony Orchestra in 2015. She has served as Musician-in-Residence at Dumbarton Oaks and Composer-in-Residence with Music on Main in Vancouver. In 2015, she collaborated with Kanye West on his “POWER.” An innovative and gifted young composer, Shaw has yet to compose a work that falls within the scope of this research.

Lewis Spratlan

A concert version of the second act of Lewis’s Spratlan’s opera *Life is a Dream*, which was completed in 1978, was performed at Amherst College in 2000, receiving the Pulitzer Prize in Music over two decades after its composition. The full work did not receive its stage premiere until 2010. Spratlan was born in Miami, Florida on September 5, 1940. He studied composition with Pulitzer Prize winners Mel Powell and Gunther Schuller at Yale University (BA 1962, MM 1965), and continued his education at the Berkshire Music Center (now Tanglewood), working with George Rochberg and Pulitzer
Prize winner Roger Sessions. He has taught at Pennsylvania State University and Amherst College, where he has been on the faculty since 1970.

Throughout his career as a composer, Spratlan has incorporated stylistic elements from a variety of periods. His earlier work shows influences of the Second Viennese School, but beginning in the 1980s he moved toward tonality with some nuances of minimalism and jazz. He has written three operas, three works for orchestra, four concerti, a number of choral works, and pieces for a variety of chamber ensembles. He has been awarded a Guggenheim Fellowship, a National Endowment for the Arts Fellowship, won the Rockefeller Foundation-New England Conservatory Opera competitions, and was awarded residences at the MacDowell Colony on several occasions.

<table>
<thead>
<tr>
<th>Title and Date of Work</th>
<th>Instrumentation</th>
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<tbody>
<tr>
<td>Flange (1966)</td>
<td>1, pic.0.1, E♭ cl.0./0.2.2.1.; p(3); pno; [0.0.0.0.1.]</td>
</tr>
<tr>
<td>Quintet (1969)</td>
<td>1.1.1.1./1.0.0.0.</td>
</tr>
<tr>
<td>Three Carols on Medieval Texts (1971)</td>
<td>1.1.0.1./0.1.1.0.; SATB chorus</td>
</tr>
<tr>
<td>Coils (1980)</td>
<td>1 (pic, afl).0.1(bcl, cbcl).0./0.0.0.0.; mba; pno; [1.0.1.1.0.]</td>
</tr>
<tr>
<td>Penelope’s Knees (1985)</td>
<td>asx; db; 1.0.1.0./1.1.1.1.; p(2); [1.0.1.1.0.]</td>
</tr>
<tr>
<td>When Crows Gather (1985)</td>
<td>0.0.4(E♭ cl, bcl), bcl.0./0.0.0.0.; pno; [1.1.0.0.0.]</td>
</tr>
<tr>
<td>Wolves (1988)</td>
<td>S; 1.0.1.0./0.0.0.0.; pno; [1.0.0.1.0.]</td>
</tr>
<tr>
<td>A Barred Owl (1993)</td>
<td>Bar; 1.0.0, bcl.0./0.0.0.0.; pno; [1.0.0.1.0.]</td>
</tr>
<tr>
<td>Concertino for Violin and Chamber Ensemble (1995)</td>
<td>vln; 1(pic).1.0.0.asx./1.1.1.0.; p(1); pno; [0.0.1.1.1.]</td>
</tr>
</tbody>
</table>
Psalm 42 (1996)  S, Bar; 0.1.0.0./1.0.0.0.; p(1); pno; [1.0.0.1.0.]
Sojourner (1999)  1(pic).0.1, bcl.0./1.0.0.0.; p(1); pno; [1.0.1.1.1.]
Of Time and Seasons (2001)  S; 1(pic, afl).0.1(bcl).0./0.0.0.0.; p(1); pno; [1.0.0.1.0.]
Earthrise (2002)  3 S, CA, CT, B-Bar; 1.1.1.1./1.1.1.0.; p(1); pno; [1.1.1.1.1.]
Zoom (2003)  1(pic).1.1, bcl.0./1.1.1.1.; p(1); pno; [1.0.1.1.1.]
Process/Bulge (2011)  S; 1(pic, afl).0.0.0.tsx./0.0.0.0.; p(1); pno; [1.0.0.0.0.]
Architect (2012)  S, T, Bar; 1(pic).1.0.ssax, asx, tsx./1.0.0.0.; p(1); [1.0.1.1.1.]
Vespers Cantata: Hesperus Is Phosphorus (2012)  0.0.1.0./1.0.0.0.; p(1); pno; [1.0.0.1.0.]; SATB chorus

Figure 17. Works of Lewis Spratlan

Steven Stucky

After his *Concerto for Orchestra* was named one of two finalists for the 1989 Pulitzer Prize in Music, Steven Stucky was awarded the Prize in 2005 for his *Second Concerto for Orchestra*. Stucky was born in Hutchison, Kansas on November 7, 1949, and he was raised in both Kansas and Texas. He studied at Baylor University (BM 1971) with Richard Willis, and went to Cornell University (MFA 1973; DMA 1978) for his graduate studies, working with Burrill Phillips, Robert Palmer, and Pulitzer Prize in Music recipient Karel Husa. He began his teaching career in 1978 at Lawrence University before being hired to the composition department at Cornell University, where he served from 1980 to 2014, and where he held the title of the Given Foundation Professor of
Composition, Emeritus. At Cornell, he was also chair of the Music Department from 1992 to 1997. Additionally, he has served on composition faculties at Temple University, The Eastman School of Music, and the University of California, Berkeley. In 2014, he joined the faculty of The Juilliard School.

Stucky served as Composer-in-Residence of the Los Angeles Philharmonic from 1988 to 2009 – the longest-tenured relationship of its kind in American orchestral history – where he collaborated primarily with Esa-Pekka Salonen. He is presently Composer-in-Residence of the Aspen Music Festival and School – a position he also held in 2001 and 2010. From 2006 to 2008, he was appointed the first Barr Institute Composer Laureate at the University of Missouri, Kansas City. In addition to the 2005 Pulitzer Prize in Music, he has been honored with Guggenheim, Bogliasco and Goddard Lieberson Fellowships, two Grammy awards, the ASCAP Victor Herbert Prize and Deems Taylor Award, and holds membership in the American Academy of Arts and Letters and the American Academy of Arts and Sciences. Stucky died of brain cancer on February 14, 2016 at his home in Ithaca, New York.

<table>
<thead>
<tr>
<th>Title and Date of Work</th>
<th>Instrumentation</th>
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<tbody>
<tr>
<td>Refrains (1979)</td>
<td>p(5)</td>
</tr>
<tr>
<td>Sappho Fragments (1982)</td>
<td>MS; 1(pic).0.1.0./0.0.0.0.; p(1); pno; [1.0.0.1.0.]</td>
</tr>
<tr>
<td>Voyages for Cello and Wind Orchestra (1983-84)* [p. 222]</td>
<td>vc; concert band</td>
</tr>
<tr>
<td>Boston Fancies (1985)</td>
<td>1(afl).0.1(bcl).0./0.0.0.0.; p(1); pno; [1.0.1.1.0.]</td>
</tr>
<tr>
<td>Serenade (1990)</td>
<td>1.1.1.1./1.0.0.0.</td>
</tr>
<tr>
<td>Work</td>
<td>Instruments</td>
</tr>
<tr>
<td>---------------------------------------------------</td>
<td>---------------------</td>
</tr>
<tr>
<td>Anniversary Greeting (1991)</td>
<td>1.0.1.1./0.0.0.0.; pno; [1.0.1.1.0.]</td>
</tr>
<tr>
<td>(chamber version)</td>
<td>Bar; 1.0.1.0./1.0.0.0.; [0.0.1.1.1.]</td>
</tr>
<tr>
<td>Four Poems of A.R. Ammons for Baritone and 6 Instruments (1992)</td>
<td>concert band</td>
</tr>
<tr>
<td>Funeral Music for Queen Mary, after Purcell (1992)* [p. 216]</td>
<td>concert band</td>
</tr>
<tr>
<td>To Whom I Said Farewell (1992; rev. 2003)</td>
<td>MS; 1(pic).1(eh).1(E\text{b} cl, bcl).1(cbn)./1.1(pic tpt).1.0.; p(2); hp; [1.1.1.1.1.]</td>
</tr>
<tr>
<td>Salute (1997)</td>
<td>1.0.1.0./1.0.1.0.; p(1); pno; [1.0.0.1.0.]</td>
</tr>
<tr>
<td>Ad Parnassum (1998)</td>
<td>1(afl).0.1(bcl).0./0.0.0.0.; p(1); pno; [1.0.0.1.0.]</td>
</tr>
<tr>
<td>Etudes (2000)</td>
<td>rec; 1(pic).1.1.1./1.1.1.0.; p(1-2); pno; [1.1.1.1.0.]</td>
</tr>
<tr>
<td>Concerto for Percussion and Wind Orchestra (2001)* [p. 212]</td>
<td>p; wind orchestra</td>
</tr>
<tr>
<td>Take Him, Earth (2012)</td>
<td>1.1.1.0./1.0.0.0.; [1.1.1.1.1.]; SATB chorus</td>
</tr>
</tbody>
</table>

*Figure 18. Works of Steven Stucky

Melinda Wagner

Melinda Wagner’s *Concerto for Flute, Strings, and Percussion* was awarded the Pulitzer Prize in Music in 1999, propelling the composer into prominence as the third female composer ever to win the award. She was born in Philadelphia, Pennsylvania in 1957, and earned graduate degrees in composition from the University of Chicago and the University of Pennsylvania. At these institutions, her teachers included Jay Reise and Pulitzer Prize winners George Crumb, Richard Wernick, and Shulamit Ran. Wagner has
held teaching positions at the University of Pennsylvania, Swarthmore College, Hunter College, Syracuse University, Smith College, and Brandeis University. She has also lectured at schools including Yale University, Cornell University, The Juilliard School, and the Mannes School of Music. She has served as Composer-in-Residence at the University of Texas and the Bravo! Vail Valley Music Festival.

Her works have been commissioned across the country, including a concerto for the New York Philharmonic and their principal trombonist Joseph Alessi, the United States “President’s Own” Marine Band, the America Brass Quintet, and the New York New Music Ensemble. Her music is rarely programmatic, and is driven primarily by instrumental color and texture and clear melodic concepts. Her awards include a Guggenheim Fellowship, a Distinguished Alumni Award from the University of Pennsylvania, three ASCAP Young Composer Awards, an award from the American Academy of Arts and Letters, and resident fellowships from the MacDowell Colony and Yaddo.

<table>
<thead>
<tr>
<th>Title and Date of Work</th>
<th>Instrumentation</th>
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<tbody>
<tr>
<td>Circle, Stone, and Passage (1981)</td>
<td>1.0, eh.1.0./0.0.0.0.; vib; pno; [1.0.1.1.0.]</td>
</tr>
<tr>
<td>Thinking About the Moon (1995)</td>
<td>1.0.1.0./0.0.0.0.; pno; [1.0.0.1.0.]</td>
</tr>
<tr>
<td>Brass Quintet No. 1 (2000)</td>
<td>0.0.0.0./1.2.1.1.</td>
</tr>
<tr>
<td>Wick (2000)</td>
<td>1(pic).0.1(bcl).0./0.0.0.0.; p(1); pno; [1.0.0.1.0.]</td>
</tr>
</tbody>
</table>

*Figure 19. Works of Melinda Wagner*
George Walker

*Lilacs (for voice and orchestra)*, George Walker’s setting of the 1865 Walt Whitman poem “When Lilacs Last in the Dooryard Bloom’d,” was awarded the 1996 Pulitzer Prize in Music, making Walker the first African-American recipient of the award. He was born in Washington, D.C. on June 27, 1922 – the son of a first-generation American from the West Indies. He studied piano beginning at age five, and attended the Oberlin College Conservatory (BM 1940) at only fifteen years old. He received his Artist’s Diploma from the Curtis Institute in 1945, becoming the first African-American graduate of the music school. He would also become the first African-American graduate of The Eastman School of Music (DMA 1956). He continued his studies with Nadia Boulanger in Paris, working with the esteemed teacher of composition for two years.

Walker has served on the faculties of the Dalcroze Music School, Smith College, the University of Colorado, the Peabody Institute, the University of Delaware, and Rutgers University, where he was Chairman of the Music Department. His music has been commissioned by orchestra and ensembles across the country, including the New York Philharmonic, the Cleveland Orchestra, the Boston Symphony, and the Kennedy Center for the Performing Arts. Among his many awards are two Guggenheim Fellowships, two Rockefeller Fellowships, residencies at the MacDowell Colony and Yaddo, two Koussevitzky Awards, the Harvey Gaul Prize, and an American Academy of Arts and Letters Award, in which he also holds membership.

<table>
<thead>
<tr>
<th>Title and Date of Work</th>
<th>Instrumentation</th>
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<tbody>
<tr>
<td>Music for brass, sacred and profane (1975)</td>
<td>0.0.0.0./1.2.1.1.</td>
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</tbody>
</table>
Music for diverse instruments (1981) 0.0.0.0./3.3.2.1.

Wind Set (1999) 1.1.1.1./1.0.0.0.

Canvas (2001)* [p. 226] 5 nar; wind orchestra; SATB chorus

Figure 20. Works of George Walker

Julia Wolfe

Julia Wolfe’s *Anthracite Fields*, a five movement oratorio for chorus and the Bang on a Can All-Stars, which draws its inspiration from the coal mining industry of Pennsylvania, earned the composer the 2015 Pulitzer Prize in Music. Born in Philadelphia, Pennsylvania on December 18, 1958, Wolfe studied composition at the University of Michigan (BA 1980), working with George Wilson, Jane Heirich, and Pulitzer Prize winner Leslie Bassett. While in Ann Arbor, she founded the Wild Swan Theater, for whom she also composed music for several productions. She then attended Yale University (MM 1986), studying there with Richard Bresnick. Wolfe continued her compositional studies in 1992 on a Fulbright Fellowship, working with the Orchestra de Volharding in Amsterdam. Wolfe has also held a doctoral fellowship at Princeton University.

Wolfe, her husband Michael Gordon, and David Lang co-founded the Bang on a Can Festival in 1987, and she remains the co-artistic director of the Festival and the collective Bang on a Can All-Stars. Her music is equally influenced by minimalist techniques and rock and roll energy. Her setting for two sopranos, alto, and chamber ensemble of the folk tale of John Henry entitled *Steel Hammer* was a finalist for the 2010 Pulitzer Prize in Music. Wolfe is the Associate Professor of Music Composition at New
York University Steinhardt, and has given master classes and seminars at numerous colleges and universities across the country.

<table>
<thead>
<tr>
<th>Title and Date of Work</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>On-Seven-Star-Shoes (1985)</td>
<td>1.1.1.1./1.0.0.0.</td>
</tr>
<tr>
<td>Arsenal of Democracy (1993)</td>
<td>0, pic.0.0.0.ssx, asx, bsx; 1.3.2, btrb.0.; pno; bgtr</td>
</tr>
<tr>
<td>Lick (1994)</td>
<td>ssx.; p(1); pno; el gtr; [0.0.0.1.1.]</td>
</tr>
<tr>
<td>Believing (1997)</td>
<td>0.0.1.0./0.0.0.0.; p(1); kb; el gtr; [0.0.0.1.1.]</td>
</tr>
<tr>
<td>Girlfriend (1998)</td>
<td>1.0.1.0./0.0.0.0.; t; p(1); kb; [1.0.0.1.0.]</td>
</tr>
<tr>
<td>Big Beautiful Dark and Scary (2002)</td>
<td>0.0.1.0./0.0.0.0.; p(1); pno; el gtr; [0.0.0.1.1.]</td>
</tr>
<tr>
<td>Impatience (2005)</td>
<td>1(pic).1.1.1/1.1.1.1.; p(2); hp; pf; el gtr; [1.1.1.1.1.]</td>
</tr>
<tr>
<td>Shelter (2005)</td>
<td>3 S; 1.1.1.1./1.1.1.1.; p(1); pno; el gtr; el bgtr; [1.1.1.1.1.]</td>
</tr>
<tr>
<td>True Love (2006)</td>
<td>el. acc.; 1(pic).1.1.1./1.1.1.0; p(2); hp; pno; [1.1.1.1.1.]</td>
</tr>
<tr>
<td>Singing in the dead of night (2008)</td>
<td>1.0.1.0./0.0.0.0.; p(1); pno; [0.0.0.1.1.]</td>
</tr>
<tr>
<td>Thirst (2008)</td>
<td>1.1.1.1(cbn)./1.1.1.0.; p(2); pno; el gtr; [1.1.1.1.1.]; SATB chorus</td>
</tr>
<tr>
<td>Water (2008)</td>
<td>1.1.1.1(cbn)./1.1.1.0.; p(2); pno; el gtr; [1.1.1.1.1.]; SATB chorus</td>
</tr>
<tr>
<td>Steel Hammer (2009)</td>
<td>2 S, A; 0.0.1.0./0.0.0.0.; p(1); pno; gtr; [0.0.0.1.1.]</td>
</tr>
<tr>
<td>Reeling (2012)</td>
<td>0.0.1.0./0.0.0.0.; p(1); pno; el gtr; [0.0.0.1.1.]</td>
</tr>
<tr>
<td>Anthracite Fields (2014)</td>
<td>0.0.1.0./0.0.0.0; p(1); pno; [0.0.0.1.1.]; SATB chorus</td>
</tr>
</tbody>
</table>
Yehudi Wyner received the 2006 Pulitzer Prize in Music for his *Piano Concerto: ‘Chiavo in Mano.’* Born in Calgary, Alberta, Canada, Wyner was raised in New York City. His father, Lazar Weiner, was a concert pianist, conductor, and a leading figure in the development of Yiddish art song. Yehudi studied piano throughout his childhood, eventually being accepted to The Juilliard School. His interest in composition led him to Yale University (BM 1951, MM 1953), where he studied with Richard Donovan and Paul Hindemith. Between degrees at Yale, he attended Harvard University (MA 1952), working there with Randall Thompson and Pulitzer Prize winner Walter Piston. In 1953, Wyner was awarded the Prix de Rome, which allowed him to live at the American Academy in Rome from 1953 to 1956.

Wyner has held faculty positions at Yale University, the Tanglewood Music Center, SUNY-Purchase, where he was also Dean of the School of Music, and Brandeis University, where he is now Professor Emeritus. Many of his compositions are strongly influenced by his Jewish heritage and upbringing, though he also integrates jazz idioms and neo-classical structures. Throughout his career, Wyner was also active as a solo pianist and conductor, working with the Bach Aria Group since 1968. His numerous awards include two Guggenheim Fellowships, the Brandeis Creative Arts Award, the Elise Stoeger Prize of the Lincoln Center Chamber Music Society, and The Institute of Arts and Letters Award. He is a member of The American Academy of Arts and
Sciences, and in 2015 was elected as President of the American Academy of Arts and Letters.

<table>
<thead>
<tr>
<th>Title and Date of Work</th>
<th>Instrumentation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dance Variations and Festival Wedding for Wind Octet (1953)</td>
<td>1.1.1.1./1.1.1.0.; [0.0.0.0.1.]</td>
</tr>
<tr>
<td>Serenade for Seven Instruments (1958)</td>
<td>1.0.0.0./1.1.1.0.; pno; [0.0.1.1.0.]</td>
</tr>
<tr>
<td>Torah Service with Instruments (1966)</td>
<td>0.0.0.0./1.2.1.0.; [0.0.0.0.1.]; SATB chorus</td>
</tr>
<tr>
<td>Canto cantabile for soprano and band (1972)</td>
<td>S; concert band</td>
</tr>
<tr>
<td>Passage (1983)</td>
<td>1.0.1.0./0.1.0.0.; pno; [1.0.1.1.0.]</td>
</tr>
<tr>
<td>Amadeus’ Billiard (1991)</td>
<td>0.0.0.2./2.0.0.0.; [1.0.1.0.1.]</td>
</tr>
<tr>
<td>Changing Time (1991)</td>
<td>1.0.1.0./0.0.0.0.; pno; [1.0.0.1.0.]</td>
</tr>
<tr>
<td>The Second Madrigal: Voices of Women (1999)</td>
<td>S; 1.1.1.1./1.0.0.0.; p(1); [1.1.1.1.1.]</td>
</tr>
<tr>
<td>Into the Evening Air (2013)</td>
<td>1.1.1.1./1.0.0.0.</td>
</tr>
<tr>
<td>West of the Moon (2013)</td>
<td>1.1.0.0./0.0.0.0.0; gtr; man; [1.0.0.1.0.]</td>
</tr>
</tbody>
</table>

*Figure 22. Works of Yehudi Wyner*
CHAPTER III – ANNOTATED BIBLIOGRAPHY AND PERFORMANCE

COMMENTARY OF WORKS FOR CONCERT BAND AND WIND ORCHESTRA BY COMPOSERS AWARDED THE

PULITZER PRIZE IN MUSIC 1993-2015

John Adams

_Grand Pianola Music_

*Part I*

*Part II: On the Dominant Divide*

Premiere: February 26, 1982  
San Francisco Symphony Orchestra  
John Adams, conductor  
Robin Sutherland and Julie Steinberg, pianos  
San Francisco, CA

Instrumentation: 2 pno; amp 2 S, MS; 2(pic).2.2(bcl).2/2.2.2.1.; p(3)

Publisher/Date: Associated Music Publishers/Hal Leonard, 1982

Availability: rental

Score: full, transposed

Level of Difficulty: Grade 6+/6

Duration: c. 30’00

Commission: General Atlantic Corporation and David M. Rumsey

Program Note: included in score

Performance Commentary: The work is divided into two movements, with the first movement being separated into two distinct sections, yet without pause (Part IA and IB). This sets the piece up in a typical “fast-slow-fast” structure. As with many minimalist works, the changes of harmony and texture are often quite subtle. The two pianos are crucial to the work, and
require virtuosity and precision; Adams frequently offsets the piano parts by one beat to achieve a “looped” effect. Each of the three solo female voices must be amplified.

Part IA, which accounts for roughly half of the work’s entire duration, is driving and percussive, cycling through a variety of tonal centers. A subdivided pulse remains constant throughout this section. Stark dynamic contrasts – often within the same measure – require skilled, careful execution from all wind players. Part IB, the slow section of the work, places many of the performers in extreme ranges, requiring careful attention to intonation and balance. The section is primarily tonal, centered in E major (with modal borrowing) and B major. Solo passages in oboe and tuba are significant. Pianos are heavily arpeggiated in the second half of this section. Part II: On the Dominant Divide is the most melodic of the three sections, playing on a I-V-I progression (from which the “Dominant” subtitle of the section gets its name) throughout. The subtle shifts in tempo that Adams dictates could prove very challenging from a conductor’s perspective. This section is the most grandiose of the three, requiring careful planning to ensure proper dynamic intensity on a large scale.

Selective Bibliography:


Selective Discography:


Henry Brant

500: Hidden Hemisphere

Premiere: August 22, 1992
United States Coast Guard Band
Lewis J. Buckley, conductor
Goldman Memorial Band
Henry Brant, conductor
U.S. Military Academy Band
Frank. G. Dubuy, conductor
Pandemonium: Wesleyan University Steel Band
Neely Bruce
Lincoln Center Plaza
New York, New York

Instrumentation: Three concert bands and steel drum band (each with its own conductor)

Publisher/Date: Carl Fischer, 1992

Availability: rental

Score: full, score in C
Level of Difficulty: 6

Duration: c. 60’00

Commission: Lincoln Center Out-of-Doors

Program Note: none

Performance Commentary: Written for the Columbus Quincentennial, this work is truly monumental in scope. The title is reflective of this, with 500 referring to the number of years, and Hidden Hemisphere meaning the Western Hemisphere. Three concert bands and a steel drum ensemble were placed at the north, south, east, and west corridors of the plaza at Lincoln Center for the premiere. Brant indicates that future performances should take place in outdoor spaces that are enclosed by buildings, relatively free from street noise, low-flying aircraft, and heavy wind. At no point should amplification be utilized; all sounds must be acoustic, taking advantage of natural surroundings. Brant gives very specific explanations in the score for each ensemble’s conductor, including the order in which each of the elements should be put together (individual ensemble, the conductors – without ensembles – in a small room, then conductors alone in performance space, then ensembles together). Instrumentation is relatively standard within groups, with the exception of “slide clarinets” and “mouth sirens,” for which Brant gives indications for where they may be obtained.

