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College orchestra director programming decisions regarding classical twentieth-century music

Mark D. Taylor
James Madison University

College Orchestra Director Programming Decisions Regarding

Classical Twentieth-Century Music

Mark David Taylor

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FACULTY COMMITTEE

Committee Chair: Dr. Eric Guinivan

Committee Members/ Readers:

Dr. Mary Jean Speare

Mr. Foster Beyers

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Maestro Daniel Lewis (1925-2017) was an indirect mentor, in terms of his unusual approach to programming with the Pasadena (CA) Symphony during the two seasons I played with the orchestra. Dr. Ralph Laycock (1920-2006), former Director of Orchestras at Brigham Young University (BYU), was an incredibly influential mentor to me. I learned much from him about what a college-level orchestra is capable of doing. Dr. Madison Sowell, former Provost at Southern Virginia University, deserves special mention for persistently encouraging me to obtain this degree.

Rowan Taylor (1927-2005) and Priscilla Taylor, my parents, provided me with a rich musical upbringing. In addition to their encouragement that I study the piano and violin, our home was a welcoming place where many of their dearest friends came to make a wide variety of music. My father helped me become acquainted with a broad assortment of string orchestra, chamber orchestra and full orchestra repertoire as I was recruited, at age 11, into the two local orchestras he conducted. My mother accompanied me most ably on a good number of violin pieces, some of which were newly-composed. Both of my parents had an open mind toward new music.

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Abstract

College-level orchestra programming studies is still an emerging field of research. The hypothesis for this study is as follows: (1) college-level orchestra directors generally program newer music that is tonal, rhythmically straightforward, more-easily understandable on the first listening, and already-familiar; and (2) college-level orchestra directors are generally reluctant to program newer music that is post-tonal, psychological in nature, densely-written, containing enigmatic meaning, and unfamiliar. Twenty-one college-level orchestra directors belonging to College Orchestra Directors Association (CODA) were surveyed concerning (1) the repertoire composed between 1885 and 2015, referred to as newer music, that they programmed between Fall 2005 and Spring 2015 with their college-level orchestra(s) and (2) the artistic, pedagogical, practical, and risk factors that influenced their programming decisions regarding newer music. Programmed repertoire was sorted by nationality, genre, and composer gender in order to identify programming trends. The factors that influenced programming decisions, as well as free responses, were analyzed to discover the spectrum of viewpoints that college-level orchestra directors have regarding the programming of newer music. College-level orchestra directors were divided on the subject of regularly programming newer music: one group favored standard repertoire, whereas another group favored a combination of standard repertoire and newer music. Those who favored programming a wider variety of repertoire were further divided: one group favored programming newer music that is more-straightforward, while a second group was amenable to programming newer music that is less clear-cut. Recommendations for expanding the repertoire included offering professional development workshops for orchestra conductors who wish to increase their

level of skill in evaluating the intrinsic value of newer-music orchestral scores, and

making free, online perusal of newer-music orchestral scores available on the CODA

website to interested conductors. The purpose of this study is to encourage college-level

orchestra directors to engage in adventurous programming by expanding their knowledge

and programming of less-familiar repertoire of well-known historical composers,

unfamiliar repertoire of lesser-known historical composers, and unfamiliar music of

living composers.

Introduction

As a first-year college student in 1976, I auditioned for and was selected to play with the Pasadena (CA) Symphony under the direction of Maestro Daniel Lewis; at that time he was Director of Conducting Studies and orchestra director at the University of Southern California. His programming choices with the Pasadena Symphony were more unusual than any I have since encountered.[1] During his 11-year tenure with the Pasadena Symphony, the orchestra won five ASCAP awards for "adventurous programming."[2] During the two seasons that I played with the orchestra, Maestro Lewis programmed four pieces with which I had no prior acquaintance: Sibelius Symphony No. 4 (1911), Nielsen Symphony No. 4 (1914-16), Hindemith *Symphonic Metamorphosis on Themes of Carl Maria von Weber* (1943), and Prokofiev Symphony No. 5 (1944). While none of these works could be considered new music at the time I played with the group, the Hindemith, Prokofiev and Nielsen were modern, and the Sibelius was enigmatically modern. My view is that Maestro Lewis engaged in adventurous programming because he had formed compelling emotional connections with the pieces he had programmed, just as orchestra conductors establish compelling emotional connnections with standard-repertoire pieces of the eighteenth and nineteenth centuries, and he wanted to share those connections with musicians and audience members.

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[1] Programming, for purposes of this study, is defined as the selection, rehearsal, and performance of repertoire for an ensemble. This study focuses mainly on the selection process.

[2] University of Southern California Emeriti Center, accessed July 13, 2016, http://emeriti.usc.edu/mini-bios/daniel-lewis/. Adventurous programming, for purposes of this study, is defined as including at least some combination of less-familiar repertoire of well-known historical composers, unfamiliar repertoire of lesser-known historical composers, and unfamiliar music of living composers in an ensemble director's programming decisions. In the instance of Sibelius Symphony No. 4, Lewis programmed a less-familiar piece of a well-known historical composer.

Orchestra directors, either at the college or professional level, could confine their programming decisions to classical music written between 1750 and 1900, and they would not exhaust the repertoire during their careers, owing to the many thousands of pieces that have been composed during that period of time—even with a single performance of each piece. The justification for orchestra directors being concerned about regularly programming classical music of the 20th and 21st centuries has several components.

One consideration for orchestra directors is what they are doing to expand the repertoire. Professional orchestras used to regularly introduce new works into the repertoire.[3] Although professional orchestras have a decided advantage in terms of the number of concerts and number of pieces performed in one year's time, college-level orchestras can still contribute to expanding the repertoire by giving initial and subsequent performances of new or lesser-known works; they can also share their programming recommendations with their colleagues. A second consideration: composers have historically been entrusted with expressing, through notated music, the events, perspectives, concerns, and values of the time in which they live. Orchestra directors have similarly been entrusted with conveying, through personal presence, gestures, and the rehearsal process, the composer's indicated and unwritten intentions to the musicians and, through them, to the audience. If orchestra directors truly respect the historical role of composers, as well as other artists, in society, they should be interested in expressing

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[3] See footnote 43. Orleans' research led him to conclude that Boston Symphony conductors, between 1919 and 1962, regularly gave initial and subsequent performances of new pieces. During the late-nineteenth and early-twentieth centuries, this practice was common in many United States and other professional orchestras.

modern art themselves by bringing newer music to the attention of—and to be appreciated by—their musicians and audience members.

A third matter for consideration is the influence that orchestra directors, based on their views of new music, can have on future music educators and, indirectly, on the students of those future music educators. If orchestra directors are broad-minded in their approach to and programming of new music, chances are good that they will impart it to the next generation of musicians. A final consideration is that this planet is one of many nationalities, languages, customs and cultural beliefs. By programming music that encompasses a broad assortment of style periods, nationalities, and experiences, orchestra directors are contributing to bringing the world, past and present, into the concert hall.

I joined College Orchestra Directors Association, hereafter referred to as CODA, as a graduate student. CODA was founded in 2003 and grew to include more than 200 members by 2013.[4] A major focus of the 2017 national conference was repertoire, including the many thousands of seldom- or never-performed orchestral pieces contained in the Library of Congress holdings. CODA has a number of purposes and aspirations, two of which pertain to programming: programming exchanges, which already exist on the organization's website; and "a clearinghouse for feedback on new music," an initiative that has yet to be realized.[5]

One of my reasons for joining CODA was to get newer-music recommendations from other college-level orchestra directors, especially those who teach at small liberal-

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[4] See footnote 66 regarding CODA membership as of early July, 2016.
[5] College Orchestra Directors Association, "History of CODA," accessed July 20, 2016, https://codaweb.org/about/history-of-coda/.

arts colleges.[6] SVU is still awaiting an enrollment of 1,000 students, and its orchestra has members who are non-auditioned and possess a wide variety of ability levels. Additional challenges I have faced as the orchestra director at SVU include programming full-orchestra pieces with 35 or fewer players, and budget constraints. A small student body, a small number of players in a non-auditioned orchestra, and budget constraints greatly affect my programming decisions regarding newer music.

This study involves researching college-level orchestra director programming decisions regarding classical music of the late-19th, 20th and early-21st centuries—such music for the purposes of this paper being defined as classical music composed between 1885 and the present day—using active CODA members from the United States as the survey population.[7] The year 1885 was selected as a starting point for this study because of the following quote by Roger Shattuck, an American scholar and writer especially known for his books on French literature, art, and music: "The twentieth century could not wait fifteen years for a round number; it was born, yelling, in 1885."[8] Although Shattuck used the year 1885 to refer to specific artistic avant-garde developments that were occurring in and around Paris, I was curious to know if such developments were reflected in survey participants' programming decisions regarding music composed between 1885 and 1900.[9]

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[6] I teach at Southern Virginia University (SVU), a faith-based, undergraduate liberal-arts institution which started with 74 students in 1996, had approximately 250 students when I joined the music faculty in the year 2000, and recently celebrated 20 years of existence. One of the reasons I was hired was because SVU wanted to start an orchestra program. Newer music, for purposes of this study, is music composed between 1885 and 2015.

[7] The terms "United States" and "American," when used as adjectives, are employed interchangeably in this study, depending on context and whether or not either term is contained in a quotation or title.

[8] Roger Shattuck, *The Banquet Years: The Origins of the Avant-garde in Paris, 1885 to World War I*, Rev. ed. (New York, Vintage Books, 1968), 4.

[9] See page 83.

Research concerning classical newer-music programming is more often found in relation to college-level wind bands, college-level choirs, and professional orchestras; college-level orchestra programming studies, as it relates to newer music, is still an emerging field of research. The pre-survey hypothesis for this study was as follows: (1) college-level orchestra directors generally program newer music that is tonal, rhythmically straightforward, and more-easily understandable on the first listening; and (2) college-level orchestra directors are generally reluctant to program newer music that is post-tonal, psychological in nature, densely-written, and containing hidden meaning. As my study shifted from data collection to analysis and writing, I realized that the working hypothesis needed to be revised. The hypothesis for this study is the following: (1) college-level orchestra directors generally program newer music that is tonal, rhythmically straightforward, more-easily understandable on the first listening, and familiar; and (2) college-level orchestra directors are generally reluctant to program newer music that is post-tonal, psychological in nature, densely-written, containing enigmatic meaning, and unfamiliar.[10] The purpose of this study is to encourage college-level orchestra directors to engage in adventurous programming by expanding their knowledge and programming of less-familiar repertoire of well-known historical composers, unfamiliar repertoire of lesser-known historical composers, and unfamiliar music of living composers.

Chapter 1, Review of the Literature, examines several college-level and professional orchestra studies related to orchestral programming. Chapter 2, Presentation

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[10] One example of densely-written music is Alban Berg's Three Pieces for Orchestra, Op. 6, composed in 1914-1915; an example of a piece containing enigmatic meaning is Sibelius' Fourth Symphony, composed in 1911.

of the Survey, explains the survey questions: these questions cover submitted repertoire, factor categories that influence programming philosophy, factors within those categories that influence programming decisions, and free responses to the survey questions. Chapter 3, Presentation and Analysis of Survey Data, covers survey participants, as well as tabulations and analysis of data for both survey questions. Chapter 4, Conclusions and Recommendations, examines programming trends, ways in which college-level orchestra directors can contribute to repertoire expansion, programming-related issues that are beyond the scope of this study, and implications for further research.

Chapter 1: Review of the Literature

Review of the Literature consists of eight sources: four studies, each written by a member of CODA and focused substantially or partially on college-level orchestra programming; and four professional-orchestra sources. In order to be included in the review, each source needed to contain at least one salient point related to college-level orchestra programming studies. This chapter is organized topically.

David Tedford's 2015 D.M.A. essay involved surveying college-level orchestra directors regarding their programming of orchestral music composed between 1990 and 2014 and performed between Fall 2004 and Spring 2014.[11] Significant elements in Tedford's study include the influence that professional orchestra programming has on college-level orchestra programming; a list and factual descriptions of the five most-performed pieces composed between 1990 and 2014 that were programmed by survey participants during the survey period; a complete repertoire list from survey participants' five most-performed pieces composed between 1990 and 2014; a list of submitted compositions premiered during the survey period; and a list of submitted compositions commissioned during the survey period. Tedford's study focuses on new music and is predominantly repertoire-driven.

Bradley Ryan Smith's 2004 D.M.A. treatise addressed factors that influence orchestra director programming within various style periods, based on interviews with 18

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[11] David Tedford, "Performing the Canon or Creating Inroads: A Study of Higher Education Orchestral Programming of Contemporary Music" (D.M.A. diss., The University of Iowa, 2015), accessed June 30, 2016, ProQuest Dissertations and Theses.

college- and professional-level orchestra directors.[12] Interviewees were selected from a

variety of college-level and professional orchestras: college-level orchestra directors were

represented by "both small and large universities, public and private;" professional

orchestra directors were represented by "both major metropolitan and smaller regional

orchestras."[13] Significant elements in Smith's study include orchestra director

responsibilities toward students, composers, audience members, musical styles, and

American composers; orchestra director responsibilities toward students being aligned

with performing either standard repertoire or a wide variety of repertoire; non-musical

factors that either influence or determine programming decisions; orchestra director

readiness to select, prepare, and perform new music; the comparative merits of new

commissions and subsequent performances of already-premiered works; composer

nationalities of the most-performed standard repertoire; and the relative importance of

educating the audience. Smith's study focuses on philosophy and factors that influence

programming decisions.

Jason Scott Ladd's 2009 Ph.D. dissertation enumerated and described hundreds of

contemporary pieces of music, versions of which exist for both wind band and orchestra;

he also briefly mentioned programming philosophy and criteria.[14] Significant elements in

Ladd's study include a growing disenchantment on the part of composers who write for

professional orchestras because of inadequate rehearsal time and lack of subsequent

performances, as well as the influence of the canon in professional orchestra director

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[12] Bradley Ryan Smith, "Philosophies, Goals and Challenges of Selecting Repertoire for the Collegiate and Professional Orchestra" (D.M.A. diss., The University of Texas at Austin, 2004), accessed June 15, 2015, ProQuest Dissertations and Theses.
[13] Smith, "Philosophies, Goals and Challenges," 2.
[14] Jason Scott Ladd, "An Annotated Bibliography of Contemporary Works Programmable by Wind Band and Orchestra" (Ph.D. diss., Florida State University, 2009), accessed May 12, 2016, ProQuest Dissertations and Theses.

programming. Ladd also addressed, through his appendices and involving the survey period of September 2003 to June 2008, the most-performed composers and their most-performed works by professional orchestras; the most-performed works composed between 1980 and 2006 which have been performed by professional orchestras; and composers, some of them very notable, who have had no professional orchestra performances of any of their works during this time period. Ladd's study focuses on new music and is predominantly repertoire-driven.

Timothy Dixon's 2002 D.M.A. thesis presented a variety of information concerning college-level orchestra directors and orchestras.[15] This information was grouped into four categories: "conductor information, orchestra personnel, rehearsal and performance schedules, and repertoire."[16] Significant elements in Dixon's study include his definition of a college-level orchestra and data concerning the size and composition of college-level orchestra membership. Dixon's study focuses on college-level orchestra directors and their college-level orchestras.

James Orleans, a bassist with the Boston Symphony Orchestra, wrote a journal article about his orchestra's initial and subsequent performances of then-new works between the 1920s and the mid-1990s.[17] One significant element in Orleans' article that applies to college-level orchestra directors is the importance of conductors giving repeat performances of newer music as an aid in helping to expand the repertoire.

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[15] Timothy D. Dixon, "A Status Study of Orchestras at Selected Colleges and Universities" (D.M.A. diss., The University of Iowa, 2002), accessed June 12, 2016, ProQuest Dissertations and Theses.
[16] Dixon, "Status Study," 2.
[17] James Orleans, "Rebuilding the Repertoire for the 21st Century," *Harmony: Forum of the Symphony Orchestra Institute* 4 (April 1997), 57-69, accessed June 30, 2016, www.polyphonic.org/wp-content/uploads/2012/02/Rebuilding_Repert_Orleans.pdf .