Each ensemble’s part requires highly technical playing and independence of line within the ensemble, and elements are coordinated only through intense precision and planning from the conductors. Each concert band calls for a large amount of solo playing throughout the ensemble. The work is divided into sixteen sections, highlighting major themes and motives, though there are no breaks between sections.
Selective Bibliography:


Selective Discography:

none available

*American Debate: an antiphonal overture*

Premiere: no data available

Instrumentation: concert band (two separated groups)

Publisher/Date: Carl Fischer, 1977

Availability: out of print

Score: condensed, score in C

Level of Difficulty: Grade 4
Duration: 4’20
Commission: Carl Fischer
Program Note: none
Performance Commentary: American Debate was part of a collection of commissions by Carl Fischer in which the publishing company sought to provide new music for school bands by composers of significance. Limitations were given with regard to instrumentation, range, and technical demand. As such, this is one of Brant’s most accessible compositions. Performers are separated into two groups: one on stage and the other in the back of the hall. The two groups may be viewed in a simplified manner as soprano/tenor (Group I) and alto/bass (Group II), with a complement of percussion represented in each. An assistant conductor may be used for the group in the back of the hall, but only for purposes of keeping time by staying visually connected to the principal conductor. Rebound of the conducting pattern should be kept at a minimum to eliminate fluctuation in tempo between the groups. Brant gives the possibility of a cut in the music to shorten its performance time; this is noted in the front of the score.

Group I is written in 6/8 time, while Group II is concurrently in 2/4 time. There is little significant overlap between the two voices; it would best be thought of as a type of antiphonal call and response. Each group is required to perform somewhat syncopated rhythms, so for a variety of reasons, listening from one group to the next should be strongly discouraged. Watching the assigned conductor and listening within groups would seem to facilitate a more accurate performance. Contrasts between legato, marcato, and staccato styles should be greatly accentuated, perhaps even more so dependent upon the resonance of a performance space. Group I players should be able to play chromatically scalar technique at a quick tempo; technical demands for Group II are much less. The final chord contrasts a C-flat major chord in Group I with an A-minor chord in Group II, further highlighting the overall tonal divergence between the two groups.
Selective Bibliography:


Selective Discography:

none available

*An American Requiem*

Premiere: June 9, 1974
American Wind Symphony Orchestra
Robert Austin Boudreau, conductor
Mt. Lebanon, Pennsylvania

Instrumentation: S; 4.2, 2 ch.2, 2bcl.2, 2 cbn./4.4.4.2.; t; p(3); org; church bells

Publisher/Date: Henmar Press/C.F. Peters

Availability: rental

Score: full, transposed

Level of Difficulty: Grade 5
Duration: 15’00

Commission: American Wind Symphony Orchestra
Robert Austin Boudreau, Music Director

Program Note: included in score

Performance Commentary: This work is for several groups of instruments to be spaced throughout the performance area; Brant suggests a church as an alternative to a concert hall. The groupings include 16 woodwinds, horn section, trumpet section, trombone section, “bell section” (melodic percussion), tuba section, timpani, pipe organ, church bells, and soprano voice – all occupying a different space. The soprano voice is optional for performance, but Brant encourages its inclusion because the text illuminates the scope and intention of the work. Each passage for the soprano is a setting of a biblical text; there are three texts in all.

The woodwind grouping on stage should have their backs to the audience, with the conductor facing the audience, and thereby facing the remaining players. The delay of sound that occurs from the separation of the groups is acceptable; no compensation should be made for delay on the part of the conductor or the players throughout the hall. Organ sonorities should be reeds without any tremolo. Maintenance of a steady, unwavering pulse is critical for the conductor, as the piece is quite rhythmic in sections and the performers are widely-spaced.

Selective Bibliography:


Selective Discography:


**Brant Aan De Amstel**

*“Fire on the Amstel”*

<table>
<thead>
<tr>
<th>Premiere:</th>
<th>1984 Holland Festival Amsterdam, The Netherlands</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instrumentation:</td>
<td>100.0.0.0./0.0.0.0.; 3 concert bands; 4 dr; 3 SATB choruses; 4 org; 4 carillons (Ten conductors)</td>
</tr>
<tr>
<td>Publisher/Date:</td>
<td>Carl Fischer, 1984</td>
</tr>
<tr>
<td>Availability:</td>
<td>rental</td>
</tr>
<tr>
<td>Score:</td>
<td>full, score in C</td>
</tr>
<tr>
<td>Level of Difficulty</td>
<td>Grade 6</td>
</tr>
<tr>
<td>Duration:</td>
<td>180’00”</td>
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<tr>
<td>Commission:</td>
<td>Holland Festival</td>
</tr>
<tr>
<td>Program Note:</td>
<td>none</td>
</tr>
</tbody>
</table>

**Performance Commentary:** Perhaps the largest exhibition of Henry Brant’s concept of spatial music, the only performance of this work took place in 1984 in the canals of Amsterdam. Four barges carried hundreds of musicians; each musical group performing either in turn or simultaneously. It would be beyond the practical nature of this research to begin to offer suggestions for performance of a work of this magnitude, yet Brant does utilize three concert bands, thereby meriting its inclusion.
Selective Bibliography:


Drennan, Dorothy C. “Henry Brant’s Use of Ensemble Dispersion, As Found In the Analysis of Selected Compositions.” DMA diss., University of Miami, 1975.


Selective Discography:

none

*Ceremony*

Premiere: 1954
Columbia University
New York, New York

Instrumentation: vln; vcl; ob; S, A, T, B; 2.0.2.2./0.2.2.0.; t; p(3); pno

Publisher/Date: Carl Fischer, 1954

Availability: rental

Score: full, score in C

Level of Difficulty: Grade 5/5

Duration: 12’00”
Commission: Columbia University for its Bicentennial

Program Note: included in score

Performance Commentary: The title of this work refers to proceedings in academia, with each group of instruments representing a constituency within a university. The instruments are organized into several groups. On stage are four widely-spaced trios: solo violin and two flutes, solo oboe and two clarinets, solo cello and two bassoons, and piano four-hands, timpani, and xylophone. In the corners of the back balcony are chimes and glockenspiel, and evenly-spaced in the center of the back balcony are the four soloists, paired with an instrument (soprano/trumpet, mezzo-soprano/trumpet, tenor/trombone, and baritone/trombone). Brant casts the three instrumental soloists as three tenured professors, each with a class of students (their paired instruments). The vocal soloists compete to be heard as in a faculty meeting, and the procedures of said meeting are enforced by their paired brass. Chimes and glockenspiel ring the hours of the day as a clock tower. Finally, the piano and percussion erupt as student protests at various times.

Selective Bibliography:


Drennan, Dorothy C. “Henry Brant’s Use of Ensemble Dispersion, As Found In the Analysis of Selected Compositions.” DMA diss., University of Miami, 1975.


Selective Discography:


*December (Dramatic Cantata with Dialogues)*

Premiere: July 18, 1955  
Collegiate Chorale  
Ralph Hunter, conductor  
Marni Nixon, soprano  
Thomas Leech, tenor  
Performed on WNYC radio  
New York, New York

Instrumentation: S, T; 2 nar; 1.2.2.0./4.4.4.0.; t; p(3); org; SATB chorus

Publisher/Date: Carl Fischer, 1954/1966

Availability: rental

Score: full, score in C

Level of Difficulty: Grade 5

Duration: 20’00”

Commission: The Collegiate Chorale

Program Note: included in score

Performance Commentary: Brant’s cantata is based upon text written by his wife Patricia. A radio performance of the work, its premiere, won the 1955 *Prix Italia* award. The text alludes to the story of the Christ child, yet would not be considered to be overtly sacred, and refers to no biblical text. As with the majority of the composer’s output, the work is intended to be performed spatially. A large group, including SATB chorus, woodwinds, solo trumpet and horn, timpani, and organ occupy the stage. Isolated groups throughout the hall...
include: soprano solo (who may also serve as female speaker), tenor solo (who may serve as male speaker), 3 muted trumpets, 3 muted trombones, melodic percussion (glockenspiel, vibraphone, and chimes), and a rhythmic percussion section, including bongos, suspended cymbals, five cowbells, and xylophone (one player).

The challenge in performance of this work, as with many of Brant’s other works, is in the coordination of each of the spatial elements. Rhythms are often complex, particularly when viewed on the whole. It seems that balancing instruments and voices would prove problematic in a live performance situation, especially given the concern of making sure the text is clear and intelligible. To the listener, some sections may seem aleatoric, but every rhythm, dynamic, and texture is clearly defined in the score and should be carefully observed.

Selective Bibliography:


Drennan, Dorothy C. “Henry Brant’s Use of Ensemble Dispersion, As Found In the Analysis of Selected Compositions.” DMA diss., University of Miami, 1975.


Selective Discography:

none
Festive Eighty

Premiere: July 1997
Goldman Memorial Band
Henry Brant and Gene Young, conductors
Central Park
New York, New York

Instrumentation: concert band (in five groups)

Publisher/Date: Carl Fischer, 1997

Availability: rental

Score: full, score in C (except for clarinets)

Level of Difficulty: Grade 5

Duration: 16’00”

Commission: For the Eightieth Anniversary of the Goldman Band

Program Note: included in score

Performance Commentary: The Central Park celebration of the Goldman Band’s Eightieth Anniversary was marked by the premiere of the unique spatial work Festive Eighty. A small group on stage consists of percussion, alto saxophones, and horns, with the conductor facing the audience. Groups in the audience include: trumpets; trombones; euphoniums and tubas; and clarinets and piccolos with a dedicated percussionist and conductor leading them into the performance space. Specific markers in the music inform the progression of this final group into the hall and in proximity to the main stage area. For indoor performances, Brant suggests a large church as an appropriate venue, preferably utilizing any available balconies.

Two main divisions exist in the music; Brant refers to these as “Co-ordinated” and “Unco-ordinated” passages. In “Co-ordinated” sections, the conductor keeps time, shows dynamics and articulation, and progresses as conventionally expected, keeping each element of the music closely aligned. As one might expect, “Unco-
ordinated” sections are cued by the conductor, who then allows performers to progress uninhibited. However, Brant instructs these performers to maintain absolute rhythmic integrity, avoiding “approximate or slipshod rhythm.” The work is organized through large rehearsal numbers, where new forces may enter, conducting may stop, or texture noticeably changes. A thorough understanding of the structure of the work, the logistics involved in moving the upper woodwind group, and allowances for uncoordinated sections are vital to a successful performance.

Selective Bibliography:


Drennan, Dorothy C. “Henry Brant’s Use of Ensemble Dispersion, As Found In the Analysis of Selected Compositions.” DMA diss., University of Miami, 1975.


Selective Discography:

none

Horizontals Extending

Premiere: June 18, 1982
Henry Brant, conductor
San Francisco, California
Instrumentation: 1, pic.0.1, E♭ cl.2.asx, tsx./1.2.1.1.; t; p(1); dr (in two widely separated groups)

Publisher/Date: Carl Fischer, 1982

Availability: rental

Score: full, score in C

Level of Difficulty: Grade 5

Duration: 8’00”

Commission: not commissioned

Program Note: included in score

Performance Commentary: This work should be viewed as a companion to the 1969 *Verticals Ascending*. Though the musical material does not appear to be derived directly from *Verticals*, the basic concepts for coordinating the piece are quite similar. Group I (melodic percussion, upper woodwinds, and horn) plays in 3/4 at 96 beats per minute, while Group II (trumpets, trombones, tuba, bassoons, and timpani) play in 4/4 at 144 beats per minute. A third “group” consists of drum set, to be placed in between the two groups. Each of the primary groups should have their own conductor, and it is not necessary for conductors to see one another. Brant suggests placing Group II on stage, Group I in a balcony, and the drummer in the center of the hall amongst the audience as the most plausible performance setup.

The two groups are uncoordinated, often performing separately, with sections broken up by improvised (though prescribed) drum solos. On occasions in which both groups play together, they are not coordinated – simple arithmetic between the two tempi shows that, in order to maintain time, the downbeats between groups would grow further apart after each measure. This pattern continues for some time, until the final twenty measures, in which the two groups are to join together in a coordinated finish, mediated by the tempo of the drummer. The work is more tonal in sections than the majority of Brant’s other works for the
wind band medium, and would be a suitable introduction for wind ensembles to the performance of his spatial music.

Selective Bibliography:


Drennan, Dorothy C. “Henry Brant’s Use of Ensemble Dispersion, As Found In the Analysis of Selected Compositions.” DMA diss., University of Miami, 1975.


Selective Discography:

Unpublished Recording, Innova Recordings.
https://soundcloud.com/innovadotmu/horizontals-extending

Immortal Combat

Premiere: 1972
James Caldwell High School Band
Keith Brion, director
West Caldwell, New Jersey

Instrumentation: concert band (divided into two groups)

Publisher/Date: Carl Fischer, 1972

Availability: rental

Score: full, transposed
Level of Difficulty: Grade 5

Duration: 12’00”

Commission: James Caldwell High School Band
Keith Brion, director
West Caldwell, New Jersey

Program Note: included in score

Performance Commentary: The directions given in the score are more extensive than any other encountered in Brant’s works for wind band, taking up the first four full pages of the score. The composer specifies the minimum group of instruments to be used, separated into two groups. Group I consists of no fewer than six piccolos, twelve clarinets, six trumpets, melodic percussion, and timpani. Group II contains eight French horns, five trombones, five tubas, baritones, and battery percussion. Brant also makes allowances for all other members of the symphonic band to be included, though these instruments may be omitted without sacrificing the integrity of the music. The minimum numbers listed seem to be so clusters of chords may be fully voiced within a particular instrument family. The B♭ clarinet part is scored in the high tessitura throughout. Clarinets unable to play suitably in this octave may not take the part down an octave, but may double the horns in Group II.

The piece is devoid of dynamic contrast; all parts are forte throughout, with only the occasional forte-piano breaking up the dynamic monotony. Brant insists on the over-emphasis of accents and staccato passages to achieve the intended effect. Instructions are also given for how to arrange the ensemble, the proper method for trombone glissandi, conducting cues for both of the conductors, and suggestions for proper rehearsal strategies. Perhaps most helpful for the consideration of all of Brant’s compositional output are the included notes for methods of recording spatial music (Brant suggests recording each group independently in stereo, then manually adding the appropriate silences). This could certainly apply not only to this work, but to the recording any number of his spatial works.
Selective Bibliography:


Drennan, Dorothy C. “Henry Brant’s Use of Ensemble Dispersion, As Found In the Analysis of Selected Compositions.” DMA diss., University of Miami, 1975.


Selective Discography:

none

*A Plan of the Air*

Premiere: April 24, 1975
University of Wisconsin-River Falls Symphony Band
W. Larry Brentzel, conductor
Henry Brant, conductor
Sandra Cross, soprano
Jody Bartholomew, alto
Robert Hanson, tenor
James Bohn, bass-baritone
Kleinpell Fine Arts Building Recital Hall
River Falls, Wisconsin

Instrumentation: S, A, T, B-Bar; 9, 2 pic.0.8, acl, bcl, bcl.0.asx, tsx./7.4.4.5.; p(12); org (Two conductors)

Publisher/Date: Carl Fischer, 1975
Availability: rental

Score: full, score in C

Level of Difficulty: Grade 6

Duration: 21’00”

Commission: University of Wisconsin-River Falls for its Centennial

Program Note: included in score

Performance Commentary: This work draws its inspiration, and title, from Leonardo da Vinci’s notebooks. As with nearly all of Brant’s works, the musical forces are separated into groups. Two conductors are required to coordinate the two groups, except, of course, for those times when the groups are not coordinated. The work seems more aleatoric in nature than some of Brant’s other compositions, yet each detail is clearly marked – including specificity about non-specific rhythm and line. The work is atonal in most sections, and focuses more on texture and timbre than melody and harmony. Da Vinci’s text is illuminated through word-painting and choices of instrumentation. Soloists are often competing to be heard, singing two texts simultaneously, or the same text antiphonally.

Selective Bibliography:


Drennan, Dorothy C. “Henry Brant’s Use of Ensemble Dispersion, As Found In the Analysis of Selected Compositions.” DMA diss., University of Miami, 1975.


Selective Discography:


*Sixty/Seventy*

Premiere: 1974
Yale University Band
Keith Brion, conductor
New Haven, Connecticut

Instrumentation: 0, 2 pic.0.2.0./2.2.2.2, 2 bar.; t; p(4)

Publisher/Date: Carl Fischer, 1983

Availability: rental

Score: full, score in C

Level of Difficulty: Grade 4

Duration: 1’00” or 1’10”

Commission: Yale University Band
Keith Brion, conductor

Program Note: included in score

Performance Commentary: The original sixty measure composition was entitled *Sixty*, and was composed on a flight to Los Angeles to celebrate his sixtieth birthday. Ten years later, he added ten bars to bring the work to seventy measures in total, commemorating his seventieth birthday. The performing forces are divided into three groups. On stage, the conductor stands at the rear wall of the stage, and has
horns, baritones, tubas, saxophones, bassoons, low clarinets, timpani, snare drum, and cymbals. Spaced into two groups in the hall (preferably the balcony, if available) are: piccolos, flutes, clarinets, xylophone, and glockenspiel (group 1) and trumpets, oboes, trombones, and chimes (group 2). It is recommended that the conductor have a silent metronome placed on the stand with the score, and that the conducting pattern be as clear and uncluttered as possible, devoid of any rebound or stylistic markers. Many of the instruments are doubling other instruments, which is reflected in the score and in the performance notes. If the entire seventy measures are to be played, there should be no hesitation after measure sixty.

Selective Bibliography:


Drennan, Dorothy C. “Henry Brant’s Use of Ensemble Dispersion, As Found In the Analysis of Selected Compositions.” DMA diss., University of Miami, 1975.


Selective Discography:

none
Verticals Ascending: after the Rodia Towers

Premiere: no information available

Instrumentation: concert band (separated into two groups)

Publisher/Date: MCA Music, 1969

Availability: out of print

Score: full, transposed

Level of Difficulty: Grade 5

Duration: 8’00

Commission: none

Program Note: included in score

Performance Commentary: Perhaps Brant’s most performed work for wind band, Verticals Ascending was inspired by the Rodia Towers in the Watts section of Los Angeles, which were constructed by artist Simon Rodia over a twenty-five-year period using only common materials. Representative of this inspiration, Brant uses only small, fragmented musical material for the construction of this work. As with most of Brant’s music, there are two groups of performers, each with its own conductor. Group I plays in 4/4 meter throughout, while Group II simultaneously plays in 3/4 meter. Each downbeat should be aligned. In order to facilitate this, the conductors must be facing one another. Brant also suggests a sort of visual “click track,” such as a light that flashes on the downbeat of each measure (at a pace of twenty-four flashes per minute), but only visible to the conductors.

The work would not be characterized as tonal, though it seems each self-contained musical idea is somewhat tonal within itself. Performers in each group must be instructed not to listen across the hall, but to intently watch their assigned conductor and stay resolutely in time with their own group. Though the work is somewhat formless in the traditional sense, there is organization, as Group I plays an exposition, followed by Group II’s exposition, then a
collaborative (to use the term somewhat loosely) interior section. Of note is a fugue section that occurs directly at the point of the Golden Proportion – one of the only instances in which individual voices are heard outside of the group dynamic. The fugue develops into a second fugue-like section before repeating itself to bring the work to a close.

Selective Bibliography:


Drennan, Dorothy C. “Henry Brant’s Use of Ensemble Dispersion, As Found In the Analysis of Selected Compositions.” DMA diss., University of Miami, 1975.


Selective Discography:

John Corigliano

*Circus Maximus (Symphony No. 3 for large wind ensemble)*

I. Introitus
II. Screen/Siren
III. Channel Surfing
IV. Night Music I
V. Night Music II
VI. Circus Maximus
VII. Coda: Veritas

Premiere: February 16, 2005
University of Texas Wind Ensemble
Jerry Junkin, conductor
Austin, Texas

Instrumentation:
I. concert band (on stage)
II. 0.0.1.0.2 asx, tsx, bsx./2.11.0.0.; p(3); db (off stage)
III. (marching band) 1(pic).0.0, Eb cl.0./0.2.2.0.; p(1)

Publisher/Date: G. Schirmer, 2005

Availability: rental

Score: full, score in C

Level of Difficulty: Grade 6

Duration: 35’00”

Commission: School of Music, The University of Texas at Austin, for the University of Texas Wind Ensemble, Jerry F. Junkin, Director of Bands

Program Note: included in score

Performance Commentary: This work utilizes all areas of the concert hall for a surround sound acoustical experience. The hall should be large enough to accommodate all of the required musicians, and should have a balcony. Corigliano has provided a diagram in the score for the positioning of the “Surround Band” and “Marching Band” in addition to the “Stage Band.” The piece consists of eight continuous movements. The music requires musicians of the highest caliber, and
will almost certainly necessitate additional musicians from outside of an established ensemble (fifteen trumpets in total; fourteen clarinets; eight percussionists). The work also calls for a twelve-gauge shotgun to be fired in the final measure, so conductors should make sure all local fire laws are followed.

The work contains several non-metered sections in addition to numerous changes in tempo and style, and will require intense preparation from the conductor. Off-stage musicians will need sufficient time to acclimate to the performance space and to ensure sight lines are sufficient to see the conductor for non-verbal cues. Some extended techniques are required in trombone, horn, oboe, and string bass. Performers should be unafraid to play with abandon on both ends of the dynamic spectrum; the composer gives clear adjectives in most sections of the music for the exact affect to be achieved. The “Marching Band” for which Corigliano writes in the sixth movement, “Circus Maximus,” must be ambulatory and able to play and move simultaneously.

Selective Bibliography:


Selective Discography:


Gazebo Dances
I. Overture
II. Waltz
III. Adagio
IV. Tarantella

Premiere: Band version:
June 5, 1973
University of Evansville Wind Ensemble
Robert Bailey, conductor
Evansville, Indiana

Instrumentation: concert band

Publisher/Date: G. Schirmer, 1973

Availability: rental

Score: full, transposed

Level of Difficulty: Grade 6

Duration: 17’00”

Commission: not commissioned

Program Note: included in score
Performance Commentary:

Originally composed for piano four-hands, Corigliano adapted the yet-unnamed piano work into what would become known as *Gazebo Dances* in 1973. The title comes from the idea of an outdoor band concert in the park under a gazebo. As such, the work is quite accessible from perspectives of theme and tonality. Still, its accessibility for the listener does not lessen the demand on the performer.

The first movement, *Overture*, changes meter nearly every measure, utilizes hemiola and displacement of pulse, and requires a wide variety of styles of articulation, often within the same measure. Its form is simple, with much of the material being repeated verbatim throughout the movement. *Waltz* is similar in its lack of constancy with regard to pulse and meter. In fact, much of the waltz is in 5/4. Corigliano additionally utilizes strong beats in ¾ on each of the three beats in various places, rather than staying true to traditional strong/weak pulse tendencies. The *Adagio* begins (and remains for much of the movement) in 7/4, which may cause initial issues for conductor and performer alike. True to its title, the music moves very slowly, with extended melodic lines and changing harmony seemingly within each measure. The final movement, *Tarantella*, is quick and dance-like, the most rhythmically stable of the four movements, remaining in 6/8 throughout with few exceptions. Rapid changes in dynamics must be observed for greatest effect, and attention should be carefully paid to the maintenance of a light, unencumbered style.