Paul Judy chronicled, in journal-article form, an ongoing debate between Ernest

Fleischmann, Managing Director of the Los Angeles Philharmonic; Samuel Lipman,

editor of *The New Criterion*—a cultural periodical; and Thomas Morris, Executive

Director of The Cleveland Orchestra.[18] One significant element in Judy's article that has

application to college-level orchestra directors is establishing an orchestra mission

statement, which includes a statement about programming philosophy (Morris).

The Baltimore Symphony Orchestra has published three years of data concerning

composers whose music has been programmed on classical and new-music concerts by

major metropolitan and regional United States orchestras starting with the 2014-15

performing season; this data reflected the pieces that were announced, via promotional

websites, in advance of the upcoming performance season.[19] O'Bannon's reports are

concerned with programming trends. These trends include the most-performed

nationalities, composers, and pieces of historic and living composers; the percentage of

performed works by American and women composers, both historic and living; the most-

performed composer nationalities within three broad time periods; and the most- and

least-represented decades for programmed works. O'Bannon's reports are predominantly

repertoire-driven. Although his reports focus on programming trends in professional

orchestras, comparing his data with programming trends in college-level orchestras is

[18] Paul R. Judy, "Pure Gold: The Fleischmann–Lipman–Morris Debate of 1987-89," *Harmony: Forum of the Symphony Orchestra Institute* 2 (April 1996), 55-69, accessed June 30, 2016, http://web.esm.rochester.edu/poly/wp- content/uploads/ 2012/02/Pure_Gold_SOI.pdf

[19] Ricky O'Bannon, "The 2014-15 Orchestra Season By the Numbers," Baltimore Symphony Orchestra, accessed July 15, 2016, https://www.bsomusic.org/stories/the-2014-15-orchestra-season-by-the-numbers.aspx. Ricky O'Bannon, "What Data Tells Us about the 2015-2016 Orchestra Season By the Numbers," Baltimore Symphony Orchestra, accessed July 20, 2016, https://www.bsomusic.org/stories/ what-data-tells-us-about-the-2015-16-orchestra-season.aspx. Ricky O'Bannon, "The Data Behind the 2016-2017 Orchestra Season By the Numbers," Baltimore Symphony Orchestra, accessed November 24, 2016, https://www.bsomusic.org/stories/the-data-behind-the-2016-2017-orchestra-season.aspx.

helpful in determining the amount of overlap between the programming philosophies and practices of these two groups of orchestra conductors.

The American Symphony Orchestra League published a report, the first part of which bears the title "Americanizing the American Orchestra."[20] The introduction to the report, which outlines the report's contents, states: "This report is a summary of the discussions, debates, agreements, disagreements, questions, and suggestions that emerged from a series of Issue Forums convened by the American Symphony Orchestra League between September, 1992, and April, 1993. The National Task Force included people who work directly with orchestras, and people who brought expertise from outside the orchestra field."[21] Significant elements in the American Symphony Orchestra League report that apply to college-level orchestra directors include professional development for music directors regarding newer repertoire; engaging in adventurous programming with educational concerts for children and youth; and taking the necessary artistic and non-artistic risks to (1) become more relevant to the communities in which they exist and (2) help ensure their future viability. Notably, this report is the only source in my review of the literature that directly addresses artistic and non-artistic risk-taking.

Orchestra conductors, at either the college or professional level, are faced with programming decisions regarding the level of balance they will achieve between more-familiar, less-familiar, and unfamiliar repertoire. Ladd quotes William Weber regarding the gradual, yet steady, incursion of the canon into American symphonic concerts:

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[20] American Symphony Orchestra League, *Americanizing the American Orchestra: Report of the National Task Force for the American Orchestra; An Initiative for Change*, June 1993, accessed November 15, 2016, http://cuttime.com/wp-content/uploads/2013/11/americanizing-the-american-orchestra.pdf. The American Symphony Orchestra League is currently known as the League of American Orchestras.
[21] American Symphony Orchestra League, *Americanizing the American Orchestra*, xiii.

By 1910, the concert repertory had become fundamentally canonical, and within it new composers had begun to negotiate a limited status for their work. The contemporary and the classical were no longer balanced: canon had come to rule. New works were still performed, a good deal more than we are used to today, but the most important concerts in the leading musical cities offered far less new music than had been the case in 1850. The main symphony orchestras around 1910 did not tend to play more than one work by a living composer on any program. The presence of that single work was, in effect, the product of negotiation with the ensembles by composers as an interest group. One element in the shift between the typical eighteenth-century and twentieth-century concert was the reduction in the number and length of works performed. It became usual, by the first decade of the twentieth century, to offer four or five works per concert, as compared with eight in the eighteenth-century Gewandhaus, ten at the Philharmonic Society of London, and as many as thirty-five at some concerts . . . Since fewer slots existed for an increasing number of composers, any work played had to be a major composition, almost by implication a candidate for canonization.[22]

Weber addressed at least three issues that have helped to shape current orchestra programming decisions: fewer works per concert, longer works per concert, and the shift from conductor-as-advocate to composer-as-advocate when programming new music. One of the effects of the establishment of the canon is orchestral conductors promoting more-familiar repertoire at the expense of works that are less-familiar.

This level of balance between more-familiar and less-familiar music also applies to those studying music at the college level. Tedford makes a statement about the level of knowledge, concerning music written in the most recent decades, with which most college music students finish their programs of study: "Most music students leave their undergraduate or graduate programs without a strong grasp of the repertoire of the last sixty years. Academic courses and applied studies center mainly on music composed prior to 1950."[23] He suggests that the repertoire studied in classroom, ensemble, and

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[22] William Weber, "Consequences of Canon: The Institutionalization of Enmity between Contemporary and Classical Music," *Common Knowledge*, vol. 9, issue 1 (2003):87-88, accessed July 18, 2016, commonknowledge.dukejournals.org/content/9/1/78.full.pdf.
[23] Tedford, "Performing the Canon," 3.

certain applied studio settings reinforces this knowledge gap. One remedy for this situation, according to Tedford, is participating in a contemporary music ensemble, but the participation rate in such ensembles is usually low. One possible reason for the low participation rate is the chamber-like composition of most contemporary music ensembles: a standard-sized contemporary music ensemble has six players; a group with 15 players is considered large for this type of ensemble. At college-level institutions which have a large enough music program to be able to offer this type of ensemble, only a small percentage of instrumental music students are able to participate, even if instrumentation for the various pieces is rotated between a larger group of players. Another reason for low participation may be lack of previous interest and experience on the part of students.

The establishment of the canon, along with the level of knowledge of graduating music students, profoundly influences the programming decisions that college-level orchestra directors make. So do specific artistic, pedagogical, practical, and risk factors.[24] Tedford mentions "consideration of the length of compositions, cost, instrumentation, and ability of their ensemble" as additional factors facing college-level orchestra directors in their programming decisions.[25]

Professional orchestral concerts of the late-nineteenth and early-twentieth centuries often featured individual movements from symphonies, which provided time for several pieces or portions of pieces on the same program.[26] Concerts from this period

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[24] See Appendix C: Programming Factors Regarding Newer Music.

[25] Tedford, "Performing the Canon," 1. The cost factor is addressed in chapter 3, especially pages 74-75, of this study; this is because of a lack of anecdotal evidence either supporting or refuting Tedford's assertion in the various sources consulted for Review of the Literature.

[26] University Musical Society Concert Program: Choral Union Series, Chicago Orchestra, Theodore Thomas (Ann Arbor, Michigan: Hill Auditorium, November 21, 1892), accessed December 28, 2016, http://ums.aadl.org/ums/programs_18921121e. The first half of the program consisted of Weber's

of time also used to be longer than they are now. The tradition of having an orchestral concert consist of an opera overture (6-12 minutes long), a concerto (generally 20-30 minutes in length) and a symphony (usually 35-45 minutes long), or at least a pattern of performing no more than a handful of pieces on one program, persists in present-day programming. While many audience members especially enjoy hearing soloists and entire symphonies, consistently approaching programming in this manner limits the number of pieces that can be performed in an academic year or professional season.

Instrumentation involves reconciling composer-specified instrumental forces with an orchestra's already-available forces, potentially-available forces, and the costs associated with hiring players. Dixon's research regarding the composition of college-level orchestra membership was based on the following categories: number of music majors, non-music majors, unpaid community members, paid members, and faculty members. If some or most of the needed players are students, other players will need to be recruited, either as volunteers or professional players, and some parts may need to be either absorbed by other players or omitted.

Judging the collective ability level of the orchestra, especially the string section, is not necessarily a precise process. If a college-level orchestra director at an institution with a music program of more-modest stature were to determine the advisability of programming a standard-repertoire work such as Beethoven's *Leonore* Overture No. 3, a decision would need to be made regarding the number of first violins who should play the beginning of the presto section near the end of the overture. Beethoven's score calls for

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Overture to *Die Freischütz*, the Allegretto (second movement) from Beethoven's Symphony No. 7, three selections from Tchaikovsky's newly-composed *Nutcracker* Suite and Prelude to Wagner's *Die Meistersinger*. The second half of the program was comprised of Rossini's Overture to *William Tell*, Handel's Largo from *Xerxes* (violin solo in place of vocal solo), a newly-composed waltz by Johann Strauss Jr. and two selections from Moszkowski's newly-composed opera *Boabdil, der letzte Maurenkönig*.

two or three first violins, playing rapidly in unison, followed eight measures later by two

or three second violins playing an octave lower; the violas, cellos, and basses enter a bit

later as sections. If a college-level orchestra director insisted on all members of the first

violin section being able to play the opening measures of the presto section with a high

level of skill, this piece would probably not be programmed with a good number of

college-level orchestras. If, however, the orchestra director is content to let a few of the

best players represent the section, and keeping in mind that Beethoven specified having

less than half the section play this passage, the orchestra is able to play one of the notable

opera overtures of the early 19th century.

Stravinsky's *Firebird* Suite was the second-most-performed piece on the

submitted repertoire list.[27] Most of the 1919 suite is readily-performable by college-level

orchestras, yet the Dance of the Firebird and the Infernal Dance are quite difficult. One

solution is to perform only the Berceuse and Finale. If, however, the decision is made to

play the entire suite, and if the principal string and woodwind players are sufficiently able

on their instruments, they can help carry the orchestra through the difficult passages in

the above-mentioned movements, and the orchestra can have the satisfaction of playing

an iconic 20th-century piece in its entirety.

Tedford asserts that "three of the greatest hindrances to performing new repertoire

are time, money, and preconceptions about modern music."[28] The time factor, when

related to college-level orchestra director programming, can be divided into the following

four processes: the time needed for the orchestra director to determine whether or not a

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[27] See Appendix J. The submitted repertoire list refers to the list of pieces, composed between 1885 and the present day and programmed between Fall 2005 and Spring 2015, that survey participants submitted.
    [28] Tedford, "Performing the Canon," 11.

piece of newer music has sufficient intrinsic value to warrant being programmed

(repertoire selection); the requisite amount of time needed for the orchestra director to

become sufficiently familiar with the score of a piece of newer music (score study); the

time involved in determining bowings for the string players, unless this task is assigned

to someone else (score study); and the time needed for the orchestra director and the

musicians, working together, to prepare a piece of newer music for performance

(rehearsal process). Orchestra director teaching loads, committee work, recruiting, and

other academic expectations can limit the amount of time orchestra directors have

available to select and become familiar with pieces of newer music, yet orchestra

directors should be continuously expanding their knowledge of the repertoire as part of

their scholarly activity.

Preconceptions about newer music confront the thought processes of many

musicians and orchestra directors. Newer music is not often understood or appreciated

after first exposure, be it in a study session for the conductor, a rehearsal for the

musicians, or a performance for the audience members. One survey participant recently

programmed the Berg violin concerto with his college orchestra.[29] The general reaction

from the musicians at the outset was not favorable yet, after performing it multiple times

on tour, the initially unfavorable reaction was gradually replaced by general appreciation.

Appreciation appears to be closely linked to familiarity.

A study undertaken by Turrini, O'Hare, and Borgonovi—referenced by

Tedford—lists five factors vital to programming decisions about new music: "Intrinsic

quality (musical quality as judged by [the] artistic director) . . . audience reactions (such

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[29] Although the Berg violin concerto was composed in 1935, it is still a useful example of a piece that many musicians may find initially confusing and even unpleasant.

as educational benefits) . . . cost (direct and attendance/sales effects) . . . musicians'

preferences . . . and the director's personal taste."[30] Smith asserted, "One reason for the

increased difficulty in appraising modern music is the lack of performance history to

assist a conductor's evaluation. Indeed, when there are no aids other than the score, a

piano and his/her ear, the conductor is faced with a formidable task in trying to determine

which works have true substance and can sustain as a viable part of the future

repertoire."[31] Determining the intrinsic value of a piece of music, be it from the standard

repertoire or newly-composed, is not ascertained through one brief study session, with

score in hand, by the orchestra director. Absorbing what a score has to offer, especially if

it is unfamiliar, is often a painstaking series of study sessions; the intrinsic value of a

work reveals itself, over time, to the patient, perceptive, and persevering searcher.

Audience reaction to newer music is ultimately a subjective matter; however, the

reactions of individual audience members are influenced by the orchestra director's level

of commitment while preparing the score, allowing sufficient rehearsal time for a

successful performance, and providing background information before the actual

performance—a printed program note or a verbal program note offered by the orchestra

director, possibly accompanied by a brief orchestral demonstration of musical moments

in the piece.

Tedford's final survey question asked survey participants to identify the artistic

and pedagogical considerations associated with programming new music. The

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[30] Alex Turrini, Michael O'Hare, and Francesca Borgonovi, "The Border Conflict between the Present and the Past: Programming Classical Music and Opera," *The Journal of Arts Management, Law,and Society* 38, no. 1 (Spring 2008), 79, accessed July 14, 2016, https://www.researchgate.net/publication/254344040_The_Border_ Conflict_between_ the_Present_and_the_Past_Programming_Classical_Music_and_Opera.

[31] Smith, "Philosophies, Goals and Challenges," 61. College-level orchestra conductors cannot know if unfamiliar works that they program will eventually become established repertoire, but they can provide information to other conductors in an effort to help unfamiliar pieces become established.

participants were given the options of "extended techniques," "mixed meter," "harmonic mixture," "timbre," "extra-musical content (electronics, pre-recorded material, etc.)," and "other" when considering their reasons for programming new music. They were allowed to select as many criteria as appropriate. His survey participants identified "harmonic mixture" and "other" as the two most-important reasons for programming new music, but Tedford provided no specific information in his study regarding which additional programming considerations were contained in the "other" category.[32]

Smith's study addressed several broader-based programming philosophy matters, such as the desired experience for the musicians and the audience, which influence orchestra conductor programming decisions at both the professional and college levels. Others, such as Judy and the American Symphony Orchestra League Task Force, addressed additional aspects of programming philosophy that, while focused on professional orchestras, have application to college-level orchestra directors.

Thomas Morris, one of the three people involved in the *Pure Gold* debate, recommended establishing "a programming philosophy which embraces a range of works, old and new, in a balanced way."[33] One of the recommendations of the *Americanizing the American Orchestra* Task Force was the establishment of an orchestra mission statement.[34] This statement is meant to articulate, among other things, the programming philosophy of the orchestra. In an academic setting, the college-level

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[32] Tedford, "Performing the Canon," 53. Since Tedford requested information on artistic considerations for new music, it would be helpful to list options besides "other;" such options could include phrases such as "this piece speaks powerfully to the human experience," "this piece contains passages where melody, harmony and timbre are blended masterfully," or "this piece raises compelling questions and leaves it to the listener to answer them." The assumption can be made that the above-mentioned technical criteria are not specific reasons to perform new music.

[33] Judy, "Pure Gold*,"* 64.

[34] American Symphony Orchestra League, "*Americanizing the American Orchestra,"* 20.

orchestra director has the opportunity to communicate, via the course syllabus, what the

programming goals are for the ensemble.