Selective Bibliography:


Selective Discography:


Morton Gould

Adeste Fidelis

Premiere: no information available

Instrumentation: concert band; SATB chorus

Publisher/Date: G & C Music, 1949

Availability: out of print

Score: full, transposed

Level of Difficulty: Grade 4

Duration: 3’30”

Commission: none

Program Note: none

Performance Commentary: This setting of the traditional carol was originally for orchestra and chorus, but was transcribed for concert band and chorus by Gould. The structure is unique, as Gould treats the Latin setting of the text in fugue, bringing in each answer on the dominant chord at the center of the verse. The fugue continues through the conclusion of the verse and chorus, followed by a full statement of the verse and chorus in the instrumental voices alone. The third statement is the English “O come, all ye faithful.” Gould again utilizes counterpoint, though here he begins each answer in half the time, only three measures into the verse (on the English text triumphant). None of the voices continue to the second half of the verse, instead repeating the word “come” until a tutta forza statement of the full verse and chorus in a more traditional homophonic setting. The wind and percussion parts are very accessible, with moderately extended ranges being the only major technical issue.

Selective Bibliography:


Selective Discography:


American Ballads
IV. Memorials on “Taps”
V. Saratoga Quick-Step on “The Girl I Left Behind”
VI. Hymnal on “We Shall Overcome”

Premiere: April 24, 1976
Queens Symphony Orchestra
Morton Gould, conductor
Colden Center, Queens College
Queens, New York

Instrumentation: concert band
pno; hp

Publisher/Date: G. Schirmer, 1978
Availability: here

Score: full, score in C

Level of Difficulty: Grade 5

Duration: 17’00”

Commission: New York State Council of the Arts and the United States Historical Society

Program Note: included in score

Performance Commentary: Gould’s adaptation of the larger six-movement original orchestral work includes, in fact, three separately published movements. Still, it seems appropriate to view them as part of a whole, and they certainly could be programmed together if desired. *Memorials on “Taps”* sets the familiar, simple military tune in very unique ways. Built on the overtone series for performance on unkeyed bugle, Gould manipulates these intervals in such a way that the theme is never literally stated until the end of the movement, when it is performed by off-stage trumpet. The ground rhythms elicit thoughts of a march, or more likely a funeral procession. By replacing a perfect fourth with an augmented fourth, for example, the composer moves into and out of distant key relationships quite easily. Even in the final thematic statement, the harmony under the melody is not in the same key, yet Gould’s polytonality lands well on the ear.

*Saratoga Quickstep on “The Girl I Left Behind Me”* seems to be the most individually performed of the three movements that were set for band. The theme is presented in a relatively straightforward manner in the opening phrases, then undergoes significant melodic fragmentation through what seems to be a development section. This idea of development is further augmented by a long dominant pedal, which, for lack of a better term, rarely functions as a dominant chord, leading the listener to believe a final, full statement of the theme is coming. Instead, Gould pares down the forces of the ensemble and augments and
fragments them in such a way that the piece does not end as much as it simply disappears.

The final movement of the larger work is *Hymnal on “We Shall Overcome. A slow, gentle fugue on the theme opens the movement, followed by an unsteady, less tonally-centered section, which seems dark and foreboding. Gould balances these dark and light passages throughout the movement. The interior section is militant, with regimental rhythms paired against melodic fragmentation. Before the final statements, the composer engages the full ensemble in hemiola and tonicizations of distantly related keys before a triumphant closing statement of the theme in A-flat major. This work is not demanding in its requirements for technical dexterity, but the ensemble must be able to execute complex syncopated rhythms and pay close attention to all chromatic alterations, as Gould slides in and out of keys very quickly.

Selective Bibliography:


Selective Discography:


American Patrol (for Three Bands)

Premiere: no information available

Instrumentation: 0, 3 pic.0.3, E♭ cl.0./0.3, 3 cnt.3.3, 3 bar.; p(6)

Publisher/Date: G. Schirmer, 1959

Availability: rental

Score: full, transposed

Level of Difficulty: Grade 3

Duration: 2’30”

Commission: none

Program Note: none
Performance
Commentary: Gould’s setting of the piece by F.W. Meacham is for three small ensembles, equally divided. Each ensemble contains the following: piccolo, clarinet, cornet, trumpet, trombone, baritone, tuba, and paired percussion. Additionally, the second of the three “bands” includes E\textsubscript{b} clarinet. The overall form of the work is a modified arch form, beginning and ending with solo battery percussion. The first statement is a simpler version of the theme without ornamentation, played by “band 1.” The B section of the tune is treated with mild dissonance that marks much of Gould’s popular music. The interior of the work is marked by a collision between “band 1” continuing the original tune and “band 2” interrupting with a contrasting folk song, “Columbia, Gem of the Ocean,” also known as “The Red, White and Blue.” In this two-band competition, Gould recasts the original tune as a counter-melody to “Columbia.” “Band 3” makes its first appearance in the piece’s conclusion, offering a subdued restatement of the original tune with momentary counter-melodic fragmentation of “Columbia.” The piece ends as it began, with snare drum, bass drum, and cymbals fading into the distance.

Selective Bibliography:


Selective Discography:


*American Symphonette No. 2: Pavanne*

Premiere: July 31, 1938  
New York Philharmonic  
Morton Gould, conductor  
Lewisohn Stadium  
New York, New York

Instrumentation: concert band

Publisher/Date: Mills Music, 1939

Availability: out of print

Score: condensed

Level of Difficulty: Grade 4

Duration: 3’00”

Commission: not commissioned

Program Note: none

Performance Commentary: This stand-alone composition is the interior movement of a larger three-movement “symphonette” that the composer originally wrote for radio performance, as noted in the performance notes in the score. The work was originally for orchestra, but was set for band by the composer. Solo trumpet is the featured instrument, carrying much of the major melodic material throughout the work. Though it derives its name from the Baroque dance, this setting is far more jazz influenced than a period dance piece. Still, it maintains some traditional formal characteristics, as it is set
in a modified sonata form. Snare drum plays much of the work on brushes, trumpet with cup mute in the opening melodic statement plays a highly-stylized swing melody, and all dotted eighth-sixteenth figures are swung throughout. Gould uses saxophone extensively in the middle section, and the lead-in to the recapitulation utilizes a blues scale. The frequent ostinato is reminiscent of a walking bass line.

Performers should be well-versed in swing style, and should be careful not to allow any faster passages to sound rushed or hurried. There are extensive solos for trumpet and flute, and saxophones should be able to play together as a jazz choir. Several varieties of articulation are present, particularly a lightly-tongued legato swing. Careful attention should be paid to accents within melodic lines. A skilled bassoonist is needed to carry the bass line through the piece. Much of the work is delicate and light, indicated at a soft dynamic, and will require musical maturity. Unison “shout” choruses will necessitate exact matching of style from saxophones, trumpets, and trombones.

Selective Bibliography:


Selective Discography:


Ballad for Band

Premiere: June 21, 1946
The Goldman Band
Edwin Franko Goldman, conductor
New York, New York

Instrumentation: concert band
2 flhn

Publisher/Date: G & C Music/G. Schirmer, 1947

Availability: in print

Score: full, transposed

Level of Difficulty: Grade 4

Duration: 8’30”

Commission: The Goldman Band
Program Note: none

Performance Commentary: This work is one of Gould’s most performed, particularly by school bands, and is one of the earliest American masterworks for the wind band medium. While it is intended to be in the style of Negro spirituals, no pre-existing tunes are used. The music of Copland and, at times, Gershwin, are called to the mind of the listener in some sections of this work. It is set in a modified ternary form, with two slow sections surrounding a bright interior. It is tonal throughout, though many of the harmonies are extended tertian or quartal, including the opening pentatonic sequence. The two primary themes are presented early in the work and developed in a variety of ways. For example, the secondary theme, played first by euphonium, becomes the basis for the primary theme throughout the B section.

Several considerations must be taken with regard to instrumentation. The three instruments in the trumpet family – trumpet, cornet, and flugelhorn – are each given parts independent of one another. Though cross-cued in other voices, to omit or substitute any of the three would result in a loss of color that may not be acceptable. There are important passages for English horn, with cues provided as well. Attention to detail with regard to style must be shown in the B section, particularly to the contrast between very dry staccato and consequent legato passages. Ranges are reasonable for most high school bands, with few exceptions. Performers should have an understanding for the just intonation adjustments required for seventh and ninth chords, both of which are prevalent within this piece.

Selective Bibliography:


Select Discography:


Battle Hymn of the Republic

Premiere: November 1, 1942
NBC Symphony
Arturo Toscanini, conductor
NBC Radio broadcast
New York, New York

Instrumentation: concert band

Publisher/Date: G & C Music, 1951

Availability: out of print

Score: condensed, score in C

Level of Difficulty: Grade 4

Duration: 4’00”

Commission: Arturo Toscanini and the NBC Symphony

Program Note: none

Performance Commentary: Gould’s setting of the traditional tune is relatively straightforward, with two full statements of the tune and several repetitions of the chorus. Militaristic rhythms dominate the accompaniment throughout, and there are no statements in which all parts are legato, unlike the more frequently performed Wilhousky arrangement. Several key changes occur, with Gould’s preferred method of modulation being the common tone/mediant relationship.
The condensed score causes some confusion regarding the number of instruments performing at any given time, and at times is very difficult to read given the number of independent musical lines being played. The piece begins quietly, and seems as though it will end similarly, but a *tutta forza* final phrase concludes the work somewhat abruptly.

Selective Bibliography:


Selective Discography:


**Big City Blues**

<table>
<thead>
<tr>
<th>Premiere:</th>
<th>no information available</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instrumentation:</td>
<td>concert band</td>
</tr>
<tr>
<td></td>
<td>pno</td>
</tr>
<tr>
<td>Publisher/Date:</td>
<td>G &amp; C Music, 1953</td>
</tr>
<tr>
<td>Availability:</td>
<td>rental</td>
</tr>
<tr>
<td>Score:</td>
<td>full, transposed</td>
</tr>
<tr>
<td>Level of Difficulty:</td>
<td>Grade 5</td>
</tr>
<tr>
<td>Duration:</td>
<td>5’00”</td>
</tr>
<tr>
<td>Commission:</td>
<td>none</td>
</tr>
<tr>
<td>Program Note:</td>
<td>none</td>
</tr>
<tr>
<td>Performance Commentary:</td>
<td>As the title might suggest, this work is heavily influenced by the jazz of the early twentieth century. The instrumental colors Gould selects are reminiscent of Gershwin’s writing for orchestra, most notably <em>An American in Paris</em>. There is extensive solo work for clarinet and trumpet with Harmon mute. Much of the music is written to achieve certain sound effects, though melody is prevalent throughout. The listener can clearly hear the rush of life in a large city during the middle section, with cars flying quickly by and honking their horns. Percussion is noticeably not heavily utilized at all in this work, and the piece does not end as much as it evaporates, as though the music simply forgets where it is going.</td>
</tr>
</tbody>
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Selective Bibliography:


Selective Discography:


*Centennial Symphony*

I. *Fiesta*  
II. *Trails*  
III. *Ghosts*  
IV. *Roundup*  

Premiere: April 9, 1983  
University of Texas “Centennial Honors Band”  
Morton Gould, conductor  
Austin Texas  

Instrumentation: concert band  

Publisher/Date: G. Schirmer, 1983  

Availability: rental  

Score: full, score in C  

Level of Difficulty: Grade 5  

Duration: 21’00”
Commission: University of Texas at Austin, in honor of its centennial in 1983.

Program Note: included in score

Performance Commentary: As it was written in celebration of the centennial of the University of Texas, Gould based the composition around scenes of the region. The first movement, “Fiesta,” was later published as a stand-alone composition, and may be purchased and performed separately. This movement celebrates the Mexican influence in the culture of Texas, and though it is rhythmically complex, many of the rhythms are scored as ostinato and repeated so that they become quickly familiar. Half of the eight required trumpets for performance are placed off-stage in antiphonal choirs, which may be placed in the wings of the stage or, if space allows, in opposite balconies. “Trails,” which is in a slowly moving triple meter, is a variation of a cowboy song, complete with sleigh bells imitating horse reins. The third movement, “Ghosts,” incorporates songs from Texas’s past, particularly “The Yellow Rose of Texas.” “Roundup,” the fourth and final movement of the work, brings back the previous musical material, but also makes several references to “The Eyes of Texas,” which is the fight song of the University of Texas. Gould suggests that this movement could be subtitled “Lone Star Variations,” and it also features antiphonal off-stage trumpets.

The piece is technically accessible for accomplished high school bands, and offers connections to regional culture through its use of folk tunes. A variety of styles are present, the most challenging being the first movement, with its highly-syncopated rhythms. In addition to the antiphonal trumpets, three piccolos are required throughout the second movement, while flutes are tacet. The score is in manuscript, and is adapted from a “standard” score template, so the composer marked out and replaced several lines. This causes a legibility issue, which is compounded by the continual use of measure repeat signs.
Selective Bibliography:


Selective Discography:


**Cheers! A Celebration March**

Premiere: Orchestral version: May 1, 1979 Boston Pops Orchestra Arthur Fiedler, conductor Boston, Massachusetts

Instrumentation: concert band org

Publisher/Date: G. Schirmer, 1980

Availability: in print
Score: full, score in C

Level of Difficulty: Grade 4

Duration: 5’00”

Commission: Boston Symphony for Arthur Fiedler’s 50th season as Conductor of the Boston Pops

Program Note: none

Performance Commentary: This work was one of the final new works Arthur Fiedler would conduct with the Boston Pops, as he died just two months after its premiere performance. The march is not in standard march form, frequently changing both tonal center and key—though it is certainly tonal and light-hearted in nature. The first half of the march moves between F major and A-flat major, with numerous chromatic alterations, resulting in non-traditional harmonic expectations. There is little in the way of sustained melodic material; Gould instead uses small motives passed around the ensemble. The conventional key change at the Trio actually occurs some thirty-five measures before the Trio begins, resulting in what would seem to the listener to be a “double-Trio” march form. The organ enters at the Trio in measure 157; though the organ part is labeled as optional, the work would certainly suffer from its full effect in its absence. The work closes with a return to F major as both Trio themes are presented together.

While most of the parts are readily accessible for experienced players, the frequent use of chromaticism requires special attention. The tuba, euphonium, and low reed parts are certainly more active than in a standard American march, and are somewhat rangy for the brass players in particular. Careful attention must be paid to ensemble dynamics in order to ensure evenness of line and balance between harmonic and melodic content.

Selective Bibliography:


Selective Discography:


Concertette for Viola and Band

I. (Brisk)  
II. Blues  
III. Dance  
IV. Finale

Premiere: 1944  
United States Navy Band  
Lieutenant Charles Brendler, conductor  
Emanuel Vardi, soloist  
Washington, D.C.

Instrumentation: vla; wind orchestra; hp; [0.0.0.1.1.]  
Publisher/Date: G & C Music, 1944  
Availability: rental  
Score: full, score in C  
Level of Difficulty: Grade 4/5
Duration: 15’00”

Commission: Composed for Emanuel Vardi

Program Note: none

Performance Commentary: Gould uses the term “band” loosely with regard to this piece; instead, he more accurately describes the scoring as an orchestra without violins and violas. According to Gould’s notes in the score, cello may be substituted with baritone or euphonium, harp may be replaced by piano, and woodwinds may be doubled at the conductor’s discretion. The last of Gould’s “Concertettes,” the work is generally light and makes use of elements of popular music, as evidenced in the titles of the interior movements.

The opening movement is untitled in the score, but is instructed to be played at a “brisk, solid tempo.” Syncopated rhythmic figures present a ragtime feel in sections. The form of the movement generally follows that of a classical concerto, with soloist and ensemble stating and repeating themes surrounding a development section. The second movement, “Blues,” may seem like a strange choice for a solo composition for viola, but Gould utilizes the dark timbre of the instrument to great effect in this idiom, joining viola frequently with English horn and bass clarinet. “Dance” casts the viola as a folk instrument more than a traditional classical treatment, employing sustained double and triple-stop playing amidst skipping melodic figures. The “Finale” is very fast (half note equals 160 beats per minute in cut time) and is, as a result, the most technically demanding of the four movements. There is no variation in tempo as the work gallops to its conclusion.

Selective Bibliography:


Selective Discography:


Dixie

Premiere: Composed specifically for the Doubling in Brass recording

Instrumentation: concert band

Publisher/Date: G & C Music, 1959

Availability: out of print

Score: condensed

Level of Difficulty: Grade 5

Duration: 2’45”
Commission: Written for the album *Doubling in Brass*, on the centennial of the song’s composition

Program Note: none

Performance Commentary: Gould’s setting of the folk tune is incredibly clever, and, while certainly humorous at times, requires a great deal of serious attention on the part of conductor and performer, as it is quite complex and technically challenging. The piece opens with a snare drum duet: the first playing on the head, the second playing rim shots at accented points. Clarinets open, followed by tuba, then muted cornet, all joining for a full statement of the entire tune. This is the only full statement for the entirety of the piece, and various phrases are subjected to any number of methods of melodic fragmentation. Highly-syncopated rhythms are prevalent, and woodwind technique is very demanding. Occasional changes in meter keep the listener off balance and provide welcome shifts in pulse. Notable is a “soft-shoe” section in the middle of the work that comes as a surprise when set against the rest of the piece. While the technical passages are quick, there is little chromaticism, making them accessible to less experienced players.

Selective Bibliography:


Selective Discography:


*Family Album Suite*

1. *Outing in the Park*
2. *Porch Swing on a Summer Evening*
3. *Nickelodeon*
4. *Old Romance*
5. *Horseless Carriage Galop*

Premiere: no information available

Instrumentation: concert band

Publisher/Date: G & C Music, 1951

Availability: in print (each movement separately)

Score: full, transposed

Level of Difficulty: Grade 5

Duration: 15’00”

Commission: none

Program Note: none
Performance Commentary: This work was originally written for orchestra, but each of the movements have been arranged for concert band by the composer. They are available individually, but not as a collection, for concert band, though they may be performed as such. The work is programmatic in that each movement depicts a certain scene of “Americana.” As with much of Gould’s music, there is great detail in each setting, careful craftsmanship in scoring, and little predictability.

*Outing in the Park* is set in a quick triple meter. Unison work between piccolo and E♭ clarinet requires care with regard to intonation. Upper woodwind parts are replete with fast, technical playing, but is generally scalar and idiomatic, and should present few challenges. Frequent changes in tempo, orchestration, and style should be noted by conductor and performer alike. There is an opportunity for an off-stage ensemble, which includes clarinet, trumpet, horn, and trombone. This should be utilized if the venue permits.

*Porch Swing On a Summer Evening* is gentle and relaxed, with little variation in tempo or style. Chromaticism and parallel fifths interfere with a concrete sense of tonality, yet the dissonance is still somewhat mild. Dynamic contrast should be highlighted to give the listener the sense of rocking back and forth. First trumpet should be able to play effortlessly above the staff as not to sound strained.

*Nickelodeon* derives its name from the first movie theaters, which offered a combination of movies and live vaudeville acts. The movement begins and ends with a ragtime feel, with an interior section comprised of a dramatic marcato passage for brasses, perhaps representing the conflict in the drama. Gould’s nearly constant use of hemiola never allows the listener to settle in to the pulse, and is reminiscent of calliope music. Clarinets play quick technique in the altissimo register throughout much of this movement.

The fourth movement, *Old Romance*, is a slow, lyrical love song set in E-flat major, utilizing traditional harmonic sequences with mild chromaticism in their execution. Of note are significant solos for oboe and euphonium, as well as an extended saxophone choir section. Muted trumpet and
trombone are used in the interior of the movement, and should be carefully balanced and tuned.

_Horseless Carriage Galop_ is the final movement, and seems to be the most performed solo movement. After a disrupted, frenzied introduction, a quick-step duple feel takes over, featuring solo trumpet (though the line is split between two players). Car horns in percussion are meant to represent the “horseless carriage” to which the title refers – the early automobile. _Tutti_ ensemble hits sound like a backfiring engine. Gould harkens back to horse drawn carriages in the middle of the work with temple blocks and the trumpet’s “horse neigh” effect. All performers have quick, technical passages, and percussion is featured throughout the movement.

Selective Bibliography:


Selective Discography:


Fanfare for Freedom

Premiere: January 22, 1943
Cincinnati Symphony Orchestra
Eugene Goosens, conductor
Cincinnati, Ohio

Instrumentation: wind orchestra

Publisher/Date: G & C Music, 1971

Availability: out of print

Score: full, score in C

Level of Difficulty: Grade 5

Duration: 1’30”

Commission: Eugene Goosens and the Cincinnati Symphony

Program Note: none
Performance Commentary: This brief fanfare is built on two simple motives. The first is the first sound heard, two sixteenths followed by a sustain. The second is a short melody, heard first in horn in measure nine and continued by flute. As one might expect in a fanfare, the brass section carries most of the melodic material, with woodwinds and percussion serving as the responsorial voices. There is no dominant tonality, yet each statement is tonal within itself. Gould composes through block scoring through much of the piece; notable exceptions include two “bell tones” passages through the trumpets and trombones, with each voice entering a fifth below the preceding note. There are no moments of silence in the entire piece, with each motive leading directly to another. Though written for a professional ensemble, ranges are reasonable. The most potent challenge is frequent double tonguing in each voice, most noticeably in a tutti statement at the conclusion of the fanfare.

Selective Bibliography:


Selective Discography:


*The First Noel*

Premiere: no information available

Instrumentation: concert band

Publisher/Date: G & C Music, 1949

Availability: rental

Score: condensed

Level of Difficulty: Grade 4

Duration: 4’00”

Commission: none

Program Note: none
Performance Commentary: Gould’s treatment of the hymn is not overly ambitious, following a relatively simple formula, with six statements of the full tune. Each statement is more involved than the preceding one. Most variations come through accompanying lines that flow continuously. Key changes occur at many cadential points, often not waiting until the final phrase, and sometimes taking place in the middle of a verse. After the fourth statement, the mood shifts dramatically, as Gould briefly quotes Angels We Have Heard On High before lifting the original tune out of the new texture. The piece is direct in its content, and would be accessible for some younger performers.

Selective Bibliography:


Selective Discography:

Formations: Suite for Marching Band

1. March On
2. Rally
3. Twirling Blues
4. Strut
5. Slink
6. Waltzing Alumni
7. Alma Mater
8. March Off

Premiere: 1964
University of Florida Gator Marching Band
Gainesville, Florida

Instrumentation: marching band

Publisher/Date: G&C Music, 1964

Availability: in print

Score: condensed

Level of Difficulty: Grade 5

Duration: 18’00”

Commission: University of Florida Gator Marching Band

Program Note: included in score

Performance Commentary: One of the more unique works composed by Morton Gould is this work for marching band. Though it is eighteen minutes in length, it was designed by Gould to be performed at halftime of a football game, though Gould states in the front matter of the score that concert performance is also possible. Each movement features “marching orders,” which Gould offers as suggestion for on-field choreography. He also says that directors should feel free to adapt the drill as they see fit. Movements 1, 5, 7, and 8 may all be performed standing still. In Rally, Gould suggests having two groups separate for an antiphonal effect. Twirling Blues would feature the twirlers, so the band should stay in the background. Strut is a feature for trumpets and drums, and Waltzing Alumni gives
instructions that each band member should dance in place as the director desires.

Musically speaking, the work is far from standard marching band fare, and would find itself at home on the concert stage. As the work was designed for on-field performance, many of the movements have a march-like feel, though they do not follow traditional march forms. Strut requires a large amount of triple tonguing from trumpets, and is likely the most challenging movement of the eight. The music is generally tonal and accessible, with some of the composer’s trademark non-traditional harmonies utilized throughout. Only basic percussion is used, including bells and an assortment of drums.

Selective Bibliography:


Selective Discography:


*Holiday Music*

I. *The First Thanksgiving*
II. *Halloween*
III. *Easter Morning*
IV. *Home for Christmas*
V. *Fourth of July*

Premiere: no information available

Instrumentation: concert band
banjo; hp

Publisher/Date: G & C Music, 1947

Availability: rental

Score: Orchestral score: full, score in C
Band score: condensed

Level of Difficulty: Grade 5

Duration: 16’00”

Commission: none

Program Note: included in score

Performance Commentary: The original orchestral version of this work is a five movement suite. The band transcription by the composer, though, is published as five individual pieces. It would certainly be possible to program them together in various combinations or to perform them separately. It is interesting that Gould chose not to organize the movements chronologically; it appears instead that his primary consideration was the musical flow of the work in its entirety. While each of these seasons has traditional “folk” music associated with it, Gould eschews simply composing sets of these familiar tunes. Instead, he tries to capture the essence of each season. This is not to say, however, that
folk tunes are wholly avoided, as small quotations find their way into the fabric of several of the movements.

None of the movements are overly-complex in their technical demand. There are isolated moments of rapid technique, and ranges are extended, but not extreme. Chromaticism is limited throughout, though, as is typical with Gould, tonality is subject to abrupt changes, often mid-phrase. Any of these movements would make welcome additions to seasonal programs.

Selective Bibliography:


Selective Discography:


———. “Home for Christmas” on A Musical Christmas Tree.

Holocaust Suite
I. Main Theme (Prologue)
II. Kristallnacht (The Night of Broken Glass)
III. Berta and Joseph
IV. Babi Yar
V. Liberation
VI. Elegy (Epilogue)

Premiere: March 29, 1980
Arizona State University Symphonic Band
Morton Gould, conductor
American Bandmasters Association Convention
Gammage Auditorium
Tempe, Arizona

Instrumentation: concert band
pno

Publisher/Date: G. Schirmer, 1980

Availability: rental; individual movements may be purchased

Score: full, score in C

Level of Difficulty: Grade 4

Duration: 20’00

Commission: Composed for the NBC-TV mini-series “Holocaust,”
broadcast in 1978

Program Note: none

Performance Commentary: Gould was commissioned by NBC to compose the
soundtrack for a mini-series on the Holocaust. This six-
movement suite constitutes the main themes and character
representations from that series. Each of the themes is
available for purchase separately from the publisher,
though the full suite ties together nicely as a unit. The
primary theme is presented in the “Prologue,” a simple
extended melody in minor mode with subtle elements of Jewish melody and ornamentation. “Kristallnacht” tells the story of the systematic destruction of Jewish property, contrasting militant themes in brass and percussion with wailing sounds in woodwinds. The ensemble functions primarily as accompaniment for solo piano in the beautiful “Berta and Joseph,” named for two of the main characters in the series. “Babi Yar” is named for the site of the execution of thousands of Jews in Kiev, and takes the form of a somber death march, with flute and oboe trying to maintain a hopeful melody before a dramatic, full-force ending that is utterly hopeless in tone. “Liberation” begins quietly before bursting into dance-rhythms, though it is at times still encumbered by distant, somber melody. The final movement, “Epilogue,” is more subdued in its emotional range, and is scored principally for clarinet choir, with occasional contribution from other members of the woodwind family. It is understated, and a very perceptive placement by Gould in order to refrain from ending a suite about such gruesome events on a fully joyful note. This work would be playable by many high school bands, and would be welcome as an effort to integrate historical events into the music curriculum.

Selective Bibliography:


Select Discography:


Inventions

I. *Warm Up*
II. *Ballad*
III. *Schottische*
IV. *Toccata*

Premiere: October 19, 1953
New York Philharmonic
Dimitri Mitropoulos, conductor
The First Piano Quartet, performers
Adam Garner, Edward Edson,
Glauco D’Attili, Frank Mittler
Carnegie Hall
New York, New York

Instrumentation: 4 pno; 2, pic.2, eh.2, bcl.2, cbn./4.3.3.1.; t; p(3)

Publisher/Date: G. Schirmer, 1953

Availability: rental

Score: full, score in C

Level of Difficulty: Grade 6/6

Duration: 17’30”

Commission: Steinway & Sons Centennial Celebration
Program Note: included in score

Performance Commentary: Gould considers this work as one for “four pianos and orchestra,” yet only writes for winds, brass, and percussion. According to the program note, his decision to exclude strings was two-fold: for musical purposes and, more practically, because of the space required on the stage to accommodate four grand pianos. Each of the four piano parts are unique, and doubling was kept to a minimum. As a result, the texture is often quite dense, and ensemble must prioritize balance and acting as accompaniment to keep musical lines from becoming unintelligible.

The first movement, “Warm Up,” is seemingly disjointed, with motivic figures moving around each of the four soloists and the ensemble, mimicking the sounds of a large group of musicians preparing to perform. “Ballad” is much slower and more expressive, with extensive pedaling and imitative polyphony. The third movement, entitled “Schottische,” is modeled after the dance form and is the most light-hearted of the movements. The finale, called “Toccata,” is a quick-tempo flourish to conclude the work, and is likened by Gould to a hoedown or square dance, with each pianist taking a turn as the “caller,” and the three other pianists and ensemble responding in kind.

Selective Bibliography:


Selective Discography:

none

*Jericho*

Premiere: 1940
Mansfield State Teachers College Band
Colonel George S. Howard, conductor
Mansfield, Pennsylvania

Instrumentation: concert band
bssx; flhn

Publisher/Date: Mills Music, 1941

Availability: in print

Score: full, transposed

Level of Difficulty: Grade 5

Duration: 12’00”

Commission: George S. Howard and the Pennsylvania School Music Association

Program Note: included in score

Performance Commentary: This work is Gould’s first original work for the wind band medium (his *Pavane* from the *American Symphonette* was originally for orchestra and transcribed later for concert band). The piece derives its title from the biblical story of Joshua and the Battle of Jericho, and Gould uses the spiritual by the same name as source material later in the work. The commentary included in the score, which comes from the 1995 *Instrumentalist* article by Col. Arnald Gabriel, is more thorough in its analysis of this work than is
reasonable, or perhaps even suitable, for this document, and conductors interested in programming the work should certainly make use of this tremendous research from a most esteemed conductor. Gould’s imagery in the work is astounding, and shows true mastery of craftsmanship in programmatic music.

Selective Bibliography:


Selective Discography:


**Jingle Bells**

Premiere: no information available

Instrumentation: concert band

Publisher/Date: G & C Music, 1949

Availability: rental

Score: full, transposed

Level of Difficulty: Grade 4

Duration: 4’00”

Commission: none

Program Note: none

Performance Commentary: Gould’s mastery of nuance in setting familiar tunes is brilliantly displayed in this setting of *Jingle Bells*. It may be best viewed as a series of variations on the original tune, though the structure of the tune remains in place throughout. The first statement is carried by solo bassoon and English horn, accompanied by light flute and clarinet.
Any substitutions for these solo instruments, though not recommended, would need to be equally consistent in their paired timbre. Stopped horn choir plays the first chorus, resulting in a very interesting effect that requires careful balance with accompaniment. Melodic fragmentation throughout the ensemble comprises the second statement. A third variation is marked by repeated double tonguing in muted trumpet, followed by rapid technical ornamentation on the melody by clarinets. A trademark Morton Gould key change occurs in the fourth statement, moving seamlessly between B-flat major and G major. A transition through accelerando and oboe duet lead to the final statement, marked by extreme fragmentation, before closing with material very similar to that in the introduction. Ranges are reasonable, and rhythms are not complex, but conductors should be aware that the sleigh bell part is more difficult than it may appear and should be covered by an experienced percussionist.

Selective Bibliography:


Selective Discography:


Mini-Suite for Concert Band
1. Birthday March
2. A Tender Waltz
3. Bell Carol

Premiere: no information available

Instrumentation: concert band

Publisher/Date: G & C, 1968

Availability: in print

Score: full, transposed

Level of Difficulty: Grade 2

Duration: 4’30”

Commission: For his daughters, Abby and Deborah

Program Note: included in score

Performance Commentary: Mini-Suite was originally a series of piano pieces that Gould wrote for his daughters in 1964. Four years later, he set the pieces for concert band, and is the most accessible of Gould’s works for the medium. The “Birthday March” is in modified ternary form, and begins with drums and solo cornet, followed by a full ensemble restatement. The motive from which the title is derived is the tune “Happy Birthday To You,” cleverly hidden as the final portion of the principal theme. The trio changes key in the expected manner, and is more legato in nature. A return to the A section is followed by a brief coda, in which the “Birthday” theme is revisited once more.

The second movement, “A Tender Waltz,” is simple in its melodic content, and oscillates between B-flat major and G
minor. Solos are written for flute and cornet. The final movement, “Bell Carol,” is built one bell-tones through the brass section, and features chimes prominently. Younger performers should pay careful attention to articulation and phrasing for the most effective performance. Ranges in this work are limited, making it suitable for younger players.

Selective Bibliography:


Selective Discography:


O Little Town of Bethlehem and Away in a Manger

Premiere: no information available

Instrumentation: 2.2.2.2./4.0.0.0.

Publisher/Date: G & C Music, 1949

Availability: out of print

Score: condensed

Level of Difficulty: Grade 3

Duration: 2’15”

Commission: none

Program Note: none

Performance Commentary: This pair of Christmas carols is set by Gould for paired woodwinds and horn quartet. The instruments are scored in pairs throughout, with no solo work being written. The only noteworthy element to this setting is the recommended tempo, which is far quicker than would be considered traditional for either carol. Both songs are presented in full twice, in order of their listing in the title. Horn quartet plays the entire first statement, followed by flute, clarinet, and bassoon sextet. Oboe duet introduces “Away in a Manger,”
which is to be taken in one. These brief, simple settings would work well for a holiday chamber music concert.

Selective Bibliography:


Selective Discography:


*Prisms*

I. Slow, mysterious
II. Moving exaltedly
III. Moving forcefully
IV. Slowly – quietly vibrant
V. Brisk – fleeting

Premiere: December 17, 1962
Indiana University Symphonic Band
Morton Gould, conductor
CBDNA Laboratory Session
Chicago, Illinois
Instrumentation: concert band
Publisher/Date: G & C Music, 1962
Availability: out of print
Score: full, score in C
Level of Difficulty: Grade 6
Duration: 16’30
Commission: Dr. William Revelli and the College Band Directors
National Association
Program Note: included in score
Performance Commentary: This work was composed based upon newly-adopted Recommendations for wind band instrumentation adopted by Dr. William Revelli’s CBDNA Committee on Instrumentation in 1961. Gould allows, though, that the work may be performed by smaller ensembles with little discernable loss in color. The title suggests that the composer is seeking to explore all of the tonal colors available to the wind band, or, as he describes in his program notes, the “varied spectrum of the band palette.” The work is decidedly more avant-garde than much of Gould’s catalog, with emphasis on texture more than melody or form.

A number of extended techniques are written, and brass players use a variety of mutes to provide even more sonic possibilities. Ranges are extended for many instruments, particularly upper woodwinds and low reeds. Emphasis is placed on rhythm and orchestration over harmony and melodic line. Technical demand is most present in control of the instrument across all ranges, clarity of articulation, and dynamic contrast.

Selective Bibliography:


Selective Discography:


**Quotations**

I. *Hallelujah*
II. *Hosanna Amen*
III. *Walkin’ On Air/The Early Bird/A Bird In Hand*
IV. *Ballads*
V. *Sermon*
VI. *Postscript*

Premiere: January 28, 1983
New York Choral Society
Robert DeCormier, conductor
Carnegie Hall
New York, New York
Instrumentation: 2.2.2.2./4.3.3.1.; t; p(2-3); pno; hp; [0.0.0.0.2.];
2 SATB choruses

Publisher/Date: G. Schirmer, 1985

Availability: rental

Score: full, score in C

Level of Difficulty: Grade 5

Duration: 23’00”

Commission: L. Anthony Fisher for the New York Choral Society

Program Note: included in score

Performance Commentary: This large-scale work for double chorus is based on common sayings or aphorisms which, when recalled, reminded Gould of his childhood in Richmond Hill, New York. The two choruses are used in unique ways, seen from the outset of the work, as one chorus sings while the other speaks the text, rendering a musical effect that is quite unique. The choirs are often responsorial to one another, with the orchestra functioning as mediating accompaniment. The work is tonal, with accessible harmonies and frequent homophonic texture. As the text is the basis for the music, word-painting is frequently exhibited. Most movements are simple and brief, based on one idea or phrase. The spoken word is an integral part of the music, though there are no narrators. Instrumental accompaniment is accessible for many ensembles and should not hinder the programming of this work for large choral performances.

Selective Bibliography:


Selective Discography:


*Remembrance Day: Soliloquy for a Passing Century*

Premiere: October 15, 1995
University of Connecticut Wind Ensemble
Jeffrey Renshaw, conductor
Gampel Pavilion
Storrs, Connecticut

Instrumentation: concert band
pno

Publisher/Date: G. Schirmer/Hal Leonard, 1995

Availability: in print

Score: full, transposed

Level of Difficulty: Grade 5

Duration: 9’00
Commission: University of Connecticut and the Raymond and Beverly Sackler Foundation for the dedication of the Senator Thomas J. Dodd Research Center

Program Note: included in score

Performance Commentary: This work was the final composition completed by Morton Gould before his death. Perhaps Gould perceived his life drawing to a close, as his program notes for this work speak of leaving a legacy for “our children’s children.” President Bill Clinton and a Holocaust survivor were on hand for the premiere, which served as part of the dedication program for the Dodd Research Center. The score for the work contains a photograph of the composer giving President Clinton a manuscript of his Song and Dance for tenor saxophone.

The work begins with solo marimba for a sustained period, eliciting a distant, ethereal effect. The contrast between loud cries and quiet chorales is the focus of the piece, often occurring side by side. The work is tonal, with tension coming through dynamic variance, instrumental textures, and simple versus complex rhythms. The numerous quintuplets in the piece must be evenly performed, as they contrast against triple and duple feel—neither should be allowed to be affected by the other. The work appears to end as it began, with solo marimba, but in the final statement, dissonant forces join, rendering an effect that is at once haunting and hopeful.

Selective Bibliography:


Selective Discography:

none

Saint Lawrence Suite
   I. Dedication
   II. Quickstep
   III. Chansonnette
   IV. Commemoration March

Premiere: September 5, 1958
Royal Canadian Ordnance Corps Band
Morton Gould, conductor
Massena, New York

Instrumentation: concert band
Publisher/Date: G & C, 1959
Availability: out of print
Score: condensed
Level of Difficulty: Grade 4

Duration: 10’00”

Commission: Power Authority of the State of New York
Hydro-Electric Power Commission of Ontario
For the opening of the joint Robert Moses Dam and Robert H. Saunders/St. Lawrence Generating Station

Program Note: included in score

Performance Commentary: Traces of the commissioning event are prevalent throughout this four movement work. Most notably, two solo trumpets begin each movement. The players are to be placed antiphonally on either side of the stage. This clearly represents the United States and Canada, on either side of the Saint Lawrence River, where the hydro-electric dam was built. Conductors should be aware that these two solo trumpet parts are the most important in the entire piece, and should be performed by the two strongest players in the ensemble. The first cornet part is significant as well, necessitating a minimum of three strong players on cornet and trumpet for this work. Though range and technical demands are not burdensome, unified elements of performance between the players are numerous, with much of the playing being a call and response.

The first movement, “Dedication,” is broad and expansive, marked by large block chords, and significant solos for euphonium and first cornet. “Quickstep” is a very brief, light interlude set in ternary form, with the B section containing plenty of consonant chromaticism. Gould describes the pastoral “Chansonnette” as having an “old-world touch,” perhaps alluding to the shared heritage of the two countries. The finale, “Commemoration March,” is reminiscent in many ways to the opening “Dedication,” building upon its primary theme as the basis for the exposition. Hymn-like chorales are interspersed with flourishes through woodwinds and the two solo trumpets.
Selective Bibliography:


Selective Discography:


*Santa Fe Saga*

“Rio Grande”
“Roundup”
“Wagon Train”
“Fiesta”

Premiere: 1956
The Goldman Band
Edwin Franko Goldman, conductor
American Bandmasters Association Annual Convention
Santa Fe, New Mexico
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<th><strong>Instrumentation:</strong></th>
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<td><strong>Level of Difficulty:</strong></td>
<td>Grade 5</td>
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<td><strong>Duration:</strong></td>
<td>10’00”</td>
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<td><strong>Commission:</strong></td>
<td>For the American Bandmasters Association by Edwin Franko Goldman</td>
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<td><strong>Program Note:</strong></td>
<td>none</td>
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<tr>
<td><strong>Performance Commentary:</strong></td>
<td>This work is programmatic in nature, and though it is clearly depicting the Southwest, it seems to avoid being overly cliché. The four movements are to be played together without pause, and they may more clearly be seen as subsections of the piece rather than distinct stand-alone movements. “Rio Grande” is light in texture, never getting louder than a <em>mezzo-forte</em> dynamic. Melody is carried by interior voices, with bass voices providing ground bass and upper woodwinds adding bits of color. Care should be taken to maintain this light texture without overplaying. “Roundup” brings to mind cowboys on horseback, with constant galloping rhythms that are often uneven and undulating, representing the topography of the region. The third section, “Wagon Train,” displaces the metric pulse, and sets flowing melodies in woodwinds against abrupt, jagged glissandi in brass. This section also incorporates elements of Native American music. The final section, the longest of the work, is “Fiesta.” A quickly-articulated trumpet fanfare signals its open, with church bell sounds accompanying. 3/4 against 6/8 reminds one of Bernstein’s “America” from <em>West Side Story</em>. This section contains the most difficult technical passages, with significant demand on each member of the ensemble.</td>
</tr>
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Selective Bibliography:


Selective Discography:


**Serenade of Carols – Movement 2**

| **Premiere:** | no information available |
| **Instrumentation:** | concert band pno |
| **Publisher/Date:** | G & C Music, 1949 |
| **Availability:** | out of print |
| **Score:** | condensed |
| **Level of Difficulty:** | Grade 4 |
| **Duration:** | 3’15” |
| **Commission:** | none |
| **Program Note:** | none |

**Performance Commentary:**

The second movement of a four-movement suite, this setting for concert band is a fantasy on several old-world carols, including “Pat-a-Pan” and the “Boar’s Head Carol.” Much of the music is soloistic in nature, with quick-tempo chorale statements interspersed. There are no full statements of any of the carols; instead, Gould relies on melodic fragmentation, weaving the tunes together to create something quite original. Canon and fugue techniques are used deftly in various sections. There is considerable technical demand for solo flute and for piccolo. Horns must be able to transition from open to stopped playing quickly. Rhythms are simple within a fast cut-time, and the work has little with regard to chromaticism.

**Selective Bibliography:**


Selective Discography:


Silent Night

Premiere: no information available
Instrumentation: concert band
Publisher/Date: G & C Music, 1949
Availability: out of print
Score: condensed
Level of Difficulty: Grade 4
Duration: 3’30”
Commission: none
Program Note: none
Performance Commentary: Another of Gould’s 1949 Christmas carol settings, this is a straightforward simple arrangement for orchestra that was transcribed by the composer for concert band. The tune is stated in its entirety three times, each with little variation. There are significant solos for clarinet, oboe, trumpet, English horn, and bassoon. The second statement opens with muted brass playing bell tones, necessitating matching pitch and timbre. This muted brass returns at the end, this time the composite taking shape as the closing strains of the melody.

Selective Bibliography:


Selective Discography:


**Symphony for Band – “West Point”**

I. **Epitaphs**
II. **Marches**

Premiere: April 13, 1952
West Point Academy Band
Morton Gould, conductor
West Point, New York

Instrumentation: concert band

Publisher/Date: G & C, 1952

Availability: in print

Score: full, score in C

Level of Difficulty: Grade 5

Duration: 20’00”

Commission: In honor of the West Point Sesquicentennial Celebration

Program Note: included in score

Performance Commentary: The “West Point” Symphony is arguably Gould’s most significant composition for the wind band medium, and has been performed and recorded extensively since its premiere. The commission was at the request of Captain Frank E. Resta, the commanding officer of the United States Military Band and the Academy at West Point. The work was, according to biographer Peter Goodman, the last Gould would hear in his life, performed by the same United States Military Band in Orlando, Florida at the Disney Institute.

The Symphony is in two contrasting movements. The first, “Epitaphs,” is the slower of the two, and contrasts large statements by brass with meditative sections by woodwinds. Gould describes the form as a passacaglia, with the bass based upon a military theme. The music is tonal, though Gould opens the piece with a twelve-tone row in first clarinet. The movement is constructed as one large
crescendo, with forces constantly expanding to a climactic point, before fading quietly.

“Marches” is lighter and more lively, marked by pointed fragments of themes, quickly articulated fanfares, and flourishes for woodwinds. Some elements of “Americana” melodies are present, though almost all of the material is originally composed. A fife and drum section pays homage to the first West Point Band. This masterwork does not seem to be as challenging as others of its time, but requires a great deal of maturity from conductor and performer alike.

Selective Bibliography:


Selective Discography:


Jennifer Higdon

*Fanfare Ritmico*

Premiere: Band version:
April 21, 2002
Illinois Wesleyan University Wind Ensemble
Steven Eggleston, conductor
Westbrook Auditorium, Presser Hall
Bloomington, Illinois

Orchestral version:
March 25, 2000
Women’s Philharmonic
Apo Hsu, conductor
San Francisco, California

Instrumentation: concert band
pno; hp; cel

Publisher/Date: Lawdon Press, 2000/2002

Availability: in print

Score: full, transposed

Level of Difficulty: Grade 6

Duration: 7’00

Commission: Orchestral version:
The Women’s Philharmonic – The Fanfares Project
Band version:
Phi Mu Alpha Sinfonia Fraternity of Illinois Wesleyan University

Program Note: none

Performance Commentary: The work begins with percussion featured for twelve measures, employing a variety of drums with a range of timbres and pitches that create an effect similar to one large drum being detuned. In fact, twenty-six percussion instruments are called for in the score, and the composer carefully advises stick and mallet choices in many instances. The work is highly rhythmic, as the name suggests, and utilizes small motivic fragments to compose larger musical ideas. Much of the music is bi-tonal, with the composer writing one major triad in trumpets and a different major triad in trombones, for example. The work is through-composed, though some motivic material is repeated in several passages.

A sustained technical passage in upper woodwinds, when combined, presents one long running phrase of sixteenth notes, placing a premium on technical accuracy and matching timbre and pitch. Ranges in this work are not extreme, but leaps within passages require embouchure flexibility, particularly in trumpets. The piano and celesta parts are important, and demands a player with good technique, as piano occasionally mirrors technical passages in the winds. Quick stylistic shifts require attention on the part of both performer and conductor.

Selective Bibliography:


Selective Discography:


*Kelly’s Field*

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<th>Premiere:</th>
<th>December 20, 2006</th>
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<tr>
<td></td>
<td>Musashino Academia Musicae Wind Ensemble</td>
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<td>Ray Cramer, conductor</td>
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<td>The 2006 Midwest Band and Orchestra Clinic</td>
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<th>Score:</th>
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<tr>
<th>Level of Difficulty:</th>
<th>Grade 5</th>
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<th>Duration:</th>
<th>6’30</th>
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<th>Commission:</th>
<th>The Midwest Clinic</th>
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150
Program Note: none

Performance Commentary: Premiered at the 2006 Midwest Clinic, this work was written in honor of Mark Kelly, who served as Director of Bands at Bowling Green State University for 28 years, including the years in which Jennifer Higdon attended the school. The work is rhythmic in nature, achieving linear motion through motivic displacement throughout the ensemble. Though the work is not clearly tonal, much of the harmony is built on fifths. The primary melodic figure is constructed using intervals of a seventh (both major and minor), requiring precision of pitch and placement, particularly from brass players.