According to Smith, "The more specific focus of university conductors is split

between, on the one hand, the idea of programming as wide and varied a repertoire as

possible, and on the other, the notion of programming established standard repertoire that

students would likely encounter in a professional career."[35] One college-level orchestra

director Smith interviewed maintained the following view: "By the time any student has

graduated from four years of orchestra at [school name], they should have at least read

eight of the nine Beethoven symphonies, all four Brahms symphonies, and at least two of

the three big Tchaikovsky symphonies. There is a core of repertoire that we want to

cover."[36] According to another conductor,

> What does the orchestra need to play? Haydn, Mozart, Beethoven – also, there are
> incredible gaps in this orchestra's repertoire, an orchestra that is over one hundred
> years old. We have premiered [locally] Mahler 7, Shostakovich 4, numerous
> others in recent years that would be considered major works that have never been
> performed by this orchestra. I feel a need to fill some of those gaps.[37]

This conductor alluded to two broad types of programming other than newer music:

standard repertoire and less-performed pieces written by notable composers. Another

interviewee, who conducts both professional and college-level orchestras, stated,

> I think a good orchestra also has a very fine chamber component. To play
> Baroque music, and also Haydn and Mozart in a different setting, these are crucial
> components of a quality orchestra. For the strings, it is the Bible of string playing
> and is so difficult. When the players can do these pieces, they are a long way
> towards playing almost any nineteenth or twentieth century piece.[38]

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[35] Smith, "Philosophies, Goals and Challenges," 11-12.
[36] Ibid., 12 "Read" is assumed to mean "performed," not "sight-read."
[37] Ibid., 13.
[38] Ibid., 59.

This conductor asserted that string players benefit from playing Haydn, Mozart, and Beethoven.

Comments from Smith's interviewees regarding programming a wider variety of music included "[Programming contemporary works is a] big time obligation, particularly in a university. By definition a university is all about the free flow of ideas. It is a laboratory, and we must be plugged into it;" and "These students will be in my group for four or five years. If they finish with that time and they don't have an appreciation for all kinds of music, then I have failed. I at least have to expose them to different things so that they can make up their mind."[39]

Comments on the sense of obligation to program standard repertoire, which involved practically all respondents in Smith's study, included "What conductor wouldn't cherish the opportunity to conduct another Beethoven 5 or 3;" "Terrific obligation – this is our bread and butter – I feel it as a mission, a responsibility. It is what we do, it is our tradition;" "Obligation? It depends on your goals. I don't think of it as an obligation. When you listen to that music, and it makes you feel the way that you feel, you just have to do it! That's why I'm an orchestra conductor;" and "[Conductors have an obligation to program standard repertoire works] as long as they have something to say about them . . . it has to be sincere and personal, or it has little meaning."[40]

Smith's interview question concerning being obliged to program certain composers elicited two types of responses: an obligation to program the works of specific standard-repertoire composers and a responsibility to program pieces of faculty composers. One college-level orchestra director remarked, "[I feel obligated to program]

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[39] Ibid., 40.
[40] Ibid., 37-38, 40.

Beethoven, Tchaikovsky, Debussy, Mozart, because the music is timeless."[41] "A number of the college-level orchestra directors indicated that they felt an obligation to program music written by resident composition faculty. 'At [name of school], I feel an obligation to program works by our faculty composers on occasion, every few years at least,' one orchestra director stated. Another said that he felt the same obligation in another sense, 'not pressure to do that, but because I believe the music is good.' "[42]

Orleans' study, while addressing the Boston Symphony's programming of then-new works between the 1920s and the mid-1990s, focused on the years 1919-1962. During the tenures of conductors Pierre Monteux (1919-1924), Serge Koussevitzsky (1924-1949) and Charles Munch (1949-1962), a series of new works was premiered and then re-performed every few years. According to Orleans, "This is how important new works entered the repertoire. This is how the repertoire was built. There is really no other way it can be built."[43] Pierre Boulez echoed his sentiments: "Pieces have to be repeated and repeated and repeated, not only for the audiences but also for the musicians . . . because when the music is performed so many times and the musicians are at ease with it, a kind of confidence is established between the audience, the musicians and the composer."[44]

Orleans noticed that, between the early 1970s and the year he wrote his article, 1997, three programming-related trends occurred in his orchestra's programming: repeat performances of a small number of pieces composed since 1945; repeat performances of

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[41] Ibid., 34.
[42] Ibid.
[43] Orleans, "Rebuilding the Repertoire," 60.
[44] Alan Riding, "Maestro on a Mission: To Sell 20th-Century Music," *The New York Times*, January 22, 1997, accessed July 14, 2016, http://www.nytimes.com/1997/01/22/arts/maestro-on-a-mission-sell-modern-music.html.

a slightly larger number of pieces composed between 1918 and 1945; and two of 16

Boston Symphony Orchestra-commissioned pieces, composed between the early 1970s

and 1997, receiving repeat performances. One of the two major reasons Orleans

mentioned for this decline in repeat performances of newer music was lack of conductor

knowledge of and commitment to newer music.

Many comments in Smith's study mentioned composers or specific pieces whom

orchestra directors avoid; however, one professional orchestra director, after mentioning

that he avoids conducting at least certain works of Schoenberg, Xenakis, Boulez, and

Carter, remarked, "either the audience is not ready to hear a particular composer, or the

conductor is not ready personally to conduct the work."[45] This statement also applies to

college-level orchestra directors. Many of them are well-schooled in standard repertoire,

yet are generally unprepared regarding their knowledge of newer music; this is because

newer music typically receives less emphasis than standard repertoire in applied

conducting lessons and summer conducting seminars.

Smith grouped his interviewees into three categories when addressing the sense

of obligation to perform new music: those who addressed the student experience, those

who were "either indifferent or very cautious" about new music and those who were

enthusiastic about programming new music.[46] Responses from the second group included

"There are problems here because the conductors are so busy that they are not often

taking the time to really look closely at the music and not just the name of the composer.

We are often just choosing the big name contemporary composers without really

investigating the piece;" and "I don't know any Bolcom symphonies that are . . . on

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[45] Smith, "Philosophies, Goals and Challenges,"36.
[46] Ibid., 40-42. See pages 19-20 regarding comments from the first group.

audition lists. We play these works for students to be exposed to new notational systems, to hear new languages. The machinery that imposes on us an obligation to play contemporary scores is not necessarily serving anyone except the composers."[47] Comments from the third group included "This is really hard because there are so many gifted composers working right now. I feel that at this moment in history, there are more gifted composers, especially Americans, writing more interesting and quality music than ever before;" "I feel very strongly that we have an obligation to program living composers, works that are new. If not, we are invalidating the orchestra as an institution. We are saying that it is a museum, a repository of music from 1750-1900. Music continues to evolve, and we must evolve with it;" and "It is synonymous with a library or museum getting new books or exhibits. They can't survive on one exhibit the entire time."[48]

At least three major schools of thought exist for orchestra directors regarding commissioning new works. Some are of the opinion that commissioning new works is the lifeblood for composers, and that it ought to be done "to further the art form;" others feel that it is a lower priority than helping already-premiered works become established in the repertoire: "We need more second, third and fourth performances of works that are already out there that are very worthy of being played and having a chance to make it into the repertoire. Composers would love to visit your orchestra for a second performance

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[47] Ibid., 41-42. Recent audition excerpts lists for many of the 20 highest-ranked orchestras in the United States, based on pay, were researched. These orchestras, in alphabetical order, are those based in Atlanta, Baltimore, Boston, Chicago, Cincinnati, Cleveland, Dallas, Detroit, Houston, Indianapolis, Los Angeles, Minnesota, New York, Pittsburgh, Philadelphia, Salt Lake City, San Diego, San Francisco, St. Louis and Washington, D.C. Only six living composers' pieces were on one or more solo or excerpts lists: John Adams, Jennifer Higdon, Lowell Liebermann, Ned Rorem, Esa-Pekka Salonen and John Williams. Four composers passed away since 1990 who have one or more pieces on excerpts lists: Leonard Bernstein, Aaron Copland, Lou Harrison and William Schuman. This research confirms Smith's interviewee's response concerning a scarcity of new-music audition excerpts.

[48] Ibid., 42-43.

just as much as for a commission, maybe even more so;" still others are concerned about the risks associated with commissioning a new piece because their last experience with a commissioned work was not successful.[49] One additional statement on commissioning new pieces: "There are three reasons to commission – (1) support living composers, (2) play music that has its roots and impetus in our current everyday life (composers as members of our community, and (3) value and respect of the composer as artist."[50]

Most of Smith's respondents expressed personal enthusiasm for programming music of American composers, past and present. Comments included "I love hearing French orchestras play French music, German orchestras playing German music, etc. For an American orchestra to play a piece of Carl Ruggles is important;" and "[We have a] large obligation to American composers because Europe isn't going to do it. They are our own people – once we've given birth to the baby, we need to raise it." This conductor also expressed the opinion that not all pieces of new American music currently being performed are of uniformly high quality; therefore, conductors have an obligation to "sift through it" in search of the real gems.[51] One college-level orchestra director expressed an alternate viewpoint: "By focusing our energies on American music, we might be taking our audience energy and isolating them from things that they need to be hearing. We may be missing out on the good Europeans because of the focus on American music just for that sake."[52]

The introduction of *Americanizing the American Orchestra* enumerated the five qualities of the "new American orchestra:" (1) "dedicated to the goal of providing music

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[49] Ibid., 47-48.
[50] Ibid., 50.
[51] Ibid., 44-45.
[52] Ibid., 46. "Good Europeans" is assumed to mean historical, well-known European composers.

of excellence and beauty to a rapidly changing, democratic, pluralistic society;" (2) "representative of the cultural and racial diversity of that society;" (3) "infused with musical energy and creativity;" (4) "pioneering in spirit and willing to take intelligent risks;" [and] (5) "responsive to and inclusive of its community."[53] This introduction also offered a six-point definition of what is meant by "Americanizing" the professional American orchestra.[54] The "new American orchestra" (1) "includes repertoire reflective of its American identity;" (2) "is built on the diversity and vibrancy of the racial and cultural groups that comprise American society as a whole, and each orchestra's community in particular;" (3) "finds ways to incorporate musicians as partners in decision making and programming;" (4) "serves a variety of cultural, educational, and social needs in its community;" (5) "is alert to the need to cultivate a love of music in the younger generation;" [and] (6) [its] "organizational structure . . . enables it to respond to changes in order to secure its future."[55] These points address two particular issues: establishing cultural relevance within the orchestra's community and taking intelligent risks in artistic matters. One might think of a college-level orchestra as having much less relevance than a professional orchestra in one's community; however, there are many more college-level orchestras than professional orchestras in the United States, and each of them either already is, or has the opportunity to be, culturally relevant in its community.

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[53] American Symphony Orchestra League, *Americanizing the American Orchestra*, 8.

[54] League of American Orchestras, Member Directory, accessed January 11, 2017, https://my.americanorchestras.org/eweb/DynamicPage.aspx?webcode=OrgDirectory. League of American Orchestras (formerly known as American Symphony Orchestra League), according to their searchable directory, has 684 member orchestras: 668 North American and 16 international. Of the 668 North American orchestras, 660 are in the United States and eight are in Canada. Of the 660 orchestras in the United States, 141 (21.3%) are youth orchestras, 36 (5.4%) are college-level orchestras and the remaining 484 (73.3%) are professional orchestras.

[55] American Symphony Orchestra League, *Americanizing the American Orchestra*, 9-11.

Ladd mentioned two aspects of contemporary music performances that make for an ambivalent relationship between living composers and professional American orchestras: having the orchestra perform their pieces only once and premiering their pieces after an insufficient amount of rehearsal time. He suggested that an abundance of programming choices, coupled with a large number of living composers, was at least a partial cause for the lack of repeat performances.

John Corigliano expressed both his frustrations about lack of rehearsal time with professional orchestras and his admiration for academic and community ensembles as follows:

> College groups and community orchestras just have more rehearsal time. They spread the rehearsals out and don't do a concert a week . . . When you see it on Tuesday and play it on Thursday at the concert, it's really only appropriate to play pieces you've played before and composers you know so well that you can just start interpreting and not worry about reading. This sort of schedule has gotten worse in recent years, especially in the big orchestras, and this is a major reason I wrote *Circus Maximus* for the band. I was free to write a piece I was convinced, before I wrote it, that the performing body would really spend time on it and learn. There were many surprises for me in doing this . . . this band in Austin came in two Sundays to rehearse because they wanted to do it better. They didn't have to, but they came . . . Moreover, after every rehearsal—including the first rehearsal—I was a given a CD of the performance, and I could take that home, listen to it in depth, and make changes for the next rehearsal. . . It's rather difficult to go back to the symphony orchestra after that. . . I think we are in a very interesting time in which the universities and the smaller orchestras who can spend time on pieces can really do the music of tomorrow, and the major orchestras can only do the music of yesterday.[56]

Smith's study, which was based on interviews with 18 conductors, included 18 composers of standard and contemporary repertoire who interviewees felt were the most

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[56] Timothy Salzman, ed., *A Composer's Insight: Thoughts, Analysis, and Commentary on Contemporary Masterpieces for Wind Band* (Galesville, Maryland: Meredith Music Publications, 2003-2012), 3:104.

important; each interviewee could name five composers (see figure 1).[57] To be included,

a composer needed to be mentioned by at least one interviewee and/or represented by at

least one piece. The numerical data in figure 1 represents the number of times one or

more interviewees mentioned one or more specific composers/pieces by specific

composers. Notably, all 18 composers are European and eight of them are 20th-century

composers. Figure 2 includes 25-year composition periods, specific composers or pieces

mentioned by Smith's interviewees, and the composition years of these pieces.[58]

Smith also asked his interviewees to name the five most-important pieces

composed since 1980 (see figure 3).[59] The numerical data in figure 3 represents the

number of interviewees who mentioned specific composers, whether or not they included

specific pieces written by those composers.[60] Figure 3 contains the name of 32

composers; of the 32, 20 are American, eight are European, two are either Chinese or

Chinese-American, and two (Marie Newman and Peter Schilke) could not be located—

probably because of a misspelling of their names. If Marie Newman is actually Maria

Newman, and if Peter Schilke is really Peter Schikele, then the number of American

composers in this group is 22.

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[57] Figure 1, which is a bar graph, contains the same information as Smith's Figure 9, which is a table. It is included, as a collective opinion from Smith's interviewees, in the present study as a point of reference regarding the most important composers of standard repertoire.

[58] Figure 2, which is presented as a table, contains the same information that is found in Smith's prose. Its inclusion is meant to give credence to Smith's assertion that a clear majority of the most important repertoire, in the collaborative opinion of Smith's interviewees, was grouped within a period of around 150 years (1788-1937).

[59] Figure 3, which is a bar graph, contains the same information as Smith's Figure 11, which is a table. It is included, as a collective opinion from Smith's interviewees, in the present study as a point of reference regarding the most important contemporary composers.

[60] Smith's study, published in 2004, included three composers who are deceased: Luciano Berio, Witold Lutoslawski and Steven Stucky. One of the three, Stucky, passed away since the publication of Smith's study.
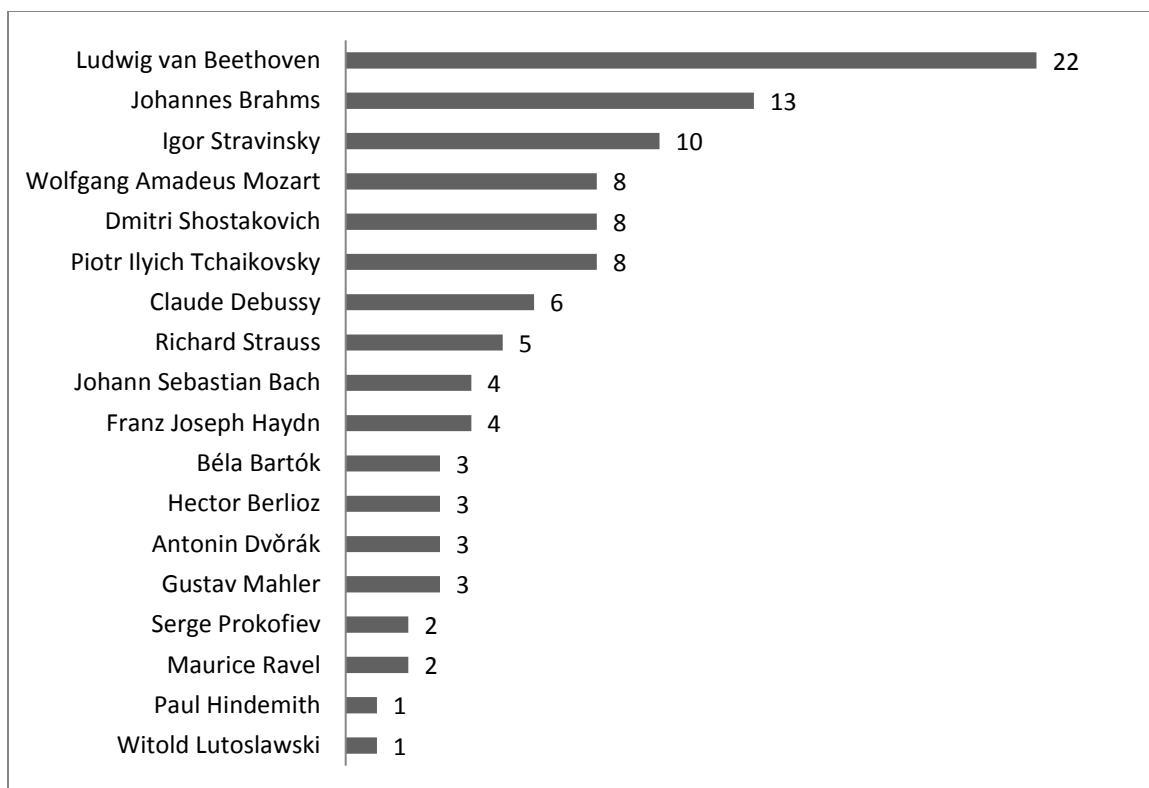
Figure 1. Most Important Composers of Standard Repertoire.

Source: Data from Smith, "Philosophies, Goals and Challenges," figure 9.

Composition Period	Composer	Mentioned Works	Composition Date(s)
Before 1750	J.S. Bach	(Not specified)	
1775-1799	Mozart	Symphony Nos. 40 and 41	1788
	Haydn	Symphony Nos. 93-104 ("London")	1791-1795
1800-1824	Beethoven	Symphony Nos. 1-9	1800-1824
1825-1849	Berlioz	*Symphonie Fantastique*	1830
1850-1874	Mussorgsky	(Not specified)	
1875-1899	Brahms	Symphony Nos. 1, 2 and 4	1876, 1877, 1885
	Tchaikovsky	Symphony Nos. 4-6	1878, 1888, 1893
	Dvořák	Symphony Nos. 7 and 9	1885, 1893
	Mahler	Symphonies (not specified)	1888-1899
	R. Strauss	*Don Juan*, *Tod und Verklärung*, *Till Eulenspiegel's Lustige Streiche*	1889, 1890, 1895
1900-1924	Mahler	Symphonies (not specified)	1900-1910
	Debussy	*La Mer*	1905
	Stravinsky	*L'oiseau de feu*, *Petroushka*, *Le Sacre du Printemps*	1910, 1911, 1913
	Ravel	*Daphnis et Chloé*	1912
	Prokofiev	Symphony No. 1	1917
1925-1949	Hindemith	*Mathis der Maler*	1934
	Bartók	Music for Strings, Percussion and Celesta, Concerto for Orchestra	1936, 1943
	Shostakovich	Symphony Nos. 5 and 9	1937, 1945
	Prokofiev	Symphony No. 5	1944
1950-1974	Shostakovich	Symphony Nos. 10 and 11	1953, 1957
1975-	Lutoslawski	Symphony No. 4	1992

Figure 2. Most Important Repertoire, Organized Chronologically.

Source: Data adapted from Smith, "Philosophies, Goals and Challenges."
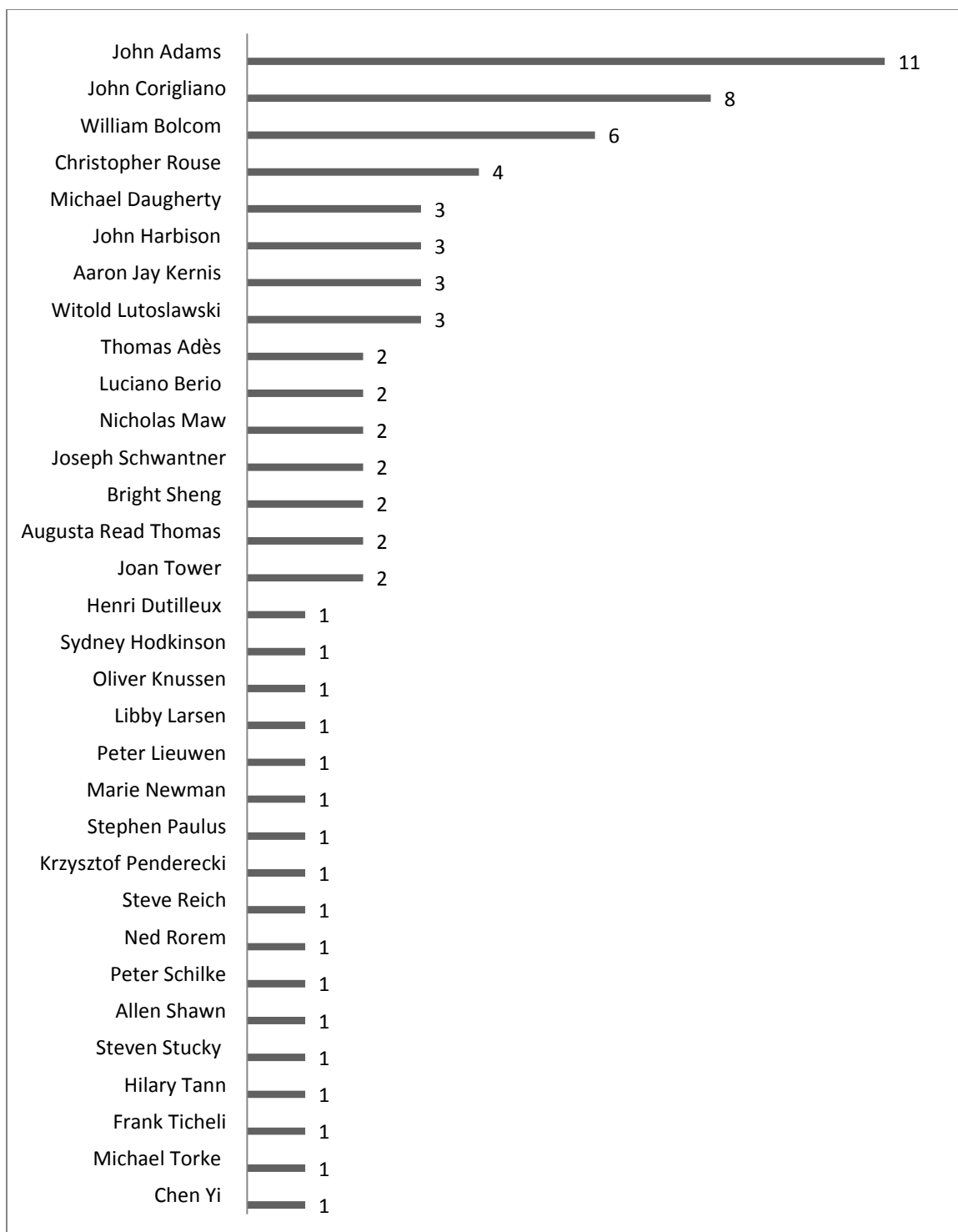
Figure 3. Most Important Contemporary Composers.

Source: Data from Smith, "Philosophies, Goals and Challenges," figure 11.

The number of surveyed orchestras and represented composers in O'Bannon's *By the Numbers* reports, which covered the 2014-2015, 2015-2016 and 2016-2017 performing seasons, are mentioned in Appendix K.[61] The most-represented composer nationalities in the 2014-2015 report, in order of performance frequency, were German (23.6%), Russian (19.2%), Austrian (14.2%), American (10.6%), and French (10.3%); these five nationalities accounted for 77.9% of all programmed works during the 2014-2015 performance season. The best-represented composer nationalities in the 2015-2016 report, in order of performance frequency, were the same as those in the 2014-2015 report. The four nationalities other than American showed slight decreases from the preceding performing season and the American nationality showed an increase of about four percentage points.

The two most-represented nationalities of living composers in the 2014-2015, 2015-2016 and 2016-2017 reports, in order of performance frequency, were American and British. American-composed pieces for the three reports varied between 54% and 66%, while works of British composers ranged between 3% and 8%. Additional living-composer nationalities that were represented in the 2014-2015, 2015-2016, and/or 2016-2017 reports were Austrian, Chinese, Finnish, French, German, and Russian; the composer works of these nationalities ranged between 2% and 5% of total living-composer works.

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[61] See footnote 19 for citation details. In the *Americanizing the American Orchestra* Task Force report, eight of the 10 most-represented composers during the 1987-88 through 1991-92 performing seasons were the same as the 10 most-represented composers in the 2014-2015 *By the Numbers* report. The *Americanizing* repertoire report was omitted from the present study because of the substantial amount of overlap between it and the *By the Numbers* reports, despite more than 25 years between the two publication dates. The 2014-2015 *By the Numbers* report referred to 22 orchestras, but only 21 orchestras were listed in the report. The 2015-2016 *By the Numbers* report referred to 89 orchestras, but the number of listed orchestras was 88. Orchestras listed in either the 2015-2016 or the 2016-2017 *By the Numbers* report, but not both, are indicated in bold lettering.

Each of the three reports contained information concerning the 10 most-performed composers, in order of performance frequency. Beethoven and Mozart were the most-performed composers, respectively, in each of the three reports—both by a comfortable margin; Tchaikovsky was in either third or fourth place in each of the three reports. Other composers listed in the 10 most-performed composers, in alphabetical order, were J. S. Bach, Brahms, Dvořák, Prokofiev, Rachmaninoff, Ravel, Shostakovich, Sibelius, Richard Strauss and Stravinsky: of these 13 composers, all of whom were European, five were Germanic, five were Russian, and one each was Czech, Finnish or French.[62] Although seven of these 13 composers were 20th-century composers, at least in part, their rankings within the top-10 category of most-performed composers were almost always in the lower half.

Each of the three reports also contained information concerning the most-performed living composers—between six and 10 composers per reporting period. John Adams was by far the most-represented composer in each of the reporting periods; other composers who were mentioned in all three reports were Mason Bates and Thomas Adés. Composers mentioned in two of the three reports were Jennifer Higdon, Christopher Rouse, Esa-Pekka Salonen and John Williams (classical compositions only); composers listed in one of the three reports were John Corigliano, Philip Glass, Jonathan Leshnoff, Andrew Norman, Arvo Pärt, Matthias Pintscher, Adam Schoenberg and Christopher Theofanadis. Between 11% and 12% of total works performed during the three reporting periods were by living composers. Women composers comprised about 10% of living composer works and less than 2% of all programmed works during each of the three

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[62] "Germanic" includes Austrian and German nationalities; see page 43. Although Stravinsky spent more than 10 years in France and lived in the United States for more than 25 years, he is considered a Russian composer.

reporting periods. The 10 most-performed pieces in the 2014-2015 and 2015-2016 reports generally consisted of a few symphonies, between two and four piano and violin concertos, one ballet, and a few other pieces of most-represented composers.

The 2016-2017 report divided composer nationalities into three broad time periods: pieces composed before 1850, between 1850 and 1969, and since 1970. The most-represented nationalities of composer-programmed works written before 1850, between 1850 and 1969, and since 1970, in descending order of performance frequency, are listed in figures 4-6.[63] These three figures demonstrate that the Germanic nationalities were dominant before 1850, the Russian nationality assumed a dominant role between 1850 and 1969, and the American nationality assumed dominance since 1970. One additional finding from the 2016-2017 report was that the most-represented composition decades for programmed works were the years 1870-1949 and 2010 to the present day, whereas the least-represented composition decades for programmed works in recent history were the years 1960-1999 (see figures 7 and 8).[64]
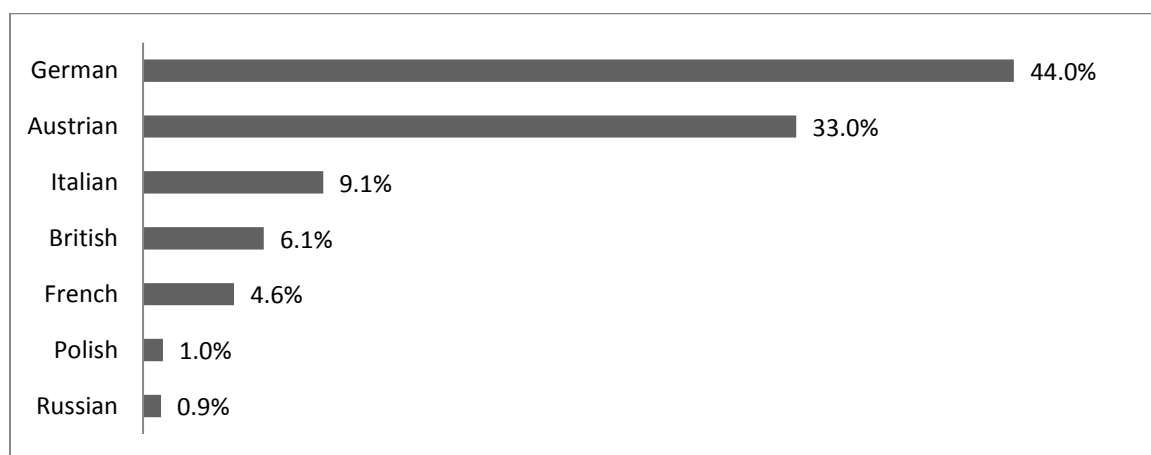
Figure 4: Most-represented Composer Nationalities Before 1850.

Source: Data from O'Bannon, "2016-2017 By the Numbers."

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[63] O'Bannon, "2016-2017 Season By the Numbers".
[64] Ibid. These figures were compiled using the raw data from the 2016-2017 report.
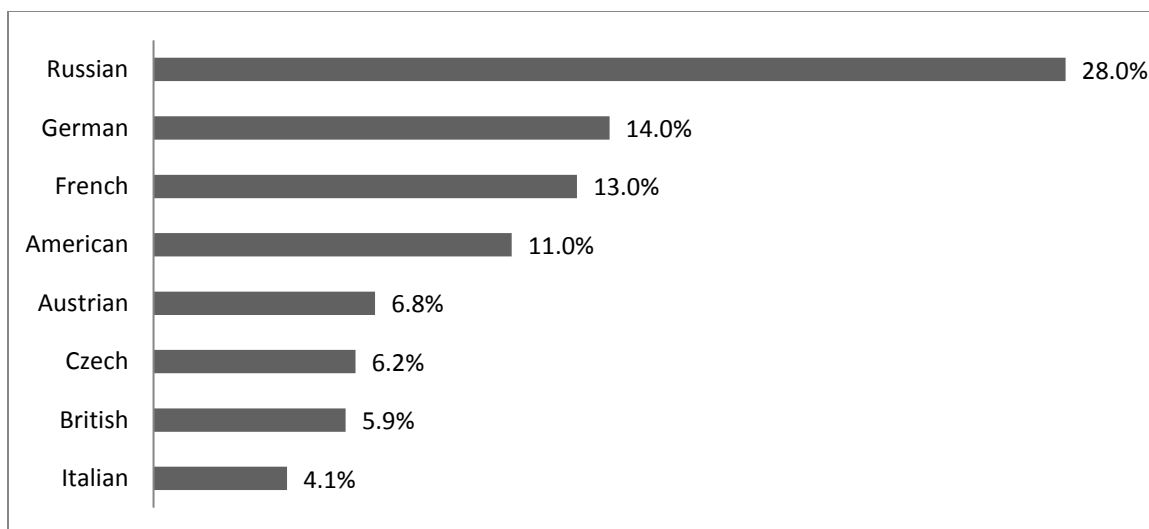
Figure 5: Most-represented Composer Nationalities Between 1850 and 1969.