Challenges in this work include taking fragmented rhythmic motives and combining them into a longer, horizontal line across the ensemble. Unlike some of Higdon’s other works, percussion is not featured throughout much of the work; the rhythmic responsibilities lie primarily with the winds. All winds must be able to articulate quickly and clearly. First clarinet has a significant solo passage that is frequently in the altissimo register midway through the work. Careful attention must be paid to dynamics to ensure that significant motives are heard clearly, and balance between parts that form composite lines must be even. This task is sometimes made more difficult given the higher tessitura of the first trumpet and horn. Conductors must be careful to observe the three changes in tempi in this work, as they mark major formal structures in the piece.

Selective Bibliography:


Selective Discography:


*Mysterium*

Premiere: April 20, 2011
    Emory Wind Ensemble
    Scott A. Stewart, conductor
    Atlanta, Georgia

Instrumentation: concert band

Publisher/Date: Lawdon Press, 2011

Availability: in print

Score: full, transposed

Level of Difficulty: Grade 5
Duration: 8’00”

Commission: Scott A. Stewart and the Emory University Wind Ensemble
Scott Weiss and the University of South Carolina Bands

Program Note: none

Performance Commentary: *Mysterium* is Higdon’s wind band setting of her choral work *O magnum mysterium*. The original choral work also calls for two flutes, crystal glasses, and chimes – elements that remain wholly intact in the wind transcription. The piece centers around D major as its tonal center, and utilizes more traditional harmonies than most of the composer’s other works. Melodies move almost exclusively through step-wise motion, with the exception of the flute and oboe, which are taken directly from the flute part in the choral version and are significantly more rhythmically involved. Higdon utilizes tertian relationships to move between harmonies rather than dominant-tonic structures. The piece is not unlike those by composers such as Eric Whitacre and Morton Lauridsen and the wind band transcriptions of their choral works. There is little in the way of tempo variation; as with some of Higdon’s other works, the illusion of faster and slower sections is driven by the predominant rhythms within a passage. Only one percussionist is required, but the performer is active throughout the work.

Selective Bibliography:


Selective Discography:


Oboe Concerto

Premiere: Orchestral version:
September 9, 2005
Saint Paul Chamber Orchestra
Douglas Boyd, conductor
Kathy Greenback, soloist

Band version:
March 6, 2009
University of Michigan Symphony Band
Michael Haithcock, conductor
Nancy Ambrose King, soloist
Ann Arbor, Michigan

Instrumentation: concert band

Publisher/Date: Lawdon Press, 2005/2009

Availability: in print

Score: full, transposed

Level of Difficulty: Grade 6/6

Duration: 17’00”-19’00”

Commission: Orchestral version:
The Minnesota Commissioning Club
Program Note: none

Performance Commentary: Higdon’s *Oboe Concerto* is more about showcasing the tone of the oboe than the typical exhibition of technical prowess – though there are certainly difficult technical passages. The opening section is slow and melodic, with the oboe acting as the featured player in a chamber ensemble, as the principal flute, clarinet, and bassoon each contribute to the melodic development. Higdon brilliantly crafts a transition to the first fast section, speeding up the rhythm and technique of the soloist and ensemble without affecting the tempo; it is truly remarkable writing. Higdon reuses much of the opening material in each of the slow sections. The faster sections of the work are less triadic, and instead rely on fourths and fifths, and are also composed of very similar material.

As with much of Higdon’s work, much of the technical difficulty is in the use of smaller motives to create composite lines. Bassoon is used frequently in extreme high ranges to mimic the solo oboe. The percussion writing is quite simple, though coloristic at times, as Higdon has the percussionist set up a variety of instruments as a type of drum kit. Each principal woodwind is required to undertake highly soloistic playing. There is limited involvement from the brass section for much of the work – particularly trombone and tuba.

Selective Bibliography:


Anthony, Michael. “Composing an ode to the oboe: Prolific composer Jennifer Higdon muses on writing her latest concerto, a premiere by the St. Paul Chamber Orchestra.” Star Tribune (Minneapolis, MN), September 4, 2005.


Selective Discography:


*Percussion Concerto*

Premiere: Orchestra version:
November 25, 2005
The Philadelphia Orchestra
Colin Currie, soloist
Christoph Eschenbach, conductor
Kimmel Center for the Performing Arts
Philadelphia, Pennsylvania
Band version:
May 10, 2009
The “President’s Own” Marine Band
MSgt. Christopher Rose, soloist
Col. Michael Colburn, conductor
Rachel M. Schlesinger Concert Hall and Arts Center
Alexandria, Virginia

Instrumentation: concert band
pno; hp; cel

Publisher/Date: Lawdon Press, 2005/2009

Availability: in print

Score: full, transposed

Level of Difficulty: Grade 6/5

Duration: 23’00”–25’00”

Commission:
Orchestral version:
The Philadelphia Orchestra
The Indianapolis Symphony Orchestra
The Dallas Symphony Orchestra

Band version:
The “President’s Own” Marine Band

Program Note: none

Performance Commentary: Though the concerto is clearly divided into three sections (fast-slow-fast), they are performed without pause. The percussion soloist is required to perform on a wide variety of instruments, including marimba, vibraphone, crotale, and an assortment of drums, cymbals, and handheld percussion instruments. The work is nearly as much a feature for the entire percussion section as for the soloist, with very high demand for each of the four performers within the section. Higdon suggests lightly amplifying the soloist’s marimba and vibraphone, and because of the need for coordination between soloist and percussion section players, that monitors should be placed in the percussion section.
The wind parts, while technically demanding in isolated areas, are accessible for advanced ensembles. As with much of Higdon’s music, the difficulty in preparation of the wind parts lies in the treatment of small motives as larger, composite lines. The primary theme of the work, first played by horns and trombones in measure 28, is a simple four-note melody, though displacement of these neighboring pitches creates large intervallic leaps. Triadic sonorities permeate the faster sections, while the center slow section relies more heavily on open fifths, creating a sense of harmonic ambiguity. In the cadenza, the soloist is instructed to improvise on the trap table and temple blocks for ten measures, and is also given creative license for an unaccompanied stretch of playing. The work closes with another opportunity for improvisation – this time for nineteen beats – before concluding with a final rhythmic statement on tom-toms.

Selective Bibliography:


Selective Discography:


*Rhythm Stand*

Premiere: May 27, 2004
Baldi Middle School Band
Sandra Dylan, conductor
Philadelphia, Pennsylvania

Instrumentation: concert band
pno

Publisher/Date: American Composers Forum, 2004

Availability: in print

Score: full, transposed

Level of Difficulty: Grade 2

Duration: 2’30”

Commission: American Composers Forum

Program Note: included in score
Performance Commentary: Higdon’s most accessible work was written as part of the American Composer’s Forum BandQuest series (distributed through Hal Leonard), in which well-known composers are commissioned to write for developing band programs. The piece calls for five percussionists, and piano is a necessity for a complete performance. Syncopation and hemiola abound throughout, placing great importance on the maintenance of tempo. The key of Eb major is the most prevalent, though Higdon changes the A-flat into A-natural frequently, giving the melodic line a feeling of being in B-flat major.

The work is highly motivic, the most prominent motive being the introductory bass line, which persists throughout much of the piece and establishes the primary rhythm. Wind players are asked to perform some percussive elements by using pencils on both the lip of the music stand and the stand’s support rod; some musicians are also asked to snap their fingers. Percussionists frequently play on the rim or the shell of the drum or are asked to click their sticks together. The conductor should be careful that none of these extended techniques are allowed to rush. All percussionists, with the exception of the timpanist, are required to play multiple instruments. With few exceptions, all students are kept within a one octave range.

Selective Bibliography:


Selective Discography:


Road Stories
1. Speed Bike
2. Winding Tree Lane
3. Rail Lights

Premiere: November 28, 2011
University of Texas Wind Ensemble
Jerry Junkin, conductor
Bates Recital Hall
Austin, Texas

Instrumentation: concert band
 cel

Publisher/Date: Lawdon Press, 2010

Availability: in print

Score: full, transposed

Level of Difficulty: Grade 6
Performance Commentary: *Road Stories* was one of the first three works commissioned by the National Wind Ensemble Group. Each of the three movements may be purchased and performed separately. This work is more programmatic in nature than much of the rest of Higdon’s compositional output, with clear pictures being painted in each of the three movements.

“Speed Bike” is meant to be reminiscent of quickly riding on a bicycle over hills, around sharp turns, with the scenery racing by the rider. The work begins with sharp, short motives which increase in length and intensity as the work progresses, perhaps representing the somewhat slow and labored process of getting a bike up to speed. Several quick rising and falling flourishes in the woodwinds paint a musical picture of riding up and down a hill. Throughout the movement, time is displaced through repeated accents on upbeats. Small fragments combine to create larger musical composites, and any sustained technical passages are rapid, but scalar.

“Winding Tree Lane” is much slower, and is some of Higdon’s most melodic writing for wind band. This movement comprises nearly half of the overall length of the total work. Movement of line is typically step-wise, in contrast to the leaping fragments of the opening movement. There is little in the way of traditional triadic harmony; Higdon instead harmonizes through using open intervals at the fourth and fifth. There are solo passages for each of the principal winds. Flutes are required to play in extreme high ranges, often with the octave beneath, requiring precise attention to intonation.

“Rail Lights” gives the listener the feeling of being on a moving train, as glimmers of light and flashing pictures race by quickly. The sense of pulse throughout the movement is strong, as sixteenth notes are being played...
almost constantly from start to finish; this begins with a quickly articulated passage in the trumpets, who are muted, set at a half step interval. Fast technical passages abound throughout the woodwind section, but are almost always scalar. Each performer within a section must be independent, as several canonic passages are often displaced by less than one beat. Celeste is critical to the center section of the piece and may not be omitted or substituted.

Selective Bibliography:


Selective Discography:

none
Soprano Sax Concerto

Premiere: Orchestral version:
August 3, 2007
Cabrillo Festival Orchestra
Marin Alsop, conductor
Timothy McAlister, soloist
Cabrillo Festival of Contemporary Music
Santa Cruz, California

Band version:
April 24, 2009
The Hartt School Wind Ensemble
Glenn Adsit, conductor
Carrie Koffman, soloist
West Hartford, Connecticut

Instrumentation: concert band

Publisher/Date: Lawdon Press, 2007/2009

Availability: in print

Score: full, transposed

Level of Difficulty: Grade 6/6

Duration: 17’00”-19’00”

Commission: Orchestral version:
The Minnesota Commissioning Club

Band version:
The University of Michigan
The University of North Carolina at Greensboro
The Hartt School

Program Note: none

Performance Commentary: In 2007, Higdon arranged her Oboe Concerto for soprano saxophone. No significant alterations were made to the work – either in the solo part or the orchestral/wind ensemble accompaniment.
Selective Bibliography:


Anthony, Michael. “Composing an ode to the oboe: Prolific composer Jennifer Higdon muses on writing her latest concerto, a premiere by the St. Paul Chamber Orchestra.” Star Tribune (Minneapolis, MN), September 4, 2005.


Selective Discography:

Wind Shear

Premiere: October 1, 2000
Minnesota Orchestra
Giancarlo Guerrero, conductor
Minneapolis, Minnesota

Instrumentation: 3.3.2, bcl.2, cbn./4.0.0.0.

Publisher/Date: Lawdon Press, 2000

Availability: rental

Score: full, transposed

Level of Difficulty: Grade 6

Duration: 3’00”

Commission: Minnesota Orchestra and Eiji Oue for celebration of the orchestra’s centennial

Program Note: none

Performance Commentary: This fast-paced overture for orchestral woodwinds and horns is replete with involved technique and motivic fragments. Higdon’s penchant for polytonality is on display from the opening sounds, as the upper winds outline major descending triads while low winds and horns repeat a G minor triad. Throughout the work, horns are required to double tongue and align small groups of sixteenth notes to create one composite line of repeated sixteenths. Though no true tonality is ever established, there is an emphasis on G and F throughout. Upper woodwinds frequently outline D melodic minor and whole-tone scales above these G and F emphases, presenting another example of polytonality.

The B section of the work outlines the number three, as upper woodwinds pass eighth note triplets around while bassoons play two eighth notes, followed by an eighth rest, giving a sense of hemiola with compound meter over simple. Of particular challenge to performers, in addition to the rapid, chromatic technique, is the placement of accents on weak pulses within the beat. As with many of Higdon’s
other works, small motivic fragments join together to form larger composite musical ideas. A brief, two-measure flute trio at a pianissimo dynamic in measures 86 and 87 signals a return to the A material as the piece draws to a close. This extremely difficult work would be a challenge to even the most experienced performers.

Selective Bibliography:


Selective Discography:

none

Aaron Jay Kernis

*a Voice, a Messenger*

I. Morning Prayer
II. Timbrel Psalm
III. Night Prayer
IV. Monument – Tekiah, Teruah

Premiere: April 2, 2013
University of Illinois Symphony Band
Robert Rumbelow, conductor
Philip Smith, trumpet
Instrumentation: tpt; 4(pic).3(eh).5(E♭ cl, bcl, cbcl).3(cbn)./4.3.2, btrb.2, euph.; t; p(5); pno; hp; [0.0.0.0.3.]

Publisher/Date: AJK Music/Associated Music Publishers, 2013

Availability: rental

Score: full, transposed

Level of Difficulty: Grade 6/6

Duration: 23’00”

Commission: Co-commissioned by the New York Philharmonic, through a gift from Marie-Josée Karvis and the Francis Goelet Fund; and the Big Ten Band Directors Association

Program Note: none

Performance Commentary: The work evolved from discussion regarding the significance of the trumpet and shofar in biblical text that occurred between the composer and Philip Smith, who was principal trumpet of the New York Philharmonic at the time of the commission. This is reflected in the names of each of the four movements in the composition. The soloist is required to play three instruments: trumpet, piccolo trumpet, and flugelhorn. The first movement, “Morning Prayer,” opens with trumpet playing alone for five measures, freely moving as a cantor might open a sacred service. It is uncertain in its direction, slowly gaining momentum through building tension, until a moment of resolution at the end, as the movement moves attacca into the second movement, “Timbrel Psalm.” It has a quick, dancing feel, makes use of a wide variety of timbres, textures, and styles, and is marked by frequent metric changes and a cadenza in the middle of the movement. “Night Prayer” sees the soloist move to flugelhorn, and features some of the same “cantor” motives from the opening movement. The final movement, “Monument – Tekiah, Teruah” draws its name from two kinds of shofar calls used in Ancient Israel. Two distinguishing features
near the end are the use of piccolo trumpet and two antiphonal trumpets players on either side of the soloist, for whom Kernis gives suggestions in the front matter of the published score.

This work requires extreme virtuosity from the soloist and ensemble alike. There are numerous metric changes, and is equally diverse stylistically. Ensembles seeking to undertake this work should note the forces required to do so, particularly the additional woodwinds needed. Five percussionists – not including the timpanist – are required to cover over fifty unique instruments, including a lion’s roar, dumbek, bamboo wind chimes, and a thunder sheet. The composer does give very explicit directions with regard to style, tempo, and performance techniques, leaving little need to assume intent.

Selective Bibliography:


Selective Discography:
none

David Lang

*cheating, lying, stealing*

Premiere: band version:
October 15, 2011
Bowling Green State University Wind Symphony
Bruce Moss, conductor
Bowling Green, Ohio

Instrumentation: concert band
pno

Publisher/Date: Red Poppy/G. Schirmer, 2011
Availability: rental
Score: full, transposed
Level of Difficulty: Grade 5
Duration: 11’00”
Commission: For the New Music Festival at Bowling Green State University
Program Note: none

Performance Commentary: The composer’s only contribution to the large wind band medium, this work is an adaptation of a chamber work of the same name for bass clarinet, cello, piano, percussion, and antiphonal brake drums. The work is divided into four sections, clearly marked by changes in either style, meter, or both, with the first and fourth sections comprised of the same basic musical material. Minimalist techniques are
used, manipulating basic motivic ideas in a variety of ways. In the first eighteen bars alone, Lang takes a six note motive and manipulates it rhythmically in such a way that each statement is rhythmically varied ever so slightly that no two statements are alike. The second section of the work is *molto legato*, with crescendo and diminuendo occurring every three measures. Harmony in this unit changes much more than in the previous section. The third section is, at its essence, a manipulation of 5/8 meter using hocket techniques, with the changing harmony of the second section interposed as well.

This work does not require advanced technique with regard to scalar passages, but certainly necessitates a firm grasp of rhythm and pulse, with careful attention paid to subtle changes for each phrase. Some clarinets and saxophones have leaps of over two octaves in the opening motive. The two antiphonal brake drums should be placed at the front of the ensemble, and should be spaced far enough apart to achieve the desired effect, and should match as closely as possible in timbre. Lang also calls for “loud nasty metal” in the Percussion II part, so performers will have to experiment with various elements to get the desired sound. Hemiola is almost constant, particularly in the slower middle section. Three bassoonists are required for performance, each playing part of a triad in many places.

Selective Bibliography:


Selective Discography:

Lang, David. “cheating, lying, stealing” on bang on a can. Bang On a Can All-Stars. Sony Classical SK 62254, 1996. CD.


Paul Moravec

Change at Jamaica

I. Departure
II. Wait
III. Arrival

Premiere: April 25, 2013
Garden City High School Wind Ensemble
James McCrann, conductor
Garden City, New York

Instrumentation: concert band

Publisher/Date: Subito Music, 2013

Availability: in print

Score: full, transposed

Level of Difficulty: Grade 4

Duration: 9’00”

Commission: Consortium of eight high schools in Nassau County, Long Island, New York

Program Note: none
Performance
Commentary:

The title of the work may be deceptive to those who are not from the Long Island area. It is not a reference to the island in the Caribbean; rather, it is in reference to the Jamaica station on the Long Island Rail Road, which serves to connect Long Island and New York City. The “change” in the title refers to the need to change trains at this station. The three movements are meant to reflect the traveler’s journey from the city to Long Island. In “Departure,” the composer manipulates rhythm and pitch to mimic the sounds of a train getting up to speed, as well as the bells and whistles associated with train travel. In “Wait,” the train has pulled into the Jamaica Station, and the traveler is changing to a smaller commuter train, casually walking through the Station. Finally, “Arrival” takes the traveler home to Long Island. The music is tonal, typical of Moravec’s style, and is programmatic in its intent to convey places, sounds, and experiences through the music.

As the piece was commissioned by eight high schools, it is not overly technical difficult, yet there are some challenges. The conductor must have mastery of starting tempi and the final tempi of the two accelerandi that take place in the opening of the first movement and the attacca transition between the second and third movement. Evenness is key to achieve the desired effect. There are no concerns with regard to range, but some rhythmic and articulation patterns could prove challenging to younger performers. The second movement is in a slow, compound meter, which may be a new concept for some high school musicians. There are sections in the first and third movements in which double tonguing is required of all wind players with the exception of bassoon, saxophones, and tuba.

Selective Bibliography:


Selective Discography:

none

**Wind Symphony**

Premiere: March 29, 2012
University of Florida Wind Symphony
David Waybright, conductor
Gainesville, Florida

Instrumentation: concert band

Publisher/Date: Subito Music, 2012

Availability: in print

Score: full, transposed

Level of Difficulty: Grade 6

Duration: 24’00”

Commission: Southeastern Conference Band Directors Association

Program Note: none
Performance Commentary:

*Wind Symphony* was Paul Moravec’s first work for wind band. Set in three contrasting, untitled movements, it is a difficult work intended for highly skilled ensembles. The composer is interested in exploring the colors available to the wind band, seemingly emphasizing texture over harmony. The substantial first movement begin with a slow introduction, with quick arpeggiated motives scored throughout the ensemble. The faster section of the movement contains intricate and complex rhythms, often pitting duple against triple on a variety of rhythmic levels. The second movement is deliberate, with the harmonic rhythm moving quite slowly. Numerous solo passages give the movement the feeling of chamber music over chordal accompaniment. The third and final movement is very quick, but is more accessible than the first due to the traditional rhythmic structures and block scoring.

Mastery of rhythm and a keen sense of pulse are in demand throughout this piece. Ranges are rarely extreme, but the technical facility of each player is put to the test, particularly in the first movement. Moravec uses dynamics to add another layer of texture to rhythmic motives, and these should be carefully observed and executed. Small motivic fragments combine to create larger composite musical ideas. In the third movement, horns are required to slur at intervals up to a twelfth. Five trombone players, including two bass trombones, are required.

Selective Bibliography:


Selective Discography:

none

Kevin Puts

Charm

Premiere: May 9, 2012
Scarsdale Middle School Band
Nicholas Lieto, conductor
Scarsdale, New York

Instrumentation: concert band

Publisher/Date: BandQuest/Hal Leonard, 2012

Availability: in print

Score: full, transposed

Level of Difficulty: Grade 2

Duration: c. 3’00

Commission: American Composers Forum

Program Note: included in score

Performance Commentary: This work is the contribution by Kevin Puts to the American Composers Forum BandQuest series (distributed through Hal Leonard), in which well-known composers are commissioned to write for developing bands. The work’s most distinguishing characteristic is its meter; Puts writes the piece almost entirely in 7/8 (2+2+3). Though this might seem too challenging for young bands, the unchanging
nature of the meter actually allows students to get into a groove, and the rhythm takes on a natural feeling. In fact, only measure 65 is not in this 7/8 pattern; it is in 2/4. The first half of the piece is in C minor, followed by a percussion and clapping feature, then a celebratory B-flat major section to close. Two themes are presented with only small development or variation.

Performers are required to play with a variety of articulations and styles, often within the same measure. The triangle part would be difficult to play alone, and may be best performed by the bass drummer, mounting the triangle and leaving the drum dampened. There are no range issues that would be challenging to second-year players. In measures 62-66, chromaticism may be challenging upon initial readings of the piece and should require additional attention to ensure accuracy of pitches and chords. The clapping section of the music contains two distinct parts, plus percussion, that should be taught separately before rehearsing them together. If possible, treating them antiphonally would achieve greater effect.

Selective Bibliography:


Selective Discography:


Chorus of Light

Premiere: December 3, 2003
University of Texas Wind Ensemble
Jerry Junkin, conductor
Austin, Texas
Instrumentation: concert band
ssx; pno/cel; hp

Publisher/Date: Aperto Press, 2003;
now available through Bill Holab Music

Availability: in print

Score: full, transposed

Level of Difficulty: Grade 6

Duration: 7’00”

Commission: University of Texas Wind Ensemble, Jerry Junkin, director

Program Note: none

Performance Commentary: This work was the first by the composer for wind band. Still, Puts shows incredible craftsmanship in the use of the timbres found within the ensemble. This is evident from the first phrase, as he has piccolos provide sustains for bowed crotales and glockenspiel. The thematic content is quite simple, manipulating a principal theme based on descending fifths throughout the duration of the piece. Harmonies follow a similar pattern, working through circle of fifths progressions. The execution of these elements, however, is certainly challenging. The piece calls for extremely soft, delicate sounds as well as extremely loud, harsh sounds. Significant, quick fluctuations in dynamics are also prevalent. Performers must be aware of their balance within the whole, and should have mastery over intonation in extreme ranges.

Performers are asked to sing for a brief section. This is accompanied by instruments, and should not prove difficult. All brass players have a leap of over an octave at some point in the work, requiring dexterity of embouchure and aural skills. Most of the work is in 3/2, with little variance. This may cause some rhythms to look unfamiliar and more difficult than they are in their execution. There is ample hemiola present, making security of tempo a priority. Rapid technical passages in woodwinds and piano are
generally diatonic and scalar or arpeggiated. Celeste and harp parts are extremely important, particularly in softer sections.