Source: Data from O'Bannon, "2016-2017 By the Numbers."
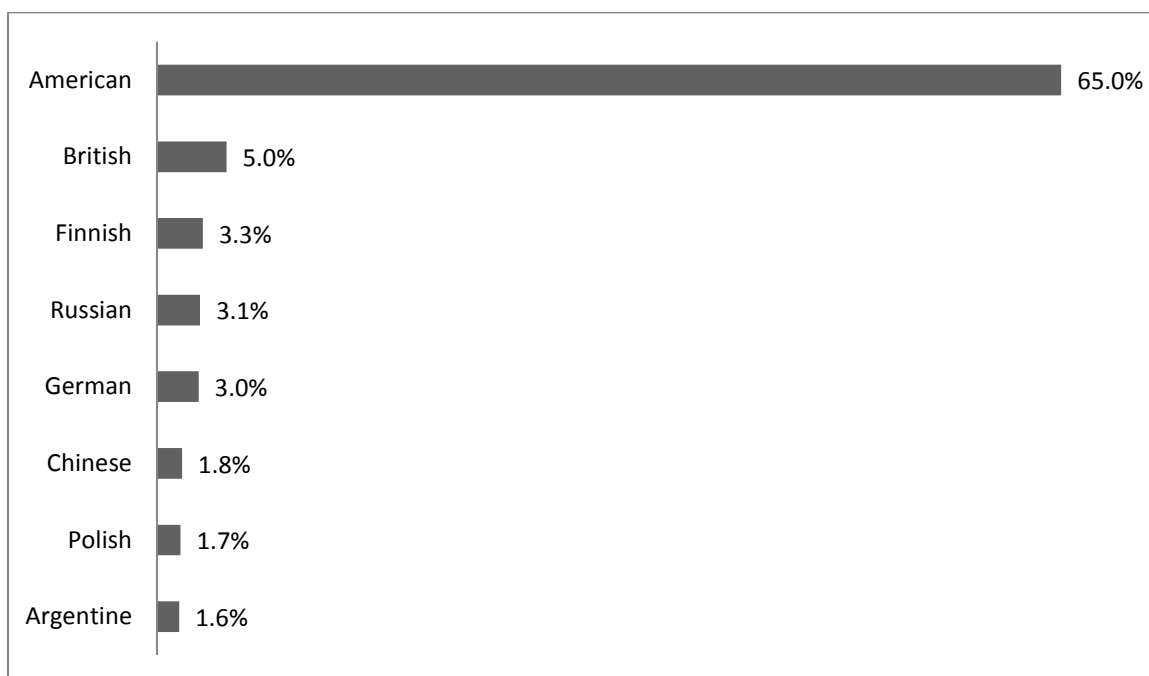
Figure 6: Most-represented Composer Nationalities Since 1970.

Source: Data from O'Bannon, "2016-2017 By the Numbers."

Figure 7. Performances of Programmed Works Composed 1590-1799.

Source: Data adapted from O'Bannon, "2016-2017 By the Numbers."
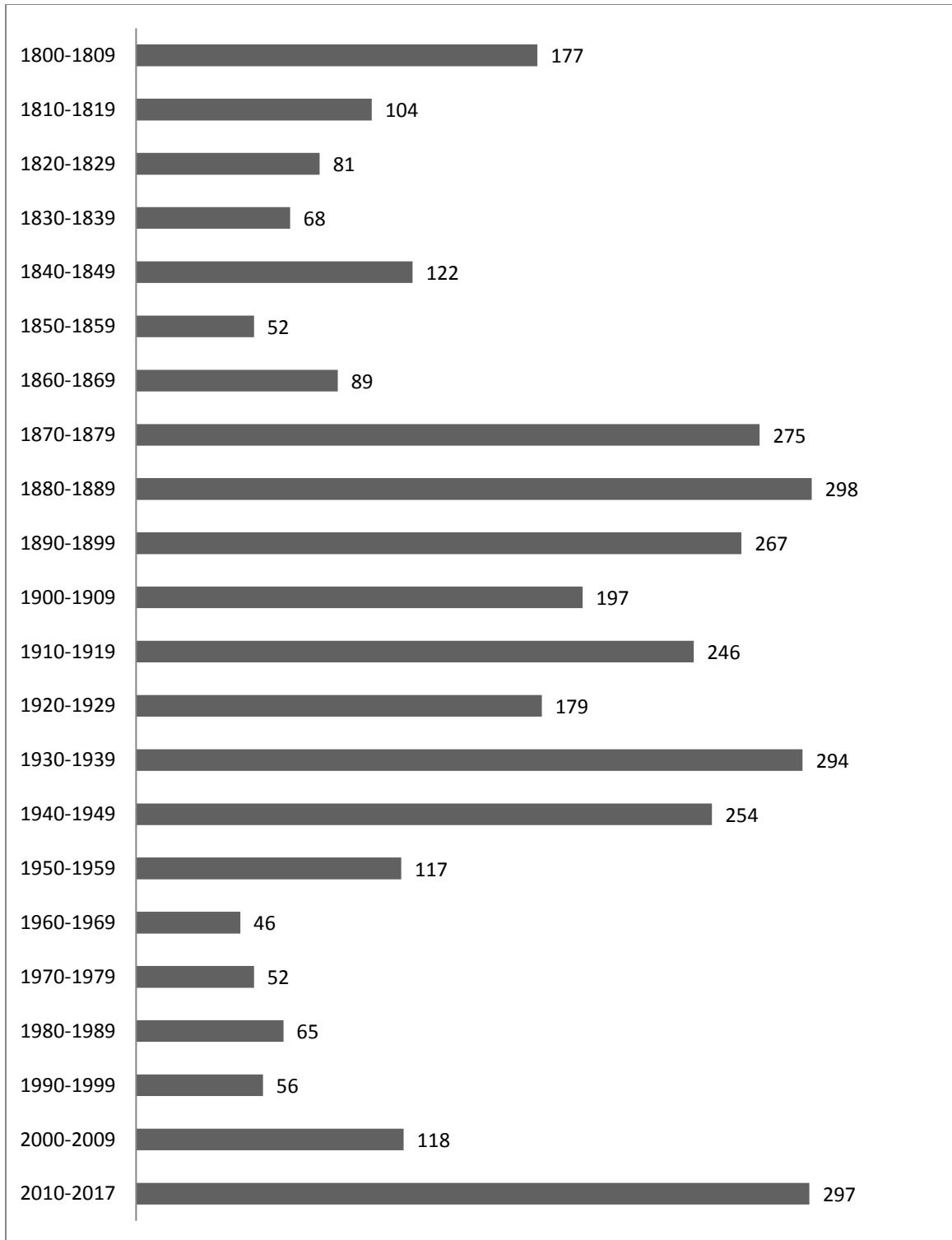
Figure 8. Performances of Programmed Works Composed 1800-2017.

Source: Data adapted from O'Bannon, "2016-2017 By the Numbers."

A review of the literature leads to the following conclusions: the canon of classical music, meaning the more-familiar repertoire of all style periods and especially symphonies and concertos, shows very few indications of expanding significantly in the near future; college-level orchestra directors, as a group, tend to take more programming risks than their professional counterparts in relation to the musician experience—they tend to expect their students to eventually come to terms with newer music, even if their initial reaction is unpleasant; professional orchestra directors, as a group, tend to take more programming risks than their college-level counterparts in relation to the audience experience—they tend to expect that audience members will eventually come to terms with newer music, even if their initial reaction is unpleasant; professional orchestra directors, as a group, tend to do better than their college-level counterparts in providing background information that can be helpful to audience members who are hearing a new piece of music for the first time; European composers, especially German, Austrian, Russian and French, far outpace composers from other parts of the world in overall programming, yet American composers are well-represented as writers of new music in relation to new-music composers of all other nationalities; giving subsequent performances of newer music is a lower priority for both college-level and professional orchestra conductors than commissioning and giving initial performances of newer music; and the most-represented periods of time for all programmed music are 1870-1949 and 2010 to the present day—1870-1949 because of the performance of standard repertoire and 2010 to the present day because of the performance of many new-music pieces, most of them written by American composers.

Chapter 2: Presentation of Survey

The hypothesis for this study is as follows: (1) college-level orchestra directors generally program newer music that is tonal, rhythmically straightforward, more-easily understandable on the first listening, and already-familiar; and (2) college-level orchestra directors are generally reluctant to program newer music that is post-tonal, psychological in nature, densely-written, containing enigmatic meaning, and unfamiliar. The survey tool consisted of two questions: (1) Which pieces of classical orchestral music composed between 1885 and the present day have you programmed between the beginning of the Fall 2005 semester/term and the end of the Spring 2015 semester/term? (2) Which factors have most influenced your programming decisions regarding classical orchestral 20th-century music?[65]

The survey population that was selected was United States members of CODA who are currently college-level orchestra directors, recently-retired college-level orchestra directors, or graduate students who are the primary orchestra director at an institution where college students may enroll in an orchestra for college credit. Types of orchestras were all-student, college-community, or semi-professional orchestras with college students who were receiving college credit for participating in the ensemble.

As of July 7, 2016, CODA had 259 members in good standing: 200 active orchestra directors in the United States, 10 retired orchestra directors in the United States, 10 international orchestra directors, and 39 students.[66] The goal was to obtain 20

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[65] See Appendix B: Survey Tool.
[66] July 7, 2016 email from Lori Clifton, a CODA member knowledgeable about membership statistics, to the author. This date correlated closely with the deadline by which survey participants needed to submit survey data.

responses—a 10% response rate—from the active orchestra directors in the United States.[67] An email, which contained a recruitment letter, Institutional Review Board consent form, and survey questions as attachments, was sent to all members of CODA; follow-up emails were sent to individual CODA members.[68] Survey participants were asked to email a copy of the signed consent form and the survey data. Having contact information for survey participants was useful in determining institution size, composition dates, and conductor gender.[69]

      Some members of CODA responded that they were unable to participate in the survey due to time constraints; two members responded by saying that they were currently in administrative positions and had no orchestra with which they were currently working; several mentioned that they would be willing to participate, but they would not be able to participate by the survey data submission deadline; yet others responded that they were not in administrative positions, yet were not currently directing an orchestra with college students receiving credit for participating in orchestra. Twenty-one orchestra directors participated in the survey: 19 who completed the entire survey, one who submitted a repertoire list and completed the first part of survey question two, and one who submitted a repertoire list. Of the 21 participants, 17 (81%) were men and four (19%) were women.[70]

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[67] Not all 200 active orchestra directors currently conduct a college-level orchestra where college students receive credit for enrolling in orchestra. Therefore, the actual response rate could be higher than 10%.

[68] See Appendix A for recruitment letter.

[69] The author's research was approved and conducted using James Madison University's Institutional Review Board guidelines, including proper procedures for obtaining data "through interaction" with survey participants, obtaining "identifiable private information" about survey participants and whether or not the study presented "more than minimal risk" to survey participants.

[70] The author was one of the survey participants.

College-level institution size for survey participants was divided into four categories, based on student population: small (5000 students or less), mid-size (between 5000 and 10,000 students), large (between 10,000 and 25,000 students) and very large (more than 25,000 students). Of the 21 orchestra directors who participated in the survey, 13 were employed at small liberal-arts colleges (all private), 4 were employed at mid-size universities (three public, one private) and 4 were employed at large universities (three public, one private).

Survey participants had three options for submitting the data for survey question 1: submitting a spreadsheet containing all pieces programmed during the survey period and having the author assume responsibility for determining which pieces were composed in or after 1885; submitting program pages from printed programs during the survey period and having the author assume responsibility for determining which pieces were composed in or after 1885; and listing only those pieces, by composer and title, that were composed in or after 1885 and programmed during the survey period. The reason for selecting 1885 as the starting point for newer music is the Roger Shattuck quote previously cited.[71]

Survey question 2, entitled "Categories and Factors that Influence College Orchestra Director Programming Decisions Regarding Classical 20th-century Music," gave survey participants the opportunity to rate, in order of importance, five broad categories of responsibilities that orchestra directors have: responsibilities to students, composers, audience members, oneself as the conductor, and the budget ("fiscal responsibility"). Survey participants were also given the opportunity to rate, in order of

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[71] See footnote 8.

importance, various factors within the broad categories.[72] Finally, survey participants

were asked to provide free responses regarding other factors that influenced their

programming decisions and comments on responses.[73]

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[72] See Appendix C: Programming Factors Regarding Newer Music.
[73] See Appendix E for verbatim responses from the 17 participants who took part in this portion of the survey.

Chapter 3: Presentation and Analysis of Survey Data

The submitted repertoire list was divided into 13 decades, referred to as programming decades and starting with 1885-1894. Nationality and genre were areas of focus within the programming decades.[74] American and women composers were also highlighted.[75] Each appendix associated with the submitted repertoire list, which consists of newer-music pieces that survey participants programmed between Fall 2005 and Spring 2015, contains the following information: composer name, including nationality; composition title; genre; date of composition; and the number of times the composition was programmed between Fall 2005 and Spring 2015.[76] Three appendices cover submitted repertoire: works organized by composer surname, works organized by year of composition, and works organized by frequency of performance.[77]

A nationality was provided for every composer. Some composers were identified with more than one nationality, based on a combination of birth country and professional-life country. For purposes of determining primary nationality, the following factors were considered: number of years spent in the birth country, number of years spent in the country/countries where one was active as a composer, cultural influence of the birth and professional-life countries, language(s) used in naming compositions, self-identification

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[74] See Appendix F for Composer Nationalities by Programming Decade; see Appendix G for Composition Genres by Programming Decade.

[75] See Appendix L for a complete list of American composers whose works were programmed during the survey period. See Figure 14 and the accompanying prose for information regarding women composers.

[76] If a piece was part of a concert program that was performed more than once, it was counted as one performance. If a piece was part of two or more concert programs, separated by time during the survey period, it was counted as two or more performances.

[77] See Appendices H-J.

on composer websites, and nationality identification in *Orchestral Music: A Handbook*.[78]

Nationalities indicated in bold letters represent the author's opinion regarding the primary

nationality of the composer. Excerpts from the same work were combined for purposes of

reporting composer nationality; for example, individual movements of Gustav Holst's

The Planets were reflected as a single work. Austrian and German nationalities were

grouped into a nationality entitled "Germanic". Austria and Germany are distinct nations,

complete with unique histories, cultural traditions, and other distinctions; they were

grouped together because of shared primary language.

Works of student composers were indicated next to nationality whenever such

information was readily obtainable. These works were included only if a specific

composition date could be established. The designation "student composer" was not

meant to imply a lesser status as a composer; it was meant to show that some survey

participants programmed works of student composers. Composition titles included

sufficient information to distinguish them from other works of the same composer.

Occasionally, a survey participant was non-specific regarding a composition title that

could apply to more than one piece; such instances are noted in the appendices.

A genre name was provided for all except five pieces; each of these five pieces,

composed between 2009 and 2013, had insufficient background information to arrive at a

genre name. Many pieces contained elements of more than one genre. Genre names

ranged from standard names such as concerto and symphony, which had many submitted

repertoire examples, to themed program-music genre names such as "historical" and

"nature;" the latter genre names had just a few examples on the submitted repertoire list.

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[78] David Daniels, *Orchestral Music: A Handbook*, 4th ed. (Lanham, Maryland: The Scarecrow Press, Inc., 2005).

An increasing diversity of genre names, many of them themed, has developed over time. Genre names in quotation marks refer to themed genres. The Glossary of Genre Names contains definitions and, when applicable, examples.[79]

A specific, research-based composition date was provided for every piece. Two complications in arriving at a composition date were the period of time between composition and premiere dates, and the orchestration date for a piece, if it was originally composed for a solo instrument or some combination of smaller forces. Some composers orchestrated certain works themselves; others left it to composers or arrangers to orchestrate certain works, either during or after the lifetime of the composer. Where applicable, the date of the orchestrated version was listed as the composition date. Some inaccuracies regarding composition dates may exist.

The following types of submitted compositions were omitted: chamber works, seasonal music, medleys of musical theatre works, and other arrangements. If a musical-theatre piece contained the words/phrases "excerpts from," "selections from" or "medley," it was excluded, based on the assumption that the arranger did not collaborate with the composer. If, on the other hand, a survey participant submitted a specific piece from a specific work of musical theatre, it was included. Specific settings of musical theatre, such as Leonard Bernstein's Symphonic Dances from *West Side Story*, were included; although Bernstein did not create this setting himself, it was made with the composer's approval. If a musical-theatre work was submitted without any other information, the assumption was made that the survey participant conducted the entire work in performance.

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[79] See pages 187-192 for the Glossary of Genre Names.

Non-arranged film music was included without restrictions; one notable example is Prokofiev's *Lieutenant Kijé* Suite, which was derived from the film score. Where applicable, the genre name "film" was indicated next to the title. Some pieces specified instrumental forces other than the full resources of the orchestra—strings, wind band, or brass and/or percussion; this information was noted wherever practicable. The survey data was imprecise on works that have more than one version. For example, orchestra directors have three versions to choose from when programming Stravinsky's *Firebird* Suite: 1911, 1919, and 1945. Although the 1919 version is the most-performed version, it cannot reasonably be assumed that the 1919 version was selected for all performances.

A good number of pieces were not performed in their entirety, and are so noted whenever possible. Possible reasons included considerations of length, difficulty level, and use of a soloist in a concerto competition with strict time limits for solo works. A final note regarding the submitted repertoire list: the purpose of this list was to be as inclusive as possible, regardless of genre, concerning which pieces survey participants programmed during the survey period.

The programming decades comprising the years 1885 to 1944 demonstrated a shift in dominance from European nationalities to the American nationality, an increasing presence of Latin-American nationalities, and a shift from standard genre names to a combination of standard and themed genre names.[80] During the period 1885 to 1904, the only non-European composer nationality was American. Eleven European nationalities were represented during this period of time; of these nationalities, Austrian, British,

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[80] "Themed genre name" refers to a genre name based on the overall inspiration for a piece.

French, German and Russian were the most-represented.[81] Between 1885 and 1944, the

number of European-composed pieces declined steadily (see figure 9). During this same

period of time, programmed works of American composers increased modestly except for

a dramatic increase between 1935 and 1944. During the programming decade 1925-1934,

American became the most-represented composer nationality by a slim margin, and it

easily outdistanced all other nationalities between 1935 and 1944. Programmed works of

nationalities other than European and American began to be represented in the

programming decade 1905-1914, increasing both in number of nationalities and number

of programmed works by 1944. These other nationalities—mostly Latin-American—

were represented by composers from Argentina, Armenia, Brazil, Colombia, Cuba,

Mexico and Peru.[82]

The most-represented genres between 1885 and 1944 were suite, symphony,

concerto, concertante and opera (same number of programmed works), symphonic poem,

ballet, and "dance" (see figure 10). All eight genres were represented, at least minimally,

in each of the programming decades. The only themed genre name among this group was

"dance." Of the 49 genres represented on the submitted repertoire list, 11 of them were

not represented between 1885 and 1944. Four of them have either standard-genre names

(jazz, oratorio and sinfonietta) or a readily-understandable name (symphonic concerto).

The other seven have themed names that reflect the inspirational source for the

composition; one such example is "nature."

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[81] European Russia—the parts of Russia that lie west of the Ural Mountains—are considered part of Europe for purposes of this study.

[82] Latin America includes Central America, South America and the Carribean. Although Puerto Rico is a United States territory, it is part of Latin America.
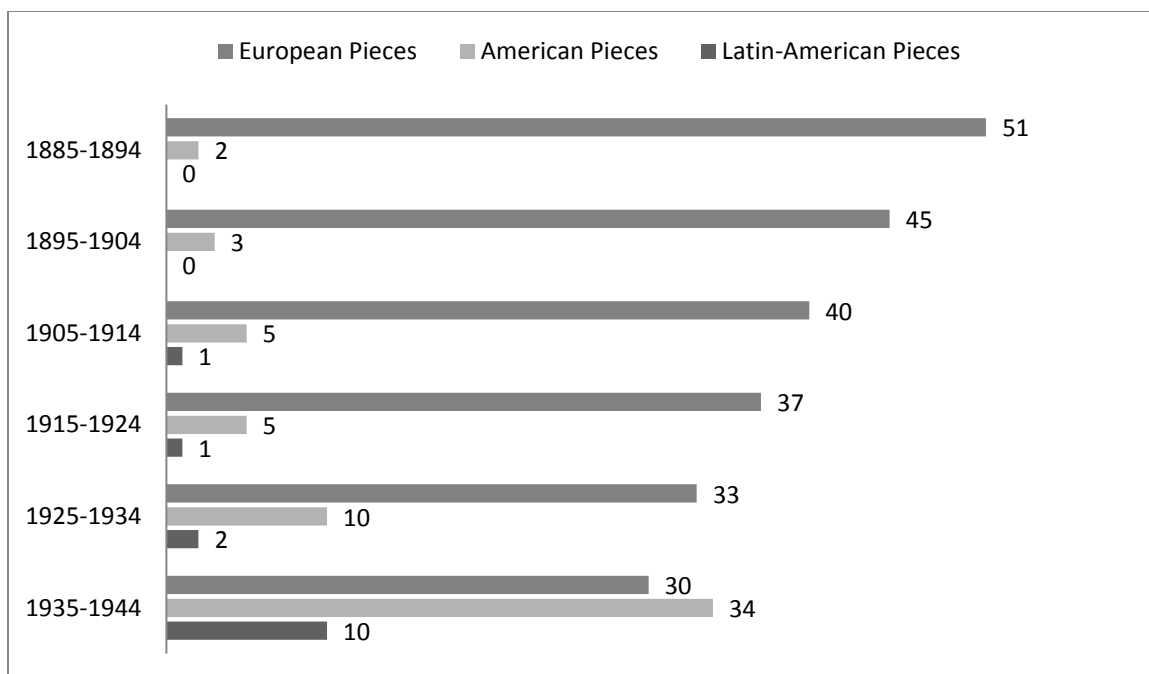
Figure 9. Number of European, American and Latin-American Pieces, 1885-1944.
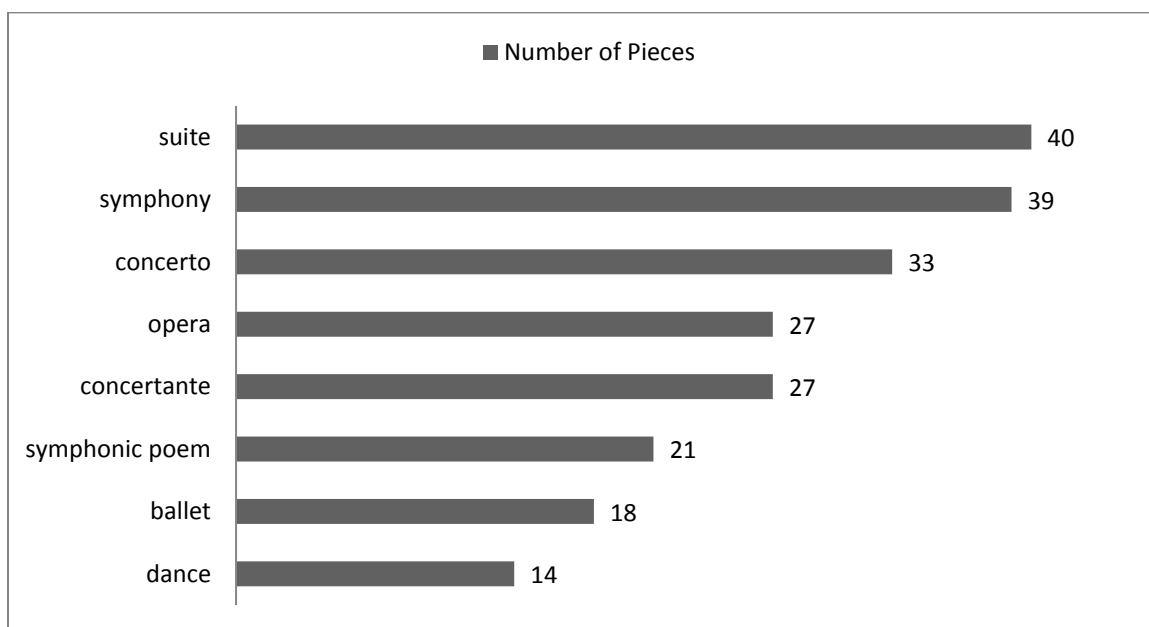
Figure 10. Most-represented Genres, 1885-1944.

The total number of nationalities per programming decade between 1885 and 1944 was between 8 and 12, except for an increase to 16 nationalities between 1935 and 1944. The aggregate of genres per programming decade during the years 1885 to 1944

ranged between 14 and 20, except for an increase to 26 genres between 1935 and 1944.

The sum of pieces programmed in each of the programming decades between 1885 and

1944 was between 43 and 53, except for a dramatic increase in programmed pieces,

namely to 78, between 1935 and 1944. American composers were responsible for 19% of

total programmed works which were written between 1885 and 1944.

The programming decades comprising the years 1945 to 2015 demonstrated

increased dominance in American-composer programmed pieces, a more-pronounced

decline in the programming presence of European nationalities and European-composed

works, a greater surge in the programming presence of Latin-American pieces, an

increasingly greater number of themed genres, a dearth of programmed pieces between

1965 and 1984, a resurgence in programmed works starting in 1985, and the beginning of

a healthier programming presence of pieces composed by women.

Between 1945 and 2015, the United States continued to increase its lead as the

most-represented composer nationality (see figure 11). European nationalities, after a

respectable programming presence between 1945 and 1954, permanently decreased in

representation and were eventually superseded by Latin-American nationalities,

especially Argentine, Brazilian and Mexican. The most-represented genres between 1945

and 2015, in order of programming presence, were concerto, concertante, "dance," suite,

opera and "religious" (same number of programmed pieces), and "introspection" (see

figure 12). Classifying pieces by standard-genre names became not only increasingly

difficult, but also less meaningful. As an increasing number of composers gravitated to

writing music that is programmatic in nature, themed genre names, indicated with

quotation marks, were employed to address this development.
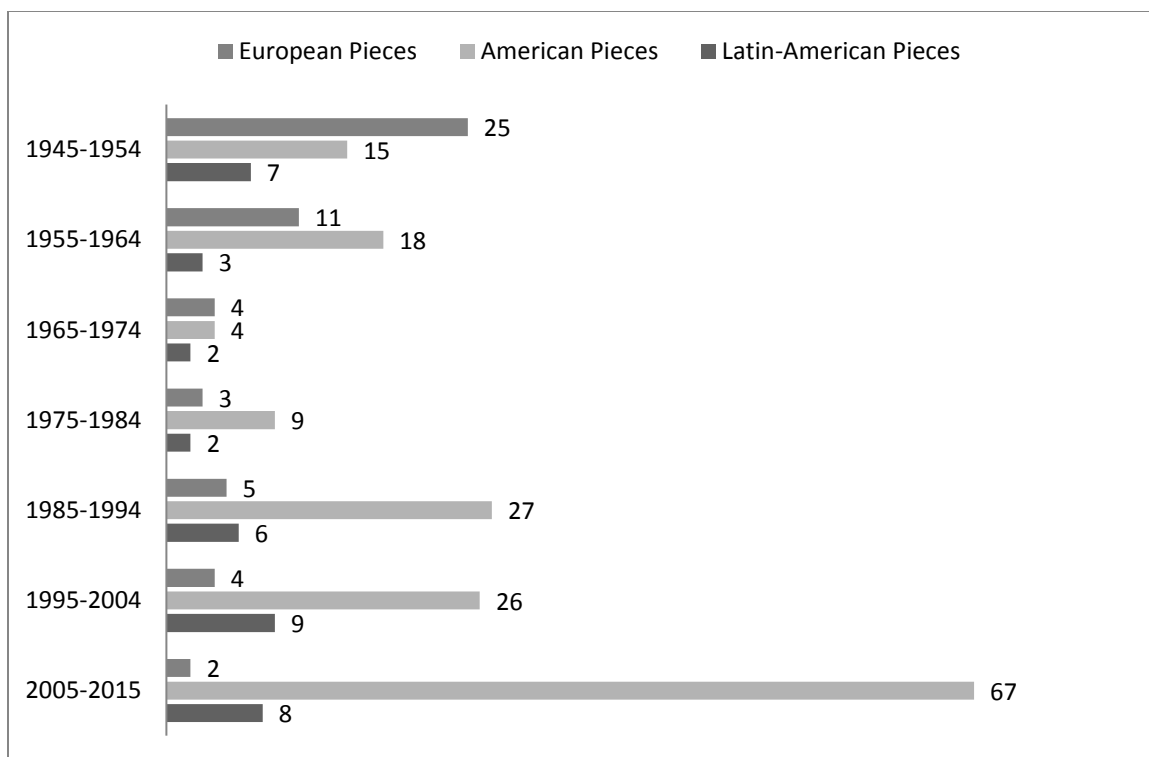
Figure 11. Number of European, American and Latin-American Pieces, 1945-2015.
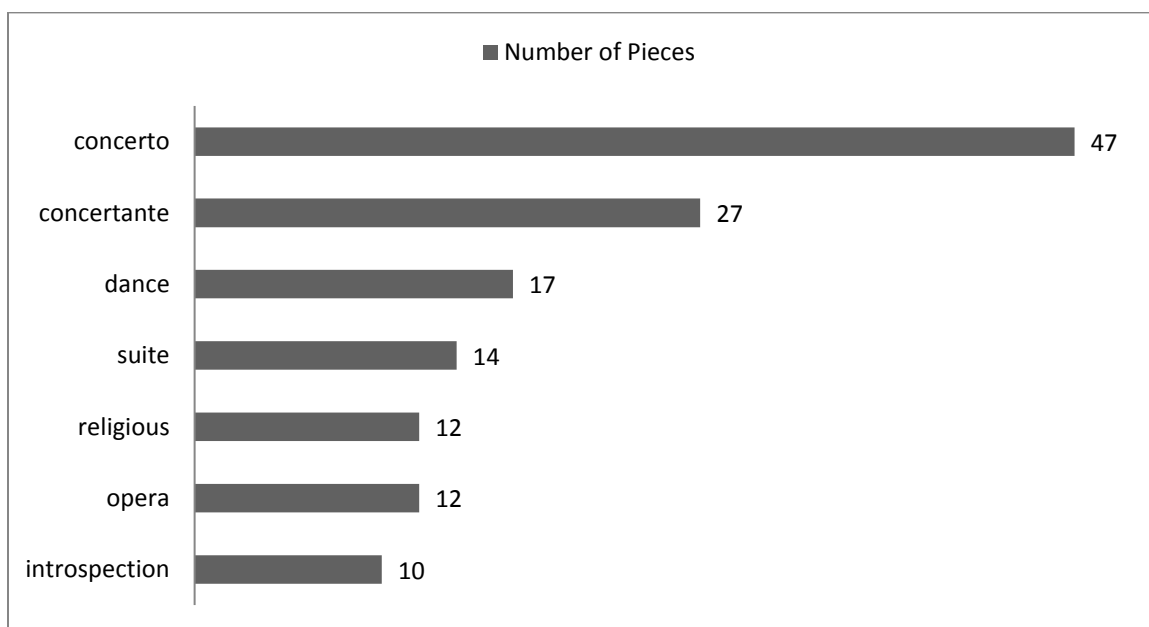
Figure 12. Most-represented Genres, 1945-2015.