Selective Bibliography:


Selective Discography:

none

Steve Reich

*Music for a Large Ensemble*

Premiere: June 1, 1979

Netherlands Wind Ensemble

Reinbert de Leeuw, conductor

Holland Festival

Amsterdam, the Netherlands

Instrumentation: 2.0.2.0.2 ssx./0.4.0.0.; 2 mar; 2 xyl; vib; 4 pno;

2 female voices; [1.1.0.2.0.]

Publisher/Date: Hendon/Boosey & Hawkes, 1978

Availability: rental

Score: full, score in C

Level of Difficulty: Grade 6

Duration: 17’00”
Performance Commentary:

This work is one of Reich’s largest, and though the number of winds is limited (only ten), the significance merits its inclusion in this research. With the exception of vibraphone, all instruments are paired, including flute, clarinet, trumpet (two pairs), xylophone, female voices, violin, cello. Paired marimba and piano require two on the instrument – four marimbists and four pianists in total. The form of the work is not unlike many of Reich’s other compositions, known for their minimalist style and construction. A basic one measure motive is presented, repeated an indefinite number of times, then is slightly altered, either through the addition of another voice or an alteration of the motive itself. Each measure is to be repeated anywhere from two to five times, though sometimes it is a group of two to four measures that is to be repeated. Rehearsal cues are given for each measure or group of measures, with names such as “1A” or “3F.” The roles of each instrument change very little throughout the work. Flute, clarinet, percussion, piano, and violin I are generally more rhythmically active, while trumpet, vibraphone, female voice, soprano saxophone, and cello play slowly-moving motives.

The role of the conductor in a work such as this would simply be to mark the change of each measure when appropriate; in fact, it would be possible to perform this work without a separate conductor, given a performer in the ensemble could execute non-verbal cues so that all members could see. It would be easy for performers to lose track of where they are in the music, so larger cues should be given at points in the music where major change occurs, and all ensemble members should know the whole work well enough to recognize these critical points of change. Reich calls for the lowest string on the cello to be tuned down a whole step to B-flat. There is little opportunity to breathe in the wind parts once they begin, particularly in the flute and clarinet, making two players per instrument critical for full coverage.
Selective Bibliography:


Selective Discography:


Christopher Rouse

*Supplica*

Premiere: Orchestral version:
April 4, 2014
Pittsburgh Symphony Orchestra
Juraj Valcuha, conductor
Heinz Hall
Pittsburgh, Pennsylvania

Band version:
February 19, 2016
University of Texas Wind Ensemble
Jerry Junkin, conductor
Austin, Texas
Instrumentation: 3.3.3.2, cbn./4.3.3.1.; vib

Publisher/Date: Hendon Music/Boosey & Hawkes, 2015

Availability: rental

Score: full, score in C

Level of Difficulty: Grade 5

Duration: 13’00”

Commission: Pittsburgh Symphony Orchestra and Pacific Symphony Orchestra

Program Note: none

Performance Commentary: This transcription of Rouse’s original work for string orchestra and brass is only his second currently published work for wind band. It was designed by Rouse to be much more accessible for ensembles than his other work for the medium, Wolf Rounds. The original version relied heavily on string and harp textures. In the transcription, harp has been replaced by vibraphone – the only percussion instrument in the work. Much of the sustained sound of strings was replaced by triple woodwinds, providing a greater density of sound than a typical paired woodwind family. The work progresses very slowly, and contrasts tight chromaticism with expansive leaping melody. It is wholly tonal in nature, though many of the harmonies are extended. Rouse’s scoring for brass and woodwind choirs shows mastery of orchestration for winds. Vibraphone is treated as a soloist in three passages, with little work in the intervening measures.

Selective Bibliography:


Selective Discography:

none

Wolf Rounds

Premiere: March 29, 2007
University of Miami Frost Wind Ensemble
Gary Green, conductor
Carnegie Hall
New York, New York

Instrumentation: 2, pic.3.2, bcl.2, cbn.bsx, bssx./4.3.3.1.; t; p(5); [0.0.0.0.1.]

Publisher/Date: Hendon Music/Boosey & Hawkes, 2006

Availability: rental

Score: full, transposed

Level of Difficulty: Grade 6

Duration: 15’00”

Commission: Frost School of Music
Abraham Frost Endowment
University of Miami

Program Note: none
Performance Commentary: Though *Wolf Rounds* was not the composer’s first work for wind band, almost all of his early works, including two pieces for wind band, were pulled from publication. Rouse’s comfort with writing for orchestra certainly informed his scoring choices for this piece, as he does not use euphonium, and only includes baritone and bass saxophones as a member of the “low reed” choir. The work is highly motivic, drawing from funk and rock influences, to which the composer is often inclined. Minimalist influences are present, as basic motives are presented and altered only slightly in each statement. This gives a loop effect, which Rouse recognized and used as a play-on-words inspiration for the title; the Latin word for wolf is *lupus*. The form is ternary with a coda, indicated by the unique thematic material in each section.

This work is quite difficult to perform, and as such has not been programmed with great frequency to date. Though Rouse sticks to basic meters with little variation — predominantly 3/2 and 2/2 — the rhythms contained therein are extremely complex and challenging, even for highly experienced performers. The piece is not intended to elicit beautiful sounds; rather, Rouse is exploring the boundaries of tone and timbre for each instrument. He is quite specific in his directions for percussion, whose work is extensive. In the front matter of the score, he gives specific directions for the types of mallets and sticks to be used, establishing his own shorthand for use throughout the work. Extended techniques such as bowed tam-tam — three of them, to be exact — are employed extensively. String bass should be amplified in order to achieve the desired effect, and the conductor should consider a non-traditional set-up to get the bass instruments to project through the ensemble.

Selective Bibliography:


Selective Discography:


Gunther Schuller

*Blue Dawn Into White Heat*

Premiere: March 20, 1996
Belmont High School Band
Gunther Schuller, conductor
Belmont, Massachusetts
Instrumentation: concert band
pno; gtr

Publisher/Date: Margun Music, 1997

Availability: rental

Score: full, score in C

Level of Difficulty: Grade 5

Duration: 7’00”

Commission: Belmont (MA) High School
Fred Harris, conductor

Program Note: included in score

Performance Commentary: This work is clearly in line with Schuller’s concept of “Third Stream” music, which incorporates elements of jazz into classical performance idioms. He suggests in the program notes that the piece has didactic value in addition to its intrinsic musical validity. Jazz influences are immediately evident when looking at the score, as piano, bass, and drum set are grouped together in a rhythm section, and play standard swing rhythms from the outset. Trumpets employ Harmon mutes, and trombones use plunger mutes.

Though it is, in essence, through-composed, the work is clearly divided into three sections, marked by change in style, forces, tempo, and meter. In order to perform this music effectively, musicians must have a basic understanding of jazz performance styles. In particular, the bass, vibraphone, piano, guitar, and drum set should be well-versed in jazz styles. Trombone, tenor saxophone, and piano are all given improvisatory responsibilities at different points in the piece. Clarinets and trumpets are scored in upper ranges during “shout” sections. Rapid technical passages are limited, and generally covered by larger block scoring in brass.
Selective Bibliography:


Selective Discography:


*Diptych for Brass Quintet and Concert Band*

1. *Adagio*
2. *Fast*

Premiere: March 22, 1964
Cornell University Band
New York Brass Quintet
William A. Campbell, conductor
Ithaca, New York

Instrumentation: brass quintet; concert band

Publisher/Date: Associated Music Publishers, 1971
Performance Commentary: This work is divided into two movements, the first beginning slowly and building in intensity to the faster second movement, with only enough pause between the two to give the quintet an opportunity to change mutes. Schuller employs some unique instrumentation; there are two solo B♭ clarinet parts in addition to the 1/2/3 split of B♭ clarinets, and he also writes for E♭ flute, though there is a provided C flute part should the requisite instrument be unavailable. There is some difficulty in reading the score, as either composer or publisher omits those instruments not playing on a page, causing lines to jump from page to page. The primary compositional device in the opening movement is hocket between the quintet and band, as well as within each of the groups. Rhythmic accuracy and placement of pulse is paramount in these sections. Rapid changes in dynamics are frequent, and allow different textures to come to the fore. The sole tutti passage draws the movement to a close.

The fast second movement is built upon a rhythmically-driven thematic statement in the brass quintet, which is brought back twice more in the movement. Each thematic statement elicits a melodic answer from the band, though each of these answers if different, as though the same question is drawing a variety of responses. As the movement draws to a close, Schuller abruptly brings back a direct quote from the opening of the entire work before a rapid coda concludes the piece. While Diptych is not as technically challenging as some of Schuller’s work, the demand for symbiosis between quintet and band is of utmost importance.
Selective Bibliography:


Selective Discography:

none

_Eine Kleine Posaunenmusik (A Little Trombone Music)_

I. (Allegro)
II. Recitative
III. Scherzo
IV. Chorale
V. Finale

Premiere: July 18, 1980
Arthur Wiesburg, conductor
John Swallow, performer
Yale Summer Music Festival
Norfolk, Connecticut

Instrumentation: trb; concert band
pno; hp; hpsd; cel

Publisher/Date: Associated Music Publishers, 1980

Availability: rental
Score: full, score in C

Level of Difficulty: Grade 6/6

Duration: 16’00”

Commission: John Swallow

Program Note: none

Performance Commentary: The performer for whom the work was composed, John Swallow, was a significant trombone player and teacher for much of the 20th-century, playing with the New York City Ballet Orchestra and holding teaching positions at The Manhattan School of Music, The Hartt School of Music, the New England Conservatory and the Yale School of Music, where for many years he was head of the Brass Department. The concerto is in five movements, the first of which is unnamed by Schuller. While it would not be considered “Third Stream” in comparison to some of the composer’s other works, some elements of jazz do find their way into the composition.

The piece opens with a flourish, and the soloist is immediately challenged with leaps of nearly two octaves in the opening statement. In fact, the opening movement spans over four octaves for the soloist! While the accompaniment appears to be chromatic, Schuller is more often utilizing extended tertian harmony. “Recitative” is appropriately named, as the soloist is able to take great liberty in rhythm and tempo over sustained accompanying chords. “Scherzo” is more involved for the accompanying ensemble, taking the form of a “call and response” through much of the movement. The fourth movement, “Chorale,” stands in sharp contrast to the rest of the work, with long, flowing melodic lines. Schuller calls for a “solotone” mute in measure 47, achieving a very different color. The “Finale” is the most jazz-influenced of the movements, incorporating a set drummer and walking bass line. It is a brief, virtuosic end to an extremely challenging and interesting work that would prove an ambitious undertaking for the most seasoned trombone soloist and ensemble.
Selective Bibliography:


Selective Discography:


**Fanfare to St. Louis**

Premiere: January 24, 1968  
St. Louis Symphony  
Eleazar de Carvalho, conductor  
Powell Hall  
St. Louis, Missouri

Instrumentation: wind orchestra

Publisher/Date: Margun Music, 1982

Availability: rental

Score: full, score in C

Level of Difficulty: Grade 6

Duration: 6’00”

Commission: St. Louis Symphony for the opening of Powell Hall

Program Note: none

Performance Commentary: Schuller’s *Fanfare to St. Louis* was composed for the opening of the newly-renovated Powell Symphony Hall. While the presence of a full complement of woodwinds suggests that the work is not a traditional fanfare, Schuller utilizes sharp, stylized rhythmic motives to give the work a declarative feel. The performers are to be placed antiphonally on the stage – perhaps the most effective arrangement would be trumpets and trombones on one side of the stage, tuba and horns on the other, and woodwinds in the center. Each group should have its own percussionist. The piece is ternary in form, with the brass dominating the A sections, and a polyphonic woodwind interlude in the interior B section. The harmony is heavily chromatic, and is built on open intervals. Frequent metric changes are present, often moving between duple and asymmetrical meters. The rhythmic content is highly complex, with numerous hemiola and persistent quintuplet figures over duple and triple patterns. Particularly challenging to the conductor would be Schuller’s use of 5/16 measures placed
throughout the work. This piece would be a great challenge for even the most seasoned professional ensembles.

Selective Bibliography:


Selective Discography:

none

*Festive Music*

Premiere: March 4, 1992
New England Conservatory Wind Ensemble
Frank Battisti, conductor
Boston, Massachusetts

Instrumentation: wind orchestra
pno; hp

Publisher/Date: Associated Music Publishers, 1992

Availability: rental

Score: full, score in C

Level of Difficulty: Grade 6

Duration: 4’00”

Commission: New England Conservatory for their 125th Anniversary
Program Note: included in score

Performance Commentary:
This relatively brief fanfare calls for an adapted wind orchestra, including two piccolos, two clarinets in A, E♭ soprano clarinet, and three oboes in addition to English horn. Rather than set the music to a brisk tempo, Schuller’s initial marking of “Allegro energico” at 92 beats per minute relies on quick rhythmic flashes to generate the energy of the work. Short motives dance around the ensemble, leaving no space unfilled. The initial burst of energy gives way to a slower, more lyrical section consisting of traded figures between brass and woodwinds. The piece moves accelerando to the initial tempo, this time stating a homorhythmic brass and percussion chord progression over woodwinds quickly repeating a short chromatic figure. An abrupt change to a much slower section (quarter note circa 36 beats per minute) features soloistic playing throughout the ensemble, before the work moves to the final section: a driving flourish to the end of the work. Intricate, rapid technique and overall rhythmic structures make this work extremely challenging, though certainly interesting in its non-traditional construction.

Selective Bibliography:


Selective Discography:

none

In Praise of Winds (Symphony for Large Wind Orchestra)

I. Andante-allegro
II. Moderato (To the memory of Alec Wilder)
III. Scherzo
IV. Finale-Rondo

Premiere: February 13, 1981
University of Michigan Symphony Band
H. Robert Reynolds, conductor
College Band Directors National Association
21st National Convention
Hill Auditorium
Ann Arbor, Michigan

Instrumentation: large concert band
ssx; hp; cel

Publisher/Date: Associated Music Publishers, 1981

Availability: rental

Score: full, score in C

Level of Difficulty: Grade 6

Duration: 25’00” – 27’00”

Commission: For the Centennial of the University of Michigan School of Music

Program Note: included in score

Performance Commentary: In the manuscript score, Schuller refers to the work as being for “large wind orchestra” and “large wind ensemble.” The latter is likely a more suitable term, as a full complement of saxophones is orchestrated, as well as baritones. The overall minimum size of the ensemble as recommended by Schuller is staggering, calling for at least eighty-seven individual players, with Schuller’s optimal numbers coming in well over 100 musicians. The four
movements generally follow the traditional form of a symphony, with a slow-fast first movement, a slow second movement, a scherzo third, and the concluding allegro. Overall, the composition is atonal and heavily chromatic, and while Schuller does employ some twelve-tone technique, to refer to the work as formal serialism would be somewhat mistaken.

Rather than traditional sonata form in the first movement, however, Schuller continuously develops motivic ideas to the conclusion of the first movement. The second movement, a slow ternary form, scores all twelve chromatic pitches in the opening chords, yet the open intervals give the intense chromaticism a lighter texture. There are soloistic passages in this movement, set in trumpet and horn. The Scherzo is a play on the traditional quick-triple feel, and is constantly moving, passing lines through the ensemble. The final movement is a modified Rondo, with the opening material repeated with slight variation. This movement contains the most jazz elements of the composition, utilizing trap set in traditional swing rhythms. Overall, the work is highly technical, and would be a formidable challenge for the most experienced wind ensembles.

Selective Bibliography:


Selective Discography:


*Meditation*

Premiere: March 7, 1963  
Grimsley High School Symphony Band  
Herbert Hazelman, conductor  
Greensboro, North Carolina

Instrumentation: concert band

Publisher/Date: Associated Music Publishers, 1965

Availability: in print

Score: full, transposed

Level of Difficulty: Grade 5

Duration: 6’00”

Commission: Edward Benjamin Restful Music Fund

Program Note: included in score
The parameters of the commission – a “restful” piece playable by high school band – did not, in the mind of Schuller, rule out the use of twelve-tone compositional technique. The resultant work, Meditation, is generally quite slow, and explores a wide variety of timbres capable of being produced by a symphonic band. The composer specifies in the score the minimum number of performers to be employed, including a large number of clarinets in order to cover extensive divisi writing (twenty-two members of the clarinet family in total). The overall form of the work, according to the composer, is A-B-C-A-D, and is based on a prime row consisting of six pairs of semitones. He orders the sets prime, inversion, retrograde, and retrograde inversion before moving to the other eleven transpositions of the initial set.

Given the serial nature of the composition, high school bands may struggle with the overall sonorities of the work, as well as the prevalent chromaticism employed through serialism. Principle rhythmic figures are often scored in a number of voices. For example, all brass players (save euphonium and tuba) play a series of rapidly changing sixteenth notes in the C section – perhaps the most difficult technical portion of the work. For younger musicians, some of the ranges may be challenging, as Schuller is exploring a variety of timbral possibilities. Of particular note is a 28-note chord in the woodwinds, which occurs twice. While there are no melodies in the traditional sense, Schuller illuminates the important lines through elevated dynamics.

Selective Bibliography:


Selective Discography:

none

*Nature’s Way*

Premiere: March 16, 2006
Lexington High School Band
Jeffrey Leonard, director
Gunther Schuller, conductor
Massachusetts Music Educators Association Convention
Boston, Massachusetts

Instrumentation: concert band

Publisher/Date: American Composers Forum, 2006
Availability: in print

Score: full, transposed

Level of Difficulty: Grade 5

Duration: 6’00”

Commission: American Composers Forum
Program Note: none

Performance Commentary: This work is Gunther Schuller’s contribution to the American Composers Forum BandQuest series, in which well-known composers are commissioned to write for developing bands. Nature’s Way is listed in the “BandQuest Advanced” series for more experienced ensembles, along with pieces by Susan Botti, Robert Rodriguez, and Judith Lang Zaimont. Schuller viewed his contribution to the series to be educational, thereby pushing the players to their technical limits in order to grow their abilities. The scoring is generally traditional, with the exception being eight unique trumpet parts. Conductors should also note that a minimum of eleven clarinet players are needed to cover all of the divisi sections. The work is divided into three distinct sections, and may be viewed as a modified arch form with a coda. While the work is clearly atonal, the composer often uses quartal harmony to deflect some of the chromatic intensity.

The opening material is soft, foreboding, and relatively thinly scored. The orchestration expands with each new voice that enters, until a full-voiced tutti section appears. The interior portion of the work begins with percussion alone, isolating individual pitches and sounds. Small interjections by clarinets give way to a sort of scherzo, with triple set against duple throughout. The slow section returns with great intensity before fading to the introductory material in clarinets and low voices, before a coda, consisting of trios passing chords to the conclusion. This work would be challenging for many high school bands both technically and aurally, and requires performers to show rhythmic discipline and comfort in playing isolated passages.

Selective Bibliography:


Selective Discography:

none

*On Winged Flight: A Divertimento for Band*

I. Prelude
II. Pastorale
III. Nocturne
IV. Scherzo
V. Parody

Premiere: April 3, 1989
The United States Air Force Band
Lieutenant Colonel James Michael Bankhead, conductor
American Bandmasters Association Annual Conference
Florida State University
Tallahassee, Florida

Instrumentation: concert band
afl; pno; hp; [0.0.0.3.1.]

Publisher/Date: Associated Music Publishers, 1989

Availability: in print

Score: full, score in C

Level of Difficulty: Grade 6
Duration: 13’00”

Commission: The United States Air Force Band for their conductor, Lieutenant Colonel James Michael Bankhead

Program Note: included in score

Performance

Commentary: Schuller gives considerable guidance for the performance of this work in the program notes, describing it as a more light-hearted work, though with “serious” moments. The five movements are each unique in their demand for the ensemble, which is inarguably formidable – no doubt with the virtuosity of the members of the Air Force Band in mind as he composed. The “Prelude” is marked by syncopated chords that supersede the various metric changes, as well as interjections of quickly-moving figures in the woodwinds. “Pastorale” is described by the composer as “pointillistic,” with sharp rhythmic fragments over a flowing alto saxophone solo. The third movement, “Nocturne,” is dark as the title implies, primarily utilizing the lower instruments in the ensemble, including the three celli. The “Scherzo” is the most technically demanding of the movements, showcasing the full complement of ability of an advanced wind ensemble. For the final movement, Schuller draws inspiration from Charles Ives, Henry Fillmore, and the lesser-known James Reese Europe, whose story is recalled in the program notes. The resultant music is best viewed through this lens, with elements of circus marches, ragtime, and the “Ivesian” penchant for moving rapidly between musical ideas. This is perhaps the most unique writing in Schuller’s entire compositional output, and would be well-suited for a stand-alone performance.

Selective Bibliography:


Selective Discography:


*Pavane (Hommage à Maurice Ravel)*

Premiere: no information available

Instrumentation: cnt; 2, pic.0.3, bcl.0./4.0.0.4, 2 bar.

Publisher/Date: Margun Music, 1979

Availability: out of print

Score: full, score in C

Level of Difficulty: Grade 4/3

Duration: 3’00”
Commission: none
Program Note: none

Performance Commentary: This brief work for solo cornet and small ensemble is simple in character, and appears to have been later set as a part of a larger work entitled *Trois Hommages*, or “Three Homages,” for horn and piano. The work was composed in 1943, when the composer was only eighteen years old, though the date of publication is much later. As such, the compositional and harmonic language is much simpler than some of Schuller’s more developed works. The ensemble in this composition resembles a wind orchestra without bassoon, and while predictably it does not call for trumpet (given the solo voice), trombones are replaced by two baritones, and four tubas are scored. All four players have unique parts and should be covered. The brass voices act as accompaniment throughout, while woodwinds provide melodic answers to the soloist. Chromaticism is far less prevalent than in most of Schuller’s work, and it is one of the most accessible pieces in his catalog.

Selective Bibliography:


Selective Discography:

none
Song and Dance

I. Quiet Music
II. Fiddle Music

Premiere:
February 23, 1990
University of Minnesota Wind Ensemble
Frank Bencriscutto, conductor
Young-Nam Kim, soloist
Minneapolis, Minnesota

Instrumentation:
vln; concert band
afl; pno; hp

Publisher/Date:
Associated Music Publishers, 1990

Availability:
rental

Score:
full, score in C

Level of Difficulty:
Grade 6/6

Duration:
16'00”

Commission:
Consortium led by the University of Minnesota Wind Ensemble and Frank Bencriscutto, Director of Bands

Program Note:
none

Performance Commentary:
This work stands as one of few violin concerti for concert band. The two movements are descriptive in nature: “Quiet Music” is slow-moving (though not always quiet), and “Fiddle Music” comprises the “dance” portion of the piece, set at a much quicker pace. The work is generally atonal; though melodic lines frequently allude to tonality. Schuller borrows much of the material for “Quiet Music” from the slow movement of his 1976 Concerto for Violin. The “Song” movement is divided into two sections: a chorale by the ensemble, and a series of song-like melodic fragments from the violin. These two ideas pass back and forth throughout the movement, each time undergoing a change in timbre and texture.

“Fiddle Music” draws its inspiration both from Irish jig and reels and American country fiddle playing. It regularly
employs double stops, and is constantly moving. After the introduction, a “train” motive is set in piano and low voices, calling to the mind of the listener the mid-20th-century country music of artists such as Johnny Cash. Though the motivic figures are borrowed from other cultural milieus, the harmonic language is distinctly Schuller’s: heavily chromatic and jagged. Both ensemble and soloist require true virtuosity to render an effective performance.

Selective Bibliography:


Selective Discography:


Study in Textures

Premiere: August, 1967
National Intercollegiate Symphonic Band
Gunther Schuller, conductor
Kappa Kappa Psi National Convention
Texas Christian University
Fort Worth, Texas
Performance Commentary: This work is scored for large concert band, including six flute parts, three clarinet parts covered by a minimum of sixteen players, and six trombone parts. Additionally, low clarinets are scored in pairs. This allows fully chromatic chords to be voiced within each of these instrument families. As the title suggests, Schuller explores the wide variety of timbral colors available to the wind band throughout this work. Much of the melodic content is played in parallel semitones or whole-tones. Woodwinds are brass are generally treated as two separate choirs, with few occasions in which they are scored simultaneously. In addition to the instrumental colors explored, the composer writes at extremes of ranges and dynamics, seeking to explore the sounds contained at these extremes. Various mutes are employed for each of the brass instruments, including extensive use of solotone mutes for trombones. Schuller moves seamlessly between duple and triple rhythms, and there is no sustained melodic writing. Some quickly articulated passages may not be feasible for woodwinds, particularly single reeds. Rapid changes in dynamics are frequent, going from pianissimo to mezzo forte and back in a single beat. There is very little percussion writing until the end of the work, when the group brings the piece to a close alongside first clarinet.
Selective Bibliography:


Selective Discography:

none

Symphony for Brass and Percussion, Op. 16
I. Andante-Allegro
II. Vivace
III. Lento Desolato
IV. Introduction (Quasi Cadenza) – Allegro

Premiere: 1951
(select ensemble by the composer)
Leon Barzin, conductor
International Society of Contemporary Music
Carnegie Hall
New York, New York

Instrumentation: 0.0.0.0./4.6.3.2, bar.; t; p(2)

Publisher/Date: Malcolm Music, 1959

Availability: rental

Score: full, score in C
The Symphony for Brass and Percussion is among the earliest of Schuller’s published works, yet it stands as one of the most performed and highly-regarded of his compositions. It is purely classical in nature, following conventional formal structures, but seeks to cast the members of the brass family in the light of their full capabilities, rather than the expectations given them in much of classical literature. Schuller expands on the orchestral brass section, doubling the number of trumpets from three to six, as well as adding baritone and a second tuba. The work begins with a shout, immediately giving way to a slow introduction in which each instrumental voice is heard individually through the texture. The first movement is monothematic, and Schuller uses imitative polyphony in his treatment of the theme, which is later developed in a variety of styles and tempi.

The interior movements of the Symphony are inverted from their classical positions, with the quick-tempo “Vivace,” a scherzo, following the opening movement. Hocket is utilized extensively, passing motives and fragments rapidly through the ensemble. The third movement moves quite slowly, and is scored almost exclusively for muted trumpet sextet, with only occasional interjections from lower voices. The finale begins almost without hesitation from the preceding movement, opening with a sort of trumpet cadenza before leaping into a brisk allegro, in which long melodies are juxtaposed with jagged rhythmic accompaniment. The work is atonal, yet the unity of brass color throughout yields a pleasant, if challenging, musical effect, holding its place as part of the standard wind band repertoire.
Selective Bibliography:


Selective Discography:


*Tribute to Rudy Wiedoeft*

I. *Valse Erica*
II. *Saxarella*
III. *Saxophobia*

Premiere: December 11, 1978
Gunther Schuller, conductor
Ted Hegvick, soloist
Milwaukee, Wisconsin

Instrumentation: asx; concert band; pno
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<tr>
<th>Publisher/Date:</th>
<th>United Artists Music, 1978</th>
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<tr>
<td>Availability:</td>
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<tr>
<td>Score:</td>
<td>full, transposed</td>
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<tr>
<td>Level of Difficulty:</td>
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<tr>
<td>Duration:</td>
<td>8’00”</td>
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<tr>
<td>Commission:</td>
<td>none</td>
</tr>
<tr>
<td>Program Note:</td>
<td>none</td>
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<tr>
<td>Performance Commentary:</td>
<td>Rudy Wiedoeft was a popular saxophonist in the early twentieth century, performing frequently on radio, and bringing to the saxophone a degree of notoriety. This work is a setting for concert band of three of Wiedoeft’s most famous tunes. None of these songs are overly complex in their melodic or harmonic content, and would be readily identified as belonging to a certain era of popular music. “Valse Erica” is a series of variations on a simple waltz theme, “Saxarella” is a lilting tune reminiscent of a walk in the park, and “Saxophobia” is a quick-tempo ragtime showcase for the instrument. Schuller’s settings are straightforward in their presentation, remaining true in structure and harmony to the songs as performed by Wiedoeft.</td>
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<td>Selective Bibliography:</td>
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Selective Discography:


Steven Stucky

*Concerto for Percussion and Wind Orchestra*

I. *Energico*

II. *Moderato delicate, quasi senza tempo*

III. *Vivace*

IV. *Grave (To the Victims of September 11, 2001)*

V. *Gioioso*

Premiere: February 6, 2002

Ithaca College Wind Ensemble

Donald Hunsberger, conductor

Gordon Stout, soloist

Eastman School of Music

Rochester, New York

Instrumentation: p; wind orchestra

pno/cel

Publisher/Date: Merion Music/Theodore Presser, 2001

Availability: rental

Score: full, score in C

Level of Difficulty: Grade 6/6

Duration: 19’00”

Commission: Commissioned in honor of the retirement of Donald Hunsberger, Conductor, Eastman Wind Ensemble, 1965 to 2002 by a consortium of schools, the World Association of Symphonic Bands and Wind Ensembles, and the College Band Directors National Association
Performance Commentary: At the request of the premiere soloist, Gordon Stout, the composer was asked to create more than just a marimba feature with accents by others percussion instruments. As such, Stucky writes for over twenty distinct instruments. Stucky strives for, and achieves, a variety of textures in each of the five movements, which alternate fast and slow. The first movement utilizes wood and drum sounds; the second marimba and steel drum; the third only keyboards; the fourth primarily pitched metallic instruments; and the final movement non-pitched metallic instruments with a final return to the wood and drum sounds of the opening movement. The solo percussionist is challenged not only by the sheer number of instruments, but the demand to perform on each of them with virtuosity. The ensemble parts are quite difficult, accessible primarily to highly-proficient ensembles.

Stucky dedicated the fourth movement to the victims of the attacks on the World Trade Center in New York City on September 11, 2001. The movement was not directly composed as a musical response. Instead, Stucky realized that he had indeed allowed the event and his feelings to unintentionally permeate and inspire the music contained therein.

Selective Bibliography:


Fanfares and Arias

Premiere: February 22, 1995
University of Colorado Wind Ensemble
Allan McMurray, conductor
College Band Directors National Association
National Conference
Boulder, Colorado

Instrumentation: concert band

Publisher/Date: Merion Music/Theodore Presser, 1995

Availability: rental

Score: full, score in C

Level of Difficulty: Grade 6

Duration: 17’00

Commission: Big Eight Band Directors Association

Program Note: none

Performance Commentary: As the title suggests, the work is structured as three fanfares with two arias in between, both of which are handled with a contemporary treatment. As one might expect, the fanfare sections do not contain much melodic
material, instead relying on declamatory rhythmic motives. The arias are the inverse, with sustained melodic playing and often very sparse underlying rhythm. There are no moments of tutti playing in the entire work; each aria is generally thinly-scored, and any larger-scale scoring is reserved for the fanfares. While the writing for percussion is not extensive, the number of timbres employed through the use of a variety of instruments is noteworthy.

There are extensive solo passages for flute, oboe, clarinet, bass clarinet, and trumpet. While there is not a significant strain with regard to range for most instruments, some extended techniques are required. All horns must be able to play stopped, saxophones must slap-tongue at a pianissimo dynamic, and flute and oboe must be able to bend pitches. The addition of several grace notes to slow, melodic passages piques the interest of the listener, but requires musical sensitivity on the part of the performer. Frequent meter changes, particularly in the fanfares, add a degree of difficulty for the conductor.

Selective Bibliography:


Selective Discography:


**Funeral Music for Queen Mary**

Premiere: February 6, 1992
Los Angeles Philharmonic
Esa-Pekka Salonen
Los Angeles, California

Instrumentation: wind orchestra
pno; hp

Publisher/Date: Merion Music/Theodore Presser, 2009

Availability: rental

Score: full, transposed

Level of Difficulty: Grade 5

Duration: 8’00 – 9’00

Commission: Esa-Pekka Salonen

Program Note: none

Performance Commentary: This work is not a direct transcription of Henry Purcell’s Music composed for the funeral ceremonies of Queen Mary; rather it should be seen as Stucky’s adaptation for modern ensemble and, at its conclusion, an elaboration on Purcell’s original ideas. Stucky uses three of Purcell’s compositions: a march, an anthem, and a canzona. As the piece progresses, the work of Purcell fades and Stucky’s ideas come to the foreground. The canzona is the most affected portion of the work; at times very little of Purcell’s original remains. A brilliantly scored re-transition to the March concludes the work.

There is little in the way of rapid technique, yet several factors contribute to the difficulty of this piece. All players
must be able to play in a light, transparent style appropriate to Purcell’s Baroque source material. Horns are required to play stopped, muted, and, at times, above the staff. Piano and harp play crucial roles during the canzona. The final section of the canzona heavily displaces the pulse, giving a feeling of time having been temporarily suspended, yet rhythmic accuracy remains critical. Percussion should be placed in close enough proximity to harp and piano to easily facilitate their playing together in time.

Selective Bibliography:


Selective Discography:


———. “Funeral Music for Queen Mary” on 2011 WASBE Chiayi City, Taiwan: The United States Coast Guard Band. Conducted by CDR Kenneth W. Megan. United States Coast Guard Band. Mark Custom 9564-MCD, 2011. CD.

*Hue and Cry*

<table>
<thead>
<tr>
<th>Premiere:</th>
<th>January 31, 2007</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Eastman Wind Ensemble</td>
</tr>
<tr>
<td></td>
<td>Cynthia Johnston Turner, conductor</td>
</tr>
<tr>
<td></td>
<td>Rochester, New York</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Instrumentation:</th>
<th>wind orchestra</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>pno</td>
</tr>
</tbody>
</table>

| Publisher/Date: | Merion Music/Theodore Presser, 2010 |

| Availability: | rental |

| Score: | full, score in C |

| Level of Difficulty: | Grade 6 |

| Duration: | 4’00” |

| Commission: | Eastman Wind Ensemble, Mark Scatterday |
|            | Cornell Wind Ensemble, Cynthia Johnston Turner |

| Program Note: | none |
The composer was tasked with writing a sort of fanfare for the two commissioning groups, yet Stucky’s work is better characterized as an overture, with little evidence of the distinguishing qualities of a fanfare in the composition. Though composed for two band programs, saxophones and euphoniums are omitted, making the work playable by the wind and percussion sections of a symphony orchestra without the need for additional players. The work contains several key themes, each of which, when it appears, is repeated and treated differently for the remainder of the work. Stucky’s transition from the slow introduction, dominated by horns, into the primary allegro di molto section is quite remarkable; the tempo has changed before the audience could be aware of it having occurred.

Precision of rhythm across all instrumental parts is of utmost importance, as many of the small motives are combined with similar motives to become longer thematic gestures. The flute, oboe, and clarinet parts are replete with fast-moving technical passages that are more arpeggiated than scalar in nature. On a few occasions, forte-piano passages in the brasses must be executed cleanly to achieve the pyramid/tone cluster effect intended. Upper woodwinds are also faced with challenges in maintaining intonation in extreme high ranges, particularly when oboe is paired in unison with flute. After stretching boundaries of tonality throughout the piece, the work closes with a nearly tutti unison D – quite striking in contrast with the rest of the work.

Selective Bibliography:


Selective Discography:

none

_Threnos_

Premiere: March 6, 1988
Cornell University Wind Ensemble
Marice Stith, conductor
Ithaca, New York

Instrumentation: concert band
pno

Publisher/Date: Merion Music/Theodore Presser

Availability: in print

Score: full; score in C

Level of Difficulty: Grade 6

Duration: c. 7’00”

Commission: Cornell University Wind Ensemble
Marice Stith, conductor

Program Note: included in score

Performance Commentary: This work was commissioned by the Cornell University Wind Ensemble in memory of Brian Israel, who died of leukemia at age thirty-five, and who was a friend and colleague of the conductor, Marice Stith. The piece utilizes three primary thematic materials: a highly-synchronized arpeggiated figure, a persistent rhythmic figure which the composer describes as the “constant tolling of bells,” and a lightly ornamented chromatic melodic fragment. The texture of the work is frequently thin, relying heavily on individual soloists rather than full ensemble statements. There is only one _tutti_ measure in the entire work.
The rhythmic nature of the opening section, which re-appears in later sections of the work, requires meticulous precision from all players, particularly percussion and piano. The center section of the piece (beginning in measure 50) is highly imitative, and necessitates strong players on each individual part, particularly in the three flute parts. Maintaining intonation is a great challenge throughout the work, most noticeably at the climactic statement of the chromatic melodic fragment, in which piccolo, three flutes, two oboes, “piccolo clarinet” (the name Stucky uses for E\textsubscript{b} soprano clarinet), and three B\textsubscript{b} clarinets play a unison line opening on E6. On the other extreme range, Stucky cleverly utilizes a contrabassoon and tuba duet near the end of the work.

Selective Bibliography:


Selective Discography:

Voyages

Premiere: December 7, 1984
Yale University Concert Band
Thomas C. Duffy, conductor
Lynden Cranham, soloist
New Haven, Connecticut

Instrumentation: vc; wind orchestra
pno; hp; cel; 2 to 6 db

Publisher/Date: Merion Music/Theodore Presser, 1988

Availability: rental

Score: full; score in C

Level of Difficulty: Grade 6/6

Duration: 24’00”-26’00”

Commission: Yale University Band

Program Note: none

Performance Commentary: Voyages is one continuous work, yet may be seen as four interconnected movements: slow-fast-slow-fast. The difficulty in this work does not lie solely in the technical demand, although there is certainly a great deal of this, but in the necessity for precise and concentrated ensemble playing. The piece is often thinly scored, and with little opportunity for any sort of comfort in tempi. It is generally atonal, though without any evidence of serialism; Stucky simply eschews conventional harmony in favor of color and texture choices.

The soloist is required to play in a variety of styles, using extended technique, a number of bowing styles, and a large amount of portamento. Stucky gives indications in the score for the treatment of non-measured passages which must be observed by both conductor and ensemble. The composer is specific in choices for percussion with regard to choices of mallets, sticks, and beaters, with very obvious colors in mind. Though only three percussionists are called
for in the score, Stucky notes in the score that additional players may be necessary to cover every part adequately. Of note is the suggestion for 2 to 6 double basses to augment the wind orchestra.

Selective Bibliography:


Selective Discography:


Melinda Wagner

*Scamp*

Premiere: April 11, 2008

“The President’s Own” United States Marine Band

Col. Michael J. Colburn, conductor

MENC 2008 National Conference

Milwaukee, Wisconsin

Instrumentation: concert band

ssx
The title for this work refers to a playful young person, and this work seeks to convey that mood. As it was commissioned for the “President’s Own,” the composer was uninhibited by limitations of the ensemble, which is apparent given the high degree of proficiency needed to perform the piece. Changes in meter abound, and melodies are often comprised of smaller fragments that combine to create larger composite musical ideas. Elements of jazz (highly syncopated rhythms, extensive use of saxophone) are evident throughout the composition. An extreme range of dynamics are used in this work, and shifts between very loud and very soft occur very rapidly. Wagner frequently uses instruments in families to highlight the color and timbre of the full range of the instrument (or family). Much of the harmony is built on perfect intervals running in parallel rather than tertian harmony.

Conductors should be aware of the techniques needed to conduct the wide array of tempi present within the work; some sections will require a subdivided pattern. Technique in woodwinds is often rapid, scalar, and chromatic. Six percussionists are required for performance, and the composer gives very specific instruction on the types of instruments and mallets to be used, including three sizes of suspended cymbals and two tambourines – mounted and “free”, or unmounted. Wind players are often told to “sneak in” to passages, and should have full control of the softest dynamics and articulations possible in these instances. Several mutes are required for trumpet and trombone, and
horns are asked to quickly change from a cuivré stopped sound to open sounds in several passages.

Selective Bibliography:


Selective Discography:

none

*Swept Up*

Premiere: February 28, 2012
University of Oklahoma Wind Symphony
William K. Wakefield, conductor
Paul F. Sharp Concert Hall
Norman, Oklahoma

Instrumentation: concert band
ssx; pno; cel

Publisher/Date: Melinda Wagner, 2011

Availability: here

Score: full, score in C

Level of Difficulty: Grade 6

Duration: 12’00”

Commission: Big 12 Band Directors Association
Performance Commentary: This work appears to be yet unpublished, yet, given Wagner’s limited output for the wind band medium to date, merits inclusion in this research. The work is very challenging, testing the limits of even the most experienced players. It is marked by upwardly ascending motives throughout, “sweeping up,” as the title suggests. The initial tempo of 132 beats per minute varies little; a handful of ritardando passages and a brief meno mosso section being the only exceptions. Wagner instead varies the rhythm to create illusions of faster and slower sections. Ranges are wide for many instruments, and balance between long notes and rhythmic motives is critical.

Selective Bibliography:


Selective Discography:

none

George Walker

Canvas

Extract 1 (Landscape)
Extract 2 (Commentary)
Extract 3 (Psalm 121)

Premiere: February 22, 2001
University of North Texas Wind Symphony
Eugene Migliaro Corporon, conductor
College Band Directors National Association Conference
Murchison Arts Center
Denton, Texas

Instrumentation: 5 narrators (amplified); wind orchestra; SATB chorus afl; cel; hp

Publisher/Date: MMB Music, 2000
Availability: rental
Score: full, transposed
Level of Difficulty: Grade 6
Duration: 20’00”
Commission: College Band Directors National Association
Program Note: none
Performance Commentary: This work is the composer’s only contribution to the wind band medium, and came at the request of the College Band Directors National Association, to be premiered at their biennial National Conference in 2001. *Canvas* is dedicated to the memory of Walker’s parents, and is set in three movements. The first movement is scored for instruments only; the second incorporates five narrators; the third utilizes SATB chorus. Walker indicates that each movement may be performed separately. Walker’s process of composing at the piano, his primary instrument, is evident in the work, as much of the work could be easily rendered into piano reduction. The work is built on octatonic pitch structures and is quite rhythmically complex. Tempo is quite slow in the first and second movement, potentially necessitating conducting at the eighth note level.

The first movement is the most technically complex for the instrumentalists. Almost all players are required to double tongue. Motives are fragmented and brief; few extended melodies are utilized. The second movement demands narrators who are skilled in rhythmic performance, as Walker is typically quite exact in the placement of each word. Most lines are monophonic, though some require bending the pitch upward as the line continues, giving an unsettled feeling to the text. Though there is no singing by the narrators, Walker does specify voice types, and obviously has certain timbres in mind. Baritone is the most significant narrator, and should be amplified and placed center-stage. The third movement is the least demanding for the winds and percussion, as most of the melodic content is carried in the SATB chorus. The choral parts are
extremely challenging from a tonal perspective and require a highly-skilled group for performance. The choral parts are rarely doubled in the instrumental ensemble, and there is extended a capella work.

Selective Bibliography:


Selective Discography:

CHAPTER IV – CONCLUSIONS AND SUGGESTIONS FOR FURTHER RESEARCH

Conclusions

The results of this research allow one to see the trends in composition for wind band and chamber wind ensembles among the 23 composers who received the Pulitzer Prize in Music from 1993 to 2015, 18 of whom are still living.20 A total of 348 works for winds were included in this study. Of those 348 works, 87 (25%) were annotated, and 223 (64%) works for chamber wind ensemble of five to fourteen players were listed. 34 compositions (9%) involved more than 14 players, but would not be considered works for concert band or wind orchestra and were not annotated. Additionally, four scores for concert band or wind orchestra were not available through any reasonable means of procurement and were listed, but not annotated. Finally, 63 second-party transcriptions of works by composers within the scope of this research were found, but were not included in the 348 original works.

Table 1

Total Number of Works for Winds and Percussion

<table>
<thead>
<tr>
<th>Composer</th>
<th>Chamber Works</th>
<th>Works for CB/WO</th>
<th>Total Wind Works</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Adams</td>
<td>4</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>John Luther Adams</td>
<td>14</td>
<td>0</td>
<td>14</td>
</tr>
<tr>
<td>Henry Brant</td>
<td>53</td>
<td>12</td>
<td>65</td>
</tr>
<tr>
<td>John Corigliano</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>Ornette Coleman</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
<tr>
<td>Morton Gould</td>
<td>7</td>
<td>33</td>
<td>40</td>
</tr>
<tr>
<td>Jennifer Higdon</td>
<td>14</td>
<td>9</td>
<td>23</td>
</tr>
<tr>
<td>Aaron Jay Kernis</td>
<td>8</td>
<td>1</td>
<td>9</td>
</tr>
<tr>
<td>David Lang</td>
<td>28</td>
<td>1</td>
<td>29</td>
</tr>
<tr>
<td>Zhou Long</td>
<td>4</td>
<td>0</td>
<td>4</td>
</tr>
<tr>
<td>Wynton Marsalis</td>
<td>1</td>
<td>0</td>
<td>1</td>
</tr>
</tbody>
</table>

20. Three composers, Ornette Coleman, Gunther Schuller, and Steven Stucky died within eight months of each other, from June 2015 to February 2016.
Table 1 (continued).

<table>
<thead>
<tr>
<th>Composer</th>
<th>1st Place</th>
<th>2nd Place</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paul Moravec</td>
<td>13</td>
<td>2</td>
<td>15</td>
</tr>
<tr>
<td>Kevin Puts</td>
<td>5</td>
<td>2</td>
<td>7</td>
</tr>
<tr>
<td>Steve Reich</td>
<td>9</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>Christopher Rouse</td>
<td>4</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>Gunther Schuller</td>
<td>27</td>
<td>15</td>
<td>42</td>
</tr>
<tr>
<td>Caroline Shaw</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Lewis Spratlan</td>
<td>17</td>
<td>0</td>
<td>17</td>
</tr>
<tr>
<td>Steven Stucky</td>
<td>11</td>
<td>6</td>
<td>17</td>
</tr>
<tr>
<td>Melinda Wagner</td>
<td>4</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>George Walker</td>
<td>3</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Julia Wolfe</td>
<td>16</td>
<td>0</td>
<td>16</td>
</tr>
<tr>
<td>Yehudi Wyner</td>
<td>9</td>
<td>1</td>
<td>10</td>
</tr>
</tbody>
</table>

Morton Gould was the most prolific composer for concert band (33 works), more than doubling the next closest composer. Gunther Schuller (15) and Henry Brant (12) were the second and third-most frequent writers for concert band or wind orchestra. It should be noted that all three of these composers, who make up 66% of the total wind band compositions within the scope of this research, are deceased. Brant and Schuller also wrote significant amounts for chamber wind ensemble (53 and 27 works, respectively). David Lang and Julia Wolfe have also written a large number of chamber works involving winds, as have Lewis Spratlan, Jennifer Higdon, and John Luther Adams. Of these, only Higdon has written more than one work for wind band (nine works).

Ornette Coleman and Wynton Marsalis are better known for composition in the jazz idiom, each having written numerous works. Ten of Coleman’s compositions were edited and transcribed by Gunther Schuller—a champion on Coleman’s music and his unorthodox musical genius—in the 1961 volume *A Collection of the Compositions of*
Ornette Coleman.\textsuperscript{21} Marsalis has composed a number of works for symphony orchestra and big band, and should be considered for a commission for big band and wind ensemble, or perhaps commissioned to transcribe one of his existing orchestral works for wind band.