Other than the sizeable decrease in programmed pieces between 1935-1944 and 1945-1954, the programming decade 1965-1974 demonstrated the sharpest decrease in programmed pieces (see figure 13). Four of the years from this programming decade—1967, 1970, 1972, and 1973—had no programmed pieces. Four of the nine composers from this programming decade—Leslie Bricusse, Duke Ellington, Astor Piazzola and Stephen Sondheim—were directly associated either with popular music, film music, or musical theatre. The sparse number of programmed pieces, the fewest of any programming decade surveyed, suggests a programming crisis. The programming decade 1975-1984 demonstrated a slight increase in programmed works, but only because of the American-composer presence; it is an over-statement to term it a programming recovery. Three of the years in this programming decade—1975, 1978 and 1983—had no programmed pieces.
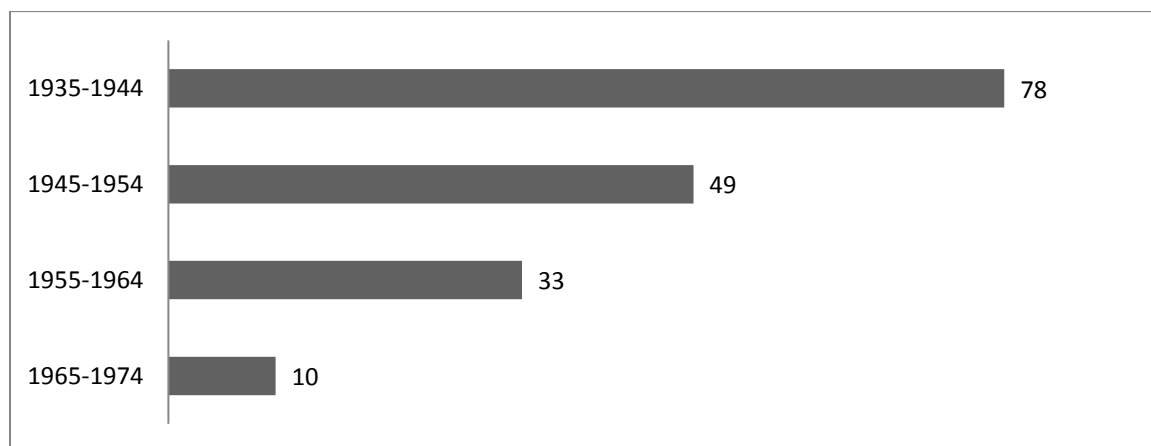
Figure 13. Number of Programmed Pieces, 1935-1974.

One possible explanation for this programming scarcity is James Orleans' observation, almost 20 years ago, as a performing musician:

> The explosion of complex compositional trends in the 1950s, 1960s, and 1970s alienated many listeners and players from *virtually all* 20th-century music. This rejection of the new styles and languages and the cessation of frequent performances of historically significant 20th-century works combined to create the unfortunate perception of an enormous black hole in the repertoire out of which "acceptable" new music has yet to emerge.[83]

Mason Bates provided a contemporary composer's perspective concerning the same phenomenon: " 'New music' in much of the 20th century carried a stigma for large parts of the orchestra audience as composers explored atonality, experimentalism, serialism and in some schools were more interested in the process than the product."[84]

The programming decade comprising the years 1985 to 1994 demonstrated a vibrant programming recovery: number of nationalities, and especially number of genres and programmed pieces. Of the 20 genres from this programming decade, nine of them—"art," "city," "dance," "film," "introspection," "literature," "occasional," "religious," and "war"—have themed genre names. This trend of using themed genre names—likely because new music is increasingly more difficult to classify using standard genre names—continued into 2015, the last year of the survey period.

The programming decade 2005-2015 demonstrated the second dramatic increase in programmed pieces during the survey period, and an even more dramatic increase in the number of American pieces. When comparing the programming decades 1995-2004 and 2005-2015, the number of programmed pieces increased from 39 to 80 and the number of American pieces rose from 26 to 67. American pieces accounted for 84% of total programmed pieces for 2005-2015. Even though the 2005-2015 programming decade was slightly longer than any other programming decade—10 years and four months—the increase is still significant.

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[83] Orleans, "Rebuilding the Repertoire," 62.
[84] O'Bannon, "2015-2016 Season By the Numbers," interview with the composer.

The total number of nationalities per programming decade between 1945 and 2015 was between 4 and 13; interestingly, the number of nationalities did not increase between the final two programming decades, even though the number of pieces increased twofold. The aggregate of genres per programming decade during the same period of time ranged between 9 and 24; the high point for number of genres was 2005-2015. The sum of pieces programmed in each of the programming decades between 1945 and 2015 was between 10 and 49, except for a dramatic increase in programmed pieces to 80 between 2005 and 2015. American composers were responsible for 63% of total programmed works written between 1945 and 2015.

Three matters become apparent when comparing and contrasting the dramatic increases in the number of programmed pieces in the programming decades 1935-1944 and 2005-2015: the number of programmed pieces in both programming deccades was almost identical; 16 nationalities were represented during 1935 and 1944—this contrasts with 10 represented nationalities between the years 2005 and 2015; and more balance occurred between European nationalities and the American nationality during 1935 and 1944, whereas American pieces comprised two-thirds of total programmed pieces between the years 2005 and 2015.

Between 1885 and 1994, women composers were a scarce presence—none, one or two composers per programming decade. The composers from this period of time, in order of composition date, were Amy Beach, Cécile Chaminade, Ethel Smyth, Elinor Remick Warren, Clotilde Arias, Paule Maurice, Mary Louise Miller Spang, Ellen Taafe Zwilich, Libby Larsen and Joan Tower. These 10 composers and their 10 pieces from these 11 programming decades resulted in an average of .9 pieces per decade. A slight

increase in the number of women composers and their programmed pieces took place

between 1995 and 2004: three women composers—Jennifer Higdon, Libby Larsen and

Joan Tower—and four pieces; this resulted in an average of 1.3 pieces per composer for

this programming decade. A significant increase occurred with the number of women

composers whose pieces were programmed between 2005 and 2015: Kathleen Ginther,

Jennifer Higdon, Kristin Kuster, Libby Larsen, Janet Peachey, Alex Shapiro, Caroline

Shaw and Augusta Read Thomas—eight composers in all. Each of these eight composers

had one programmed work, resulting in an average of one piece per composer for this

programming decade (see figure 16).

Of the 21 conductors who participated in the survey—17 men and four women—,

10 of them (48%) conducted one or more of the 22 pieces on the submitted repertoire list

which were written by women composers. Nine of these conductors are men, one is a

woman. This woman, perhaps not surprisingly, was responsible for conducting the most

pieces of women composers, 7.5; she was followed by one of the male conductors who

conducted five pieces.[85] Male conductors directed 66% of the 22 woman-composed

pieces, and their participation rate was 53%. Women conductors led 34% of the 22

pieces, and their participation rate was 25%. Given that 81% of survey participants were

men and 19% were women, women conductors were better-represented, overall, than

their male counterparts in conducting works of women composers. All but four women

composers are American; the four who are not American represent British, French and

Peruvian nationalities. Three women composers—Jennifer Higdon, Libby Larsen and

Joan Tower—are represented in more than one programming decade. Six of the eight

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[85] The reason for the number 7.5 is because one of the pieces written by a woman composer, namely Cécile Chaminade's Concertino for Flute and Orchestra, was conducted by two conductors: one woman and one man.

women composers whose pieces were programmed between 2005 and 2015 were not previously represented; given that 10% of programmed pieces during 2005-2015 were written by women, this is perhaps the beginning of a trend to have college-level orchestra directors feature pieces of women composers more regularly.
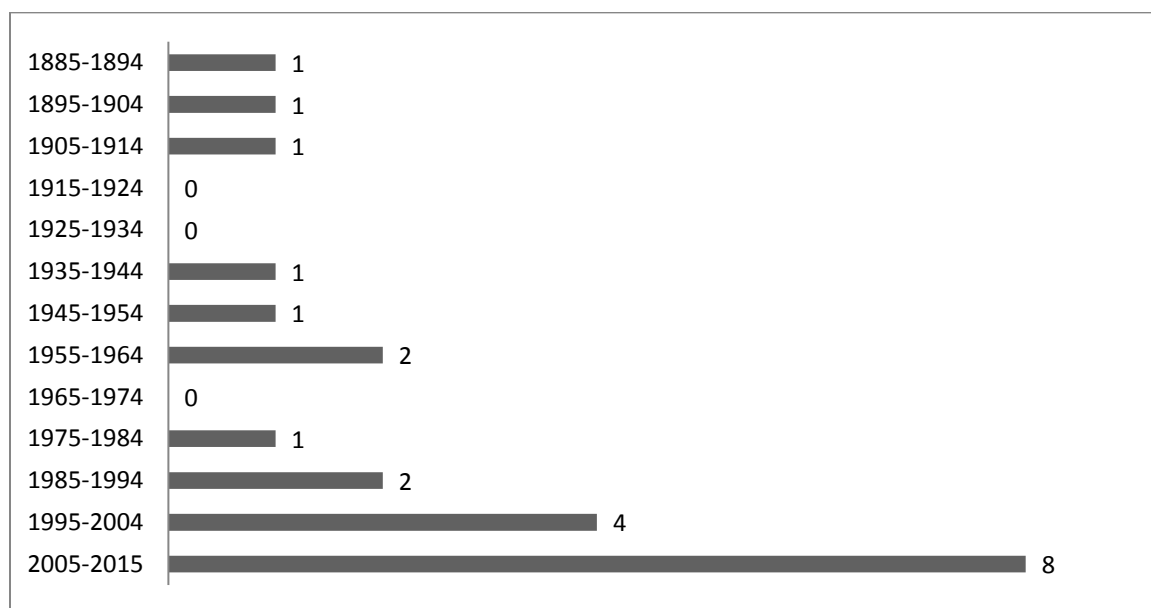
Figure 14. Number of Women Composers by Programming Decade.

Thirty-three nationalities had one or more programmed works on the submitted repertoire list. Programming presence by nationality was divided into three groups: nationalities with fewer than 10 programmed works (20 nationalities), nationalities with between 10 and 17 programmed works (eight nationalities) and nationalities with 31 or more programmed works (five nationalities). Nationalities with fewer than 10 programmed works were represented by Europe (nine nationalities), Latin America (seven nationalities) Asia (three nationalities), and Canada. Nationalities with between 10 and 17 programmed works were distributed between Europe (five nationalities) and Latin-America (three nationalities). Nationalities with 31 or more programmed works

were represented by American (225), Russian (67), French (57), British (53) and Germanic (31) composers.

European, American, and Latin-American nationalities were the most-represented composer nationalities/groups of nationalities in the survey. Of the 576 pieces on the submitted repertoire list, 290 (50%) were European, 225 (39%) were American and 51 (9%) were Latin-American; these three groups were responsible for approximately 98% of the pieces on the submitted repertoire list. The most-represented European composer nationalities—Russian, French, British and Germanic—were responsible for 208 (36%) pieces on the submitted repertoire list.

European nationalities, after contributing 51 pieces to the submitted repertoire list between 1885 and 1894, had only two increases in the number of pieces per programming decade: in 1905-1914 (an increase of five pieces) and 1985-1994 (an increase of two pieces). Pieces of Latin-American composers, after having a non-presence between 1885 and 1904, had a minimal presence between 1905 and 1934, a marked increase between 1935 and 1954, a sizeable decrease between 1955 and 1984, and a notable increase since 1985. The Germanic nationalities were the dominant composer nationalities during 1885-1904, with 14 pieces. This number of pieces is almost half of the total programmed works (31) during the survey period, indicating a steep decline in the number of programmed works between 1895 and 1954, followed by a non-presence since 1955.

 The number of nationalities on the repertoire compilation was 33: 18 European, 10 Latin-American, three Asian, and two North American. The number of genres was 49 and the number of pieces was 576. The programming decades with the greatest number

of programmed works were 2005-2015 (80 pieces) and 1935-1944 (78 pieces). The

programming decades with the fewest number of programmed pieces were 1965-1974

(10 pieces) and 1975-1984 (14 pieces).

The most-enduring nationality was American; it was represented in each of the 13

programming decades.[86] American pieces had a slight but steady increase between 1885

and 1934, an exponential increase between 1935 and 1944, a rebuilding phase between

1945 and 1964, a minimal presence between 1965 and 1984, a significant presence

between 1985 and 2004, and a very dominant presence between 2005 and 2015 (see

figure 17).[87] Possible reasons for this dominance are an increased interest among

surveyed college-level orchestra directors to progam the works of living American

composers, including faculty composers; and programming the works of living

composers from other parts of the world has not become a general programming practice

for survey participants. The most-enduring European nationalities were British and

French (11/13 programming decades each), followed by Russian (8/13). The most

enduring Latin-American nationalities were Argentine (7/13), Brazilian (6/13), and

Mexican (5/13).

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[86] "Enduring nationality" refers to the number of programming decades within the survey period during which one or more pieces of a particular nationality were programmed. This line of thinking also applies to "enduring genre."

[87] See Appendix L for the names of all American composers on the submitted repertoire list, alphabetically by programming decade.
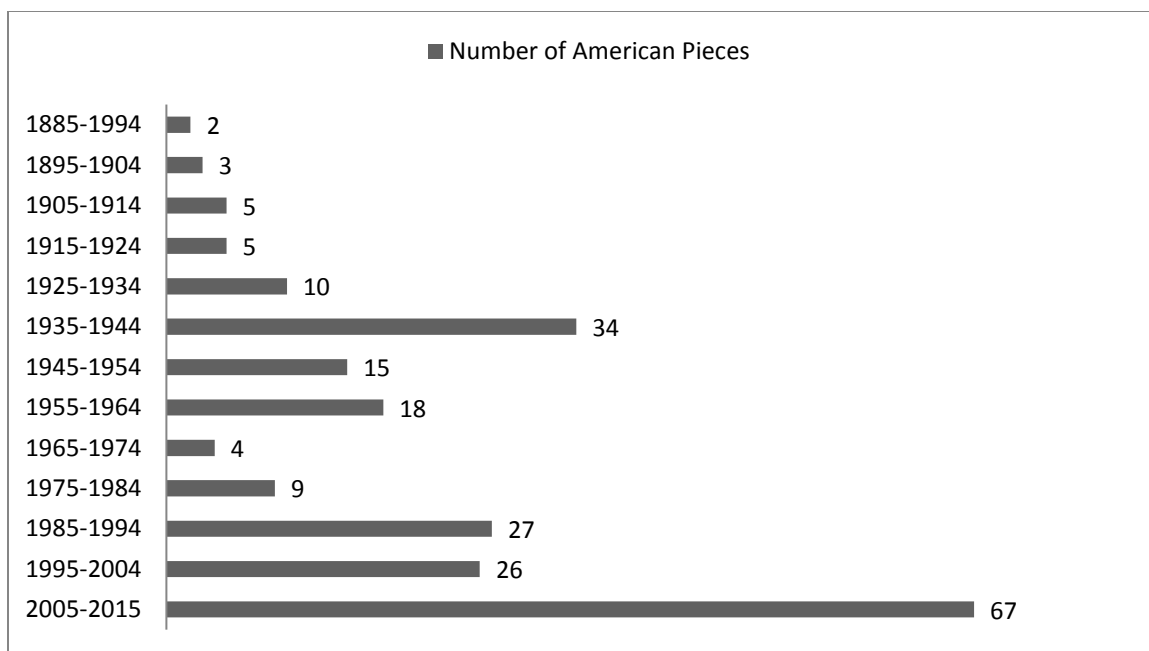
Figure 15. Number of American Pieces by Programming Decade.