Zhou Long’s *The Future of Fire* for chorus and orchestra has been performed by several wind ensembles since its premiere in 2009. However, according to Long, there is no formal wind band transcription of the work. Instead, strings are replaced by saxophone quartet, with the rest of the work untouched.\textsuperscript{22} Steven Davis, Professor of Conducting at the University of Missouri-Kansas City Conservatory of Music, where Long is Composer-in-Residence, has performed the work, adding euphonium and a variety of percussion colors to fill out the absence of strings.\textsuperscript{23}

Caroline Shaw, who won the Pulitzer Prize in Music in 2013 for her *Partita for 8 Voices*, is still a young composer, but has a distinct musical voice, showing a natural gift for understanding timbre and texture, and would almost certainly find success in writing for winds if commissioned to do so.

Of the 84 works for concert band or wind orchestra, 52 (62\%) have been professionally recorded. However, several of these recordings are dated, existing only on LP, or were recordings of the orchestral version of a work that was later transcribed for wind band. Opportunities exist for ensembles to seek out those works that have not been recorded, or that need an updated recording, for inclusion on albums in the future.


\textsuperscript{22} Zhou Long, e-mail message to author, February 4, 2016.

\textsuperscript{23} Steven Davis, e-mail message to author, February 5, 2016.
Suggestions for Further Research

Given the ratio of wind band compositions by deceased composers to those of living composers (2:1), it is imperative to undertake commissions of those living composers who have not written for concert band or wind orchestra, or who have only written a limited amount. Paul Moravec did not compose for wind band until 2012, but has shown interest in the medium since that time. The new transcription for wind ensemble of *Supplica* by Christopher Rouse is encouraging, as this is only his second work for the medium that is still published (two of his previous works were withdrawn). Troy Bennefield, in his doctoral research, interviewed Steven Stucky, Paul Moravec, David Lang, and John Corigliano to present strategies to secure award-winning composers to write for wind band. Additionally, James Ripley’s 1999 article in *Journal of Band Research* takes a quantitative look not only at the output of wind band works of composers who have won the Pulitzer Prize, but also at the frequency of programming these works in concerts.

There are a number of well-known works within this study, and many of them have been the subject of scholarly writing. Still others have been neglected, and would merit consideration for study and extended performance analysis. Moreover, fourteen of the 91 (15%) have been included in the *Teaching Music* series, edited by Richard Miles. It is recommended that more of these works be considered for inclusion in subsequent volumes, particularly those in the Grade 2 to 5 range. John Corigliano, Jennifer Higdon, and Christopher Rouse have each been the subject of a chapter in the series *A Composer’s Insight*, edited by Timothy Salzman. Other composers within this scope of

research would be worthy candidates of consideration for inclusion in this helpful resource.

An additional study is recommended on any of the sub-groups of chamber ensemble compositions within the scope of this research. Opportunities may include annotated bibliographies and performance commentaries on the percussion ensemble works of Pulitzer Prize-winning composers, their works for solo voice and chamber ensemble, brass ensemble works, and a number of other instrumental groupings. There is no single source which discusses in detail the compositions that have been awarded the Pulitzer Prize in Music. This topic for research was suggested by Mahr and merits serious consideration as a worthy contribution to the field.25

The advent of digital publishing holds great promise for the ability to access volumes of scores for perusal online. Many publishing companies are going through the process of digitizing scores, but this is often done by request rather than proactively. Conductors interested in scores for perusal should reach out to publishers to request digitization of these scores when possible. There is the potential, should a single copy of a work exist intact, to reverse the trend of lesser-known works going out of print through the process of digitization.

It is recommended that, in time, a study similar to this one be done on composers awarded the Pulitzer Prize beginning in 2016. This project would naturally continue to expand over time. Additionally, there will undoubtedly be lacunae in this research and that of Mahr. Composers such as Michael Colgrass, Joseph Schwantner, and David Del Tredici have all written significant works for wind band since the completion of Mahr’s

study in 1995, and composers within the scope of this study will surely do the same. Research may be done to identify new works that are not included in either this document or Mahr’s and to treat these pieces in a similar fashion.

Finally, there is encouragement that serious composers are noticing the advantages in composing for the wind band. The level of proficiency in performance, by the accounts of those who have taught in the field for decades, has never been higher. Conductors of middle school, high school, and collegiate ensembles are actively commissioning volumes of new works each year, and professional wind bands have increased in number over the past two decades. When speaking of this upward trend, John Corigliano says:

It seems that all of my colleagues who have been composing principally for orchestra are now writing for concert band. Christopher Rouse, David Del Tredici, Aaron J. (sic) Kernis, and Richard Danielpour are but a few of the dozens of mainly symphonic writers who have discovered, as I have, that most of what they need from an orchestra is readily available in the concert band…In my experience, the skills of the players are surprisingly comparable to that of the orchestral professional; but, unlike the symphony, the culture of these organizations encourages a delight in new repertory, new notations, and new techniques…Is it any wonder, then, that all my composer-colleagues are happily writing for concert band, and enjoying extraordinary artistic fulfillment? The only remaining question is, what took us so long?26

## APPENDIX A – Works for Concert Band and Wind Orchestra Organized by Composer

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adams (J)</td>
<td>Grand Pianola Music</td>
</tr>
<tr>
<td>Brant</td>
<td>500: Hidden Hemisphere</td>
</tr>
<tr>
<td>Brant</td>
<td>American Debate</td>
</tr>
<tr>
<td>Brant</td>
<td>An American Requiem</td>
</tr>
<tr>
<td>Brant</td>
<td>Bran(d)t aan de Amstel</td>
</tr>
<tr>
<td>Brant</td>
<td>Ceremony</td>
</tr>
<tr>
<td>Brant</td>
<td>December</td>
</tr>
<tr>
<td>Brant</td>
<td>Festive Eighty</td>
</tr>
<tr>
<td>Brant</td>
<td>Horizontals Extending</td>
</tr>
<tr>
<td>Brant</td>
<td>Immortal Combat</td>
</tr>
<tr>
<td>Brant</td>
<td>A Plan of the Air</td>
</tr>
<tr>
<td>Brant</td>
<td>Sixty/Seventy</td>
</tr>
<tr>
<td>Brant</td>
<td>Verticals Ascending (After the Rodia Towers)</td>
</tr>
<tr>
<td>Corigliano</td>
<td>Circus Maximus</td>
</tr>
<tr>
<td>Corigliano</td>
<td>Gazebo Dances</td>
</tr>
<tr>
<td>Gould</td>
<td>Adeste Fidelis</td>
</tr>
<tr>
<td>Gould</td>
<td>American Ballads</td>
</tr>
<tr>
<td>Gould</td>
<td>American Patrol</td>
</tr>
<tr>
<td>Gould</td>
<td>Ballad for Band</td>
</tr>
<tr>
<td>Gould</td>
<td>Battle Hymn of the Republic</td>
</tr>
<tr>
<td>Gould</td>
<td>Big City Blues</td>
</tr>
<tr>
<td>Gould</td>
<td>Centennial Symphony, Gala for Band</td>
</tr>
<tr>
<td>Gould</td>
<td>Cheers! – A Celebration March</td>
</tr>
<tr>
<td>Gould</td>
<td>Concertette for Viola and Band</td>
</tr>
<tr>
<td>Gould</td>
<td>Dixie</td>
</tr>
<tr>
<td>Gould</td>
<td>Family Album Suite</td>
</tr>
<tr>
<td>Gould</td>
<td>Fanfare for Freedom for Wind Ensemble</td>
</tr>
<tr>
<td>Gould</td>
<td>The First Noel</td>
</tr>
<tr>
<td>Gould</td>
<td>Formations (for Marching Band)</td>
</tr>
<tr>
<td>Gould</td>
<td>Global Greetings for Symphonic Band</td>
</tr>
<tr>
<td>Gould</td>
<td>Holiday Music</td>
</tr>
<tr>
<td>Gould</td>
<td>Holocaust Suite</td>
</tr>
<tr>
<td>Gould</td>
<td>Inventions</td>
</tr>
<tr>
<td>Gould</td>
<td>Jericho (Rhapsody for Band)</td>
</tr>
<tr>
<td>Gould</td>
<td>Jingle Bells</td>
</tr>
<tr>
<td>Gould</td>
<td>Mini-Suite for Band</td>
</tr>
<tr>
<td>Gould</td>
<td>O Little Town of Bethlehem and Away in a Manger</td>
</tr>
<tr>
<td>Gould</td>
<td>Pavanne from American Symphonette No. 2</td>
</tr>
<tr>
<td>Gould</td>
<td>Prisms</td>
</tr>
<tr>
<td>Gould</td>
<td>Quotations</td>
</tr>
<tr>
<td>Gould</td>
<td>Remembrance Day (Soliloquy for a Passing Century)</td>
</tr>
<tr>
<td>Gould</td>
<td>Rumbolero</td>
</tr>
</tbody>
</table>
Gould
Saint Lawrence Suite for Band
Gould
Salutations
Gould
Santa Fe Saga
Gould
Serenade of Carols – Movement 2
Gould
Silent Night
Gould
Symphony for Band: West Point
Higdon
Fanfare Ritmico
Higdon
Kelly’s Field
Higdon
Mysterium
Higdon
Oboe Concerto
Higdon
Percussion Concerto
Higdon
Rhythm Stand
Higdon
Road Stories
Higdon
Soprano Sax Concerto
Higdon
Wind Shear
Kernis
a Voice, a Messenger
Lang
cheating, lying, stealing
Long
The Future of Fire
Moravec
Change at Jamaica
Moravec
Wind Symphony
Puts
Chorus of Light
Puts
Charm
Reich
Music for a Large Ensemble
Rouse
Supplica
Rouse
Wolf Rounds
Schuller
Blue Dawn Into White Heat
Schuller
Diptych for Brass Quintet and Concert Band
Schuller
Eine Kleine Posaunenmusik
Schuller
Fanfare for St. Louis
Schuller
Festive Music
Schuller
In Praise of Winds
Schuller
Meditation for Concert Band
Schuller
Nature’s Way
Schuller
On Winged Flight
Schuller
Pavane: for solo cornet and band
Schuller
Song and Dance
Schuller
Study in Textures for Concert Band
Schuller
Symphony for Brass and Percussion
Schuller
Tre Invenzioni for Chamber Ensembles
Schuller
Tribute to Rudy Wiedoeft
Stucky
Concerto for Percussion and Wind Orchestra
Stucky
Fanfares and Arias
Stucky
Funeral Music for Queen Mary, after Purcell
Stucky
Hue and Cry
Stucky
Threnos
Stucky  Voyages for Cello and Wind Orchestra
Wagner  Scamp
Wagner  Swept Up
Walker  Canvas
Wyner  Canto cantabile for soprano and band
APPENDIX B – Works for Concert Band and Wind Orchestra Organized by Title

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Grand Pianola Music
Holiday Music
Holocaust Suite
Horizontals Extending
Hue and Cry
Immortal Combat
In Praise of Winds
Inventions
Jericho (Rhapsody for Band)
Jingle Bells
Kelly’s Field
Meditation for Concert Band
Mini-Suite for Band
Music for a Large Ensemble
Mysterium
Nature’s Way
Oboe Concerto
On Winged Flight
Pavane: for solo cornet and band
Pavanne from Symphonette No. 2
Percussion Concerto
A Plan of the Air
Prisms
Quotations
Remembrance Day (Soliloquy for a Passing Century)
Rhythm Stand
Road Stories
Rumbolero
Saint Lawrence Suite for Band
Salutations
Santa Fe Saga
Scamp
Serenade of Carols – Movement 2
Silent Night
Sixty/Seventy
Song and Dance
Soprano Sax Concerto
Study in Textures for Concert Band
Supplica
Swept Up
Symphony for Band: West Point
Symphony for Brass and Percussion
Threnos
Tre Invenzioni for Chamber Ensembles
Tribute to Rudy Wiedoeft

Adams (John)
Gould
Gould
Brant
Stucky
Brant
Schuller
Gould
Gould
Higdon
Schuller
Gould
Gould
Schuller
Higdon
Schuller
Schuller
Higdon
Schuller
Gould
Schuller
Gould
Gould
Gould
Gould
Gould
Wagner
Gould
Gould
Brant
Schuller
Rouse
Wagner
Gould
Schuller
Stucky
Schuller
Schuller

239
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APPENDIX C – Works for Chamber Wind Ensemble Organized by Composer

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## APPENDIX D – Works for Chamber Wind Ensemble Organized by Title

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APPENDIX E – Works for Chamber Wind Ensemble Organized by Number of Instrumental Performers

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5 Spratlan Wolves
5 Stucky Refrains
5 Stucky Serenade
5 Wagner Brass Quintet No. 1
5 Wagner Thinking About the Moon
5 Walker Music for brass, sacred and profane
5 Walker Wind Set
5 Wolfe Anthracite Fields
5 Wolfe On-Seven-Star-Shoes
5 Wyner Changing Time
5 Wyner Into the Evening Air
5 Wyner Torah Service with Instruments
6 Adams (JL) for Jim (rising)
6 Adams (JL) Green Corn Dance
6 Adams (JL) Light Within, The
6 Brant Divinity
6 Brant Secret Strings and Prevailing Winds
6 Coleman Forms and Sounds
6 Gould Parade
6 Higdon Ceremonies
6 Higdon Lake Blue Sky
6 Higdon Splendid Wood
6 Higdon Summer Shimmers
6 Higdon wissa Hickon poe Trees
6 Higdon Zaka
6 Higdon Zango Bandango
6 Lang dance/drop
6 Lang sunray
6 Lang these broken wings
6 Lang unused swan
6 Lang/Wolfe Cloud-River-Mountain
6 Long Five Elements, The
6 Long Metal, Stone, Silk, Bamboo
6 Moravec Cornopean Airs
6 Moravec Time Gallery, The
6 Puts Obsessive Nature
6 Reich Music for Mallet Instruments, Voices, and Organ
6 Reich Sextet
6 Reich Six Marimbas
6 Schuller Bouquet for Collage
6 Schuller Sextet
6 Spratlan Of Time and Seasons
6 Spratlan Psalm 42
6 Spratlan Vespers Cantata
6 Stucky Ad Parnassum

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<td>15</td>
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<td>15</td>
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<td>15</td>
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<td>15</td>
<td>Stucky</td>
<td>To Whom I Said Farewell</td>
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<td>16</td>
<td>Adams (JL)</td>
<td>Ten Thousand Birds</td>
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<td>16</td>
<td>Brant</td>
<td>Dormant Craters</td>
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<td>16</td>
<td>Brant</td>
<td>Violin Concerto with Lights</td>
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<td>16</td>
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<td>16</td>
<td>Schuller</td>
<td>Lines and Contrasts</td>
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<td>16</td>
<td>Wolfe</td>
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<td>16</td>
<td>Wolfe</td>
<td>Water</td>
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<td>17</td>
<td>Adams (J)</td>
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<td>17</td>
<td>Adams (JL)</td>
<td>Clouds of Forgetting, Clouds of Unknowing</td>
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<td>17</td>
<td>Brant</td>
<td>In Praise of Learning</td>
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<td>Jericho</td>
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<td>18</td>
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<td>18</td>
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<td>20</td>
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<td>Trajectory</td>
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<td>24</td>
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<td>Refraims</td>
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<td>29</td>
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<td>passing measures, the</td>
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<td>37</td>
<td>Brant</td>
<td>Millennium II</td>
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<td>45</td>
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<td>Mass in Gregorian Chant</td>
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<td>54</td>
<td>Brant</td>
<td>Flight Over a Global Map</td>
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<td>81</td>
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<td>Orbits</td>
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APPENDIX F – Second-Party Transcriptions, Arrangements, and Reconstructions of
Works for Concert Band, Wind Orchestra, and Chamber Wind Ensemble

Organized by Composer

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<tr>
<th>Composer</th>
<th>Second-Party</th>
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<tbody>
<tr>
<td>Adams (J)</td>
<td>Cormac Cannon</td>
<td>Chairman Dances, The</td>
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<td>Adams (J)</td>
<td>Richard Wyman</td>
<td>Harmonielehre - Movement I</td>
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<td>Adams (J)</td>
<td>Ryan Heseltine</td>
<td>Lollapalooza</td>
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<td>Adams (J)</td>
<td>James Spinazzola</td>
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<td>Adams (J)</td>
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<td>Adams (J)</td>
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<td>Short Ride in a Fast Machine</td>
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<td>Corigliano</td>
<td>Craig B. Davis</td>
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<td>Corigliano</td>
<td>Mark Spede</td>
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<td>Christopher Anderson</td>
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<td>Corigliano</td>
<td>Peter Stanley Martin</td>
<td>Lullaby for Natalie</td>
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<td>Corigliano</td>
<td>Verena Mösenbichler</td>
<td>Mr. Tambourine Man: Seven Poems of Bob Dylan</td>
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<td>Corigliano</td>
<td>Benjamin Lorenzo</td>
<td>The Red Violin Chaconne</td>
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<td>Jeffrey David Gershman</td>
<td>Tarantella from Symphony No. 1</td>
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<td>Christopher Anderson</td>
<td>Tournaments</td>
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<td>Douglas E. Wagner</td>
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<td>Bombs Away March</td>
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<td>Gould</td>
<td>Philip J. Lang</td>
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<td>Gould</td>
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<td>Child Prodigy, The</td>
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<td>Gould</td>
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<td>Cinerama March from Cinerama Holiday</td>
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<td>Cowboy Rhapsody</td>
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<td>Deserted Ballroom</td>
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<td>Gould</td>
<td>Louis Brunelli</td>
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<td>Gould</td>
<td>Jirousek</td>
<td>Festive Music</td>
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<td>Philip J. Lang</td>
<td>Folk Suite - Overture</td>
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<td>Gould</td>
<td>David Bennett</td>
<td>Guaracha: Latin American Symphonette</td>
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<td>David Bennett</td>
<td>Hillbilly from <em>Americana</em></td>
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<td>Gould</td>
<td>Philip J. Lang</td>
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<td>Gould</td>
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<td>March for the Yanks</td>
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<td>Philip J. Lang</td>
<td>March of the Leathernecks</td>
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<td>New China March</td>
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<td>On the Boulevard from <em>Cinerama Holiday</em></td>
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<td>Gould</td>
<td>David Bennett</td>
<td>Prima Donna</td>
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<td>John Cacavas</td>
<td>Prologue from <em>World War I</em></td>
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<td>Gould</td>
<td>Philip J. Lang</td>
<td>Red Cavalry March</td>
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<td>Gould</td>
<td>Louis Brunelli</td>
<td>Revolutionary Prelude from <em>World War I</em></td>
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<td>Louis Brunelli</td>
<td>Royal March from <em>Sarajevo Suite</em></td>
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<td>Royal Hunt from <em>Sarajevo Suite</em></td>
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<td>John Cacavas</td>
<td>Skier's Waltz</td>
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<td>Soft Shoe Serenade from <em>Hoofer Suite</em></td>
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<td>Souvenirs of Paris from <em>Cinerama Holiday</em></td>
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<td>Symphonic Fanfares</td>
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<td>Windjammer: Highlights</td>
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<td>Overture in Feet and Meters</td>
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<td>Puts</td>
<td>Mark Spede</td>
<td>Millennium Canons</td>
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<td>Ryan Kelly</td>
<td>Network</td>
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<td>Stucky</td>
<td>Scott Boerma</td>
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<td>Wagner</td>
<td>Donald Patterson</td>
<td>57/7 Dash</td>
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<tr>
<td>Walker</td>
<td>Carl Simpson</td>
<td>Concerto for Trombone and Wind Ensemble</td>
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APPENDIX G – Chronological Listing of the Pulitzer Prizes in Music

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<th>Year</th>
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<tr>
<td>1993</td>
<td>Christopher Rouse</td>
<td>Trombone Concerto</td>
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<td>1994</td>
<td>Gunther Schuller</td>
<td>Of Reminiscences and Reflections</td>
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<td>1995</td>
<td>Morton Gould</td>
<td>Stringmusic</td>
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<td>1996</td>
<td>George Walker</td>
<td>Lilacs for voice and orchestra</td>
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<td>1997</td>
<td>Wynton Marsalis</td>
<td>Blood on the Fields</td>
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<td>1998</td>
<td>Aaron Jay Kernis</td>
<td>String Quartet #2, “musica instrumentalis”</td>
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<td>1999</td>
<td>Melinda Wagner</td>
<td>Concerto for Flute, Strings, and Percussion</td>
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<td>2000</td>
<td>Lewis Spratlan</td>
<td>Life is a Dream, Opera in Three Acts: Act II, Concert Version</td>
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<td>2001</td>
<td>John Corigliano</td>
<td>Symphony No. 2 for String Orchestra</td>
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<td>2002</td>
<td>Henry Brant</td>
<td>Ice Field</td>
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<td>2003</td>
<td>John Adams</td>
<td>On the Transmigration of Souls</td>
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<td>2004</td>
<td>Paul Moravec</td>
<td>Tempest Fantasy</td>
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<td>2005</td>
<td>Steven Stucky</td>
<td>Second Concerto for Orchestra</td>
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<td>2006</td>
<td>Yehudi Wyner</td>
<td>Piano Concerto: ‘Chiavi in Mano’</td>
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<td>2007</td>
<td>Ornette Coleman</td>
<td>Sound Grammar</td>
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<td>2008</td>
<td>David Lang</td>
<td>the little match girl passion</td>
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<td>2009</td>
<td>Steve Reich</td>
<td>Double Sextet</td>
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<td>2010</td>
<td>Jennifer Higdon</td>
<td>Violin Concerto</td>
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<td>2011</td>
<td>Zhou Long</td>
<td>Madame White Snake</td>
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<td>2012</td>
<td>Kevin Puts</td>
<td>Silent Night: Opera in Two Acts</td>
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<td>2013</td>
<td>Caroline Shaw</td>
<td>Partita for 8 Voices</td>
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<tr>
<td>2014</td>
<td>John Luther Adams</td>
<td>Become Ocean</td>
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<tr>
<td>2015</td>
<td>Julia Wolfe</td>
<td>Anthracite Fields</td>
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APPENDIX H – Listing of Composer Websites


John Luther Adams: http://johnlutheradams.net.


Anthony, Michael. “Composing an ode to the oboe; Prolific composer Jennifer Higdon muses on writing her latest concerto, a premiere by the St. Paul Chamber Orchestra.” Star Tribune (Minneapolis, MN), September 4, 2005.


———. “Gunther Schuller and His Many Worlds of Music.” The Instrumentalist 32, no. 11 (June 1978): 38-44.


Drennan, Dorothy C. “Henry Brant’s Use of Ensemble Dispersion, As Found In the Analysis of Selected Compositions.” DMA diss., University of Miami, 1975.


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———. “Gazebo Dances” on *dances with winds*. Conducted by Clark Rundell. Royal Northern College of Music. Chandos 10284, 2005. CD.


———. “Ballad for Band” on *Symphonic Songs for Band*. Conducted by Frederick Fennell. Tokyo Kosei Wind Orchestra. Kosei KOCD-3562, 1987. CD.


———. “Horseless Carriage Galop” on *Americana*. Conducted by Commander Lewis J. Buckley. United States Coast Guard Band. Altissimo 60832, 2008. CD.


———. “Percussion Concerto” on *Elements*. Conducted by Lt. Col. Jason K. Fettig. Performed by MGySgt Christopher Rose. The President’s Own United States Marine Band. 2015. CD.


Lang, David. “cheating, lying, stealing” on *bang on a can*. Bang On a Can All-Stars. Sony Classical SK 62254, 1996. CD.


———. “Song and Dance” on *Waking Winds*. Conducted by Frederick Harris, Jr. Performed by Young-Nam Kim. MIT Wind Ensemble. Innova 621, 2004. CD.


———. “Funeral Music for Queen Mary” on 2011 WASBE Chiayi City, Taiwan: The United States Coast Guard Band. Conducted by CDR Kenneth W. Megan. United States Coast Guard Band. Mark Custom 9564-MCD, 2011. CD.


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