The most-represented nationalities were American, Russian, French and British—the same as the most enduring nationalities (see figure 18).[88] Two hundred twenty-five American pieces were programmed during the survey period, resulting in an average of 17.6 pieces per programming decade and approximately 39% of all programmed pieces. A total of 67 Russian pieces were programmed during the first eight of the thirteen decades within the survey period, resulting in an average of 8.4 pieces per programming decade between 1885 and 1965, but no Russian pieces were programmed that were written since 1965. The contemporary generation of Russian composers is well-represented, in terms of the number of composers; perhaps their pieces have not yet been discovered or sufficiently valued by survey participants. Fifty-seven French pieces were programmed during the survey period, resulting in an average of 5.2 pieces per

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[88] "Most-represented nationality" refers to the sum of programmed pieces from a particular nationality during the survey period, even if the nationality was not represented in all programming decades of the survey period. This line of reasoning also applies to "most-represented genre."

programming decade. A total of 55 British pieces were programmed during the survey

period, resulting in an average of five pieces per programming decade.
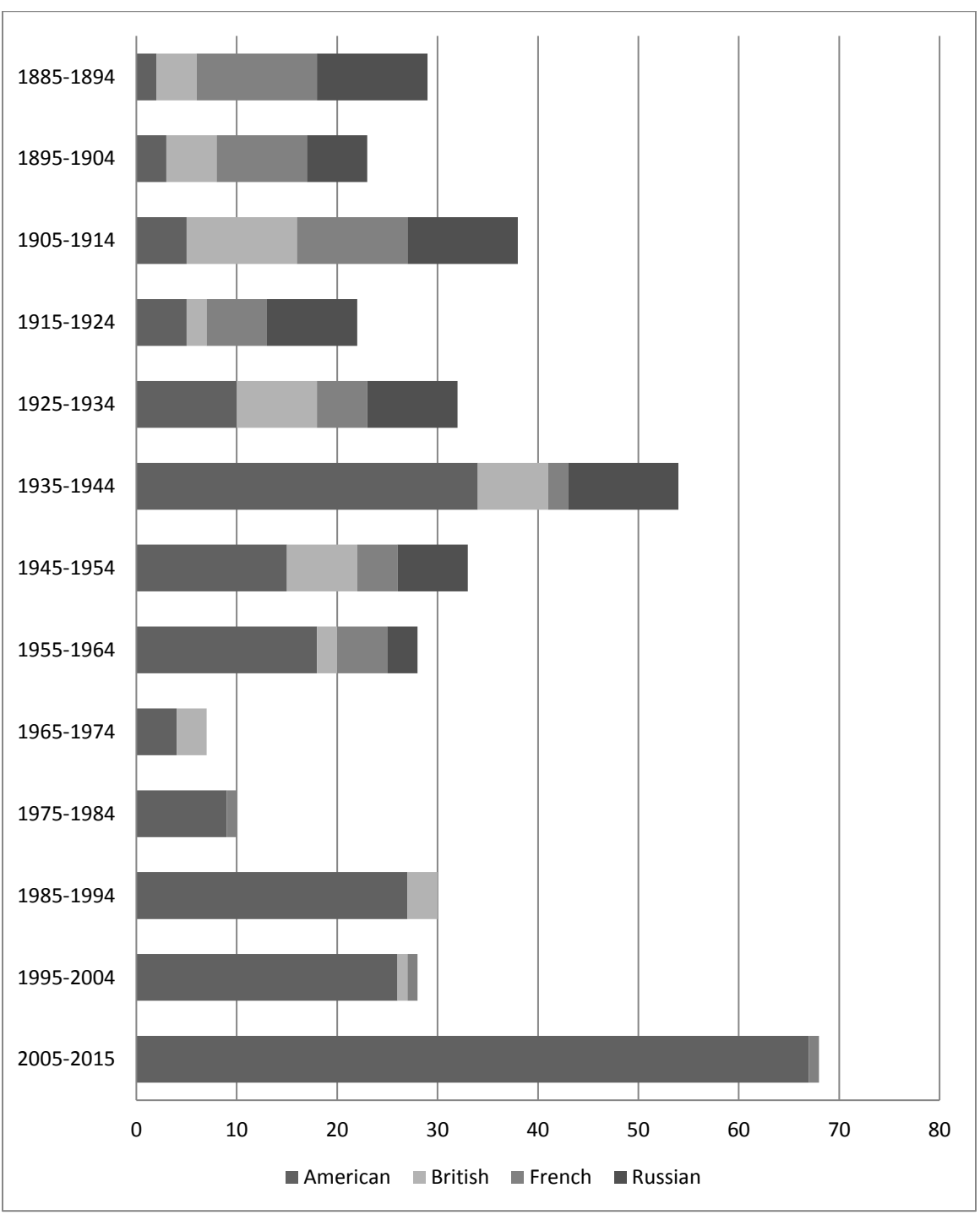
Figure 16. Most-represented Nationalities by Programming Decade.

The most-enduring genres were, in order of programming presence, concerto, concertante, "dance," opera, suite, symphony, character piece, and ballet (see figure 19). Examples of concerto were a programming presence in every programming decade of the survey period. A total of 80 concertos—often performed in part, much less frequently in their entirety—were programmed, resulting in an average of 6.2 concertos per programming decade. Examples of concertante—more often performed in their entirety because of their generally-shorter length—were a programming presence in each programming decade except 1975-1984. Fifty-four examples of concertante were programmed, resulting in an average of 4.2 per programming decade. Examples of "dance" were also a programming presence in all but one programming decade, namely 1955-1964. A total of 31 examples of dance were programmed, resulting in an average of 2.6 per programming decade.
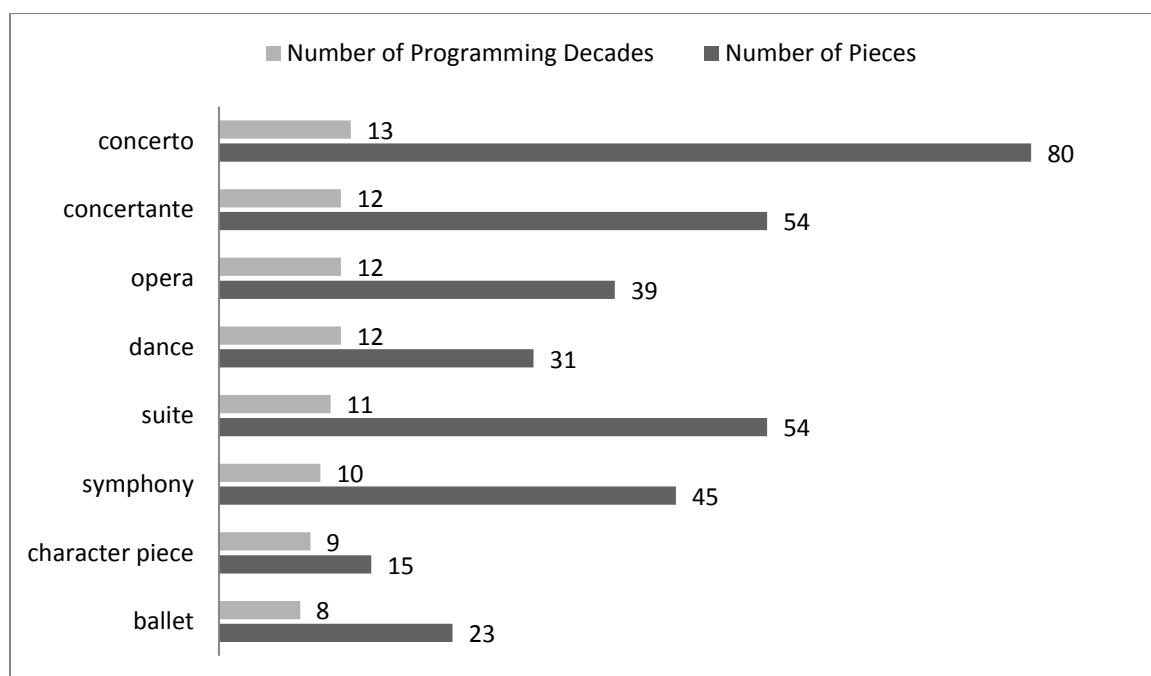
Figure 17. Most-enduring Genres.

Opera was a programming presence in all programming decades except 1965-1974. Three opera overtures or preludes, four dances from operas, 16 opera arias, eight orchestral selections from an opera other than the overture or prelude, five suites from operas, four opera scenes, and nine complete operas were programmed. The sum of these numbers, 49, is greater than the 39 operas listed as being programmed—an average of 3.3 per programming decade; this is on account of some programming decisions including more than one category of opera-related selection. Suite was a programming presence in all except two programming decades, namely the "drought years" between 1965 and 1984. A total of 54 examples of suite were programmed, resulting in an average of 4.9 per programming decade.

Examples of symphony were a robust presence between 1885 and 1944 and a programming presence in 10 of 13 programming decades. A total of 45 examples of symphony—some performed in part, others in their entirety—resulted in an average of 4.6 per programming decade, yet only two examples were programmed between 1965 and 2015; this suggests that the symphony may be a waning genre in college-level orchestra director newer-music programming. Two plausible explanations for this phenomenon are the relative dearth of newly-commissioned symphonies and reluctance on the part of composers to compose large-scale pieces, such as symphonies, that are less likely to be performed. Examples of character piece were a programming presence in nine of 13 programming decades, which includes gaps of no more than one programming decade without being represented. A total of 19 examples of character piece resulted in an average of 2.1 per programming decade.

Ballet was a programming presence in eight of 13 programming decades: all eight were within the first nine programming decades of the survey period. One instrumental number, seven specific dances, 13 suites, and seven complete ballets were programmed. The sum of these numbers, 28, is greater than the 23 ballets listed as being programmed—an average of 2.9 per programming decade; this fact is due to some programming decisions including more than one category of ballet-related selection. No ballet pieces were programmed between 1975 and 2015, which suggests that ballet may be a waning genre in newer-music programming for college-level orchestra directors. One possible reason is a penchant from audience members for adaptations of earlier romantic works rather than newly-composed music for this genre.

The six most-represented genres—30 or more pieces programmed during the survey period—were concerto (80 pieces), concertante (54 pieces), suite (54 pieces), symphony (45 pieces), opera (39 pieces) and "dance" (31 pieces). Two of the three most frequently represented genres—concerto and concertante—are accompanimental in nature, often resulting in a lack of programming autonomy for college-level orchestra directors.

Other notable genres were symphonic poem, "war" and "introspection."[89] Examples of symphonic poem were well-represented during the first five programming decades of the survey period—an average of four per decade. Only one symphonic poem has been programmed since 1945, which suggests that either this genre is waning in newer-music programming for college-level orchestra directors or its genre name no

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[89] See Glossary of Genre Names for definitions and examples of "war" and "introspection."

longer effectively describes the genre.[90] No programmed examples of "war" occurred

between 1885 and 1935, yet at least one example has been programmed in six of the eight

programming decades since then. Examples of "introspection" were represented in only

six of the 13 programming decades, yet it has been a steady presence since 1975. Possible

reasons for the emergence of these two themed genres include composers becoming more

interested in exploring unpleasant subject matter, such as the consequences of armed

conflict, and contemplating the larger questions of human existence through

introspection.[91]

Appendix J organized the submitted repertoire list by frequency of performance.

The following findings were discovered: the number of pieces that had four or more

performances was 62—approximately 11% of the total number of works on the submitted

repertoire list; the most-represented programming decades, all of them occurring between

1885 and 1944 and in order of descending frequency, were 1885-1894 (13 pieces), 1895-

1904 and 1935-1944 (10 pieces each), and 1915-1924 (nine pieces); the number of pieces

composed between 1885 and 1944 was 53 (85% of the total number of works on the

submitted repertoire list); the largest gap between programming years was 33 years—

between 1961 and 1994; and the average year of composition was 1920.

All survey participants who completed the first part of research question 2

assigned a different number to each of the five broad categories of conductor

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[90] Symphonic poem, for purposes of this study, is not a genre that describes pictorial music generally. Hence, "war" and "introspection," to name just two themed genres, are not examples of symphonic poems.

[91] Two notable examples of "war" from the submitted repertoire list are William Grant Still's *In Memoriam: The Colored Soldiers Who Died for Democracy* (1943) and Benjamin Britten's War Requiem (1961). Although the Britten work could be classified as a requiem, it is a non-liturgical setting of the requiem, and its texts are a combination of Latin texts typically found in a requiem and poems by Wilfred Owen, a well-known British poet who served as a soldier in World War I. Two significant examples of "introspection" from the submitted repertoire list are Charles Ives' *The Unanswered Question* (1935) and Jennifer Higdon's *blue cathedral* (2000).

responsibilities, which was the desired outcome. By way of reminder, a rating of "1" was the highest rating and a rating of "5" was the lowest. Twenty participants provided data for this portion of survey question 2.[92] Concerning the ratings and free responses for these five categories of responsibilities (students, composers, audience members, oneself as the conductor and budget), those who addressed fiscal responsibility were the most in agreement and those who addressed responsibilities to students were the most diverse.

"Responsibilities to students" received the highest rating; no other category approached it in importance. All except four participants assigned this category a rating of "1" and the average rating was 1.3. "Responsibilities to composers" received the next-highest rating. Seven participants assigned this category a rating of "3," followed by four participants each who assigned it a rating of either "2," "4" or "5;" the average rating was 3.3. "Responsibilities to oneself as the conductor" and "fiscal responsibility" were rated equally: each had an average rating of 3.35. Seven participants assigned the category "responsibilities to oneself as the conductor" a rating of "4," followed closely by six participants who assigned it a rating of "3." Eight participants assigned the category "fiscal responsibility" a rating of "2," followed by six participants who assigned it a rating of "5." Seven participants assigned the category "responsibilities to audience members" a rating of "5", followed closely by six participants who assigned it a rating of "4;" the average rating was 3.7.

One of the reasons conductors gave "responsibilities to students" as high a rating as they did was because college-level students are a type of audience to their conductors. According to Tedford, they typically rehearse between two and three times per week

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[92] See Appendix D for the average ratings of all factor categories and their factors.

together.[93] Additionally, the conductor helps to unfold the meaning of pieces to the students during the rehearsal process and leads the refining of technical and musical demands in the pieces. The conductor is also responsible for helping prepare college-level musicians for future employment in the field of music, be it in performance, education, or other music-related fields.

Although "responsibilities to composers" was, overall, the second-highest priority to conductors, the 3.3 average rating represents a sizeable decrease from "responsibilities to students." The assumption was made that survey participants had living composers more in mind than historic composers. Perhaps one reason for this lower rating is the abundance of standard-repertoire and newer orchestral pieces to choose from when making programming decisions.

"Responsibilities to oneself as the conductor" can refer either to conductors themselves or conductors in relation to other constituencies in the rehearsal and performance processes: engaging in continuing education on the part of the conductor through an ongoing process of learning new works from a variety of style periods; programming repertoire about which the conductor feels personally passionate; exposing students to repertoire they are the most likely to encounter in their future ensemble playing; exposing students to a wide variety of repertoire, whether or not they will encounter such repertoire in their future lives; "not to program works that you don't feel the ensemble can successfully handle"—one survey participant's suggestion for another factor in the "responsibilities to oneself as the conductor" category—; being an advocate for certain composers; or a combination of these factors. Every conductor is an advocate for specific composers, based on their programming decisions.

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[93] Tedford, "Performing the Canon," 11.

A curious finding concerning "fiscal responsibility" was the fact that the "2" and "5" ratings received the most responses—the largest divergence in ratings for any category. The following assumption was made: survey participants who gave this category a "2" rating wish they had a larger budget for purchasing and renting music, whereas those who gave the category a "5" rating are generally less concerned about prematurely exhausting their budget for music.

"Responsibilities to audience members" received the lowest ratings. College-level orchestras have a curricular duty to perform in concerts, regardless of the size or composition of the audience. The level of concern about educating the audience at the college level is less than it is with professional orchestras. As Smith states, "Conductors of university orchestras were in near-unanimous agreement that this concept [of educating the audience] was not of great importance in their environment.[94]

Data submissions for the second part of survey question 2 were standard except for four participants. One participant, under the category "responsibilities to composers," gave ratings of "3," "1" and "1;" another participant omitted a rating to one of the factors under "responsibilities to students;" a third participant recorded "n/a" for certain factors under the categories "responsibilities to composers" and "responsibilities to oneself as the conductor;" and a fourth participant recorded a "1" rating for all factors under "responsibilities to composers" and "fiscal responsibility." All ratings were left unedited; the only adjustments made, in terms of number of participants, were for items that were either omitted or marked "n/a." Nineteen participants provided data for this portion of survey question 2, except where noted.

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[94] Smith, "Philosophies, Goals and Challenges," 62.

"Base programming decisions on the quality of the orchestra, including principal players" received the highest rating within the category "responsibilities to students;" no other factor approached it in importance. Six participants each assigned this factor a rating of "1" or "2;" the average rating was 2.47. "Base programming decisions on allowing sufficient rehearsal time for a successful performance" received the second-highest rating. Six participants assigned this factor a rating of "2," followed closely by five participants who assigned it a rating of "4;" the average rating was 3.32. "Program a wide variety of repertoire, including repertoire that uses less than the full resources of the orchestra (pieces that are written for string orchestra or chamber orchestra)" received the third-highest rating. Four participants each assigned this factor a rating of either "1," "3" or "4;" this was also the factor that was rated the most evenly of all six factors within the category. The average rating was 3.37.

"Expand the students' musical understanding with new(er) music" received the next-to-lowest rating. Seven participants assigned this factor a rating of "5," followed by five participants who assigned it a rating of "4;" the average rating was 3.94. The factors "program standard orchestral repertoire" and "give the students satisfying parts to play" received equal ratings. Five participants assigned the factor "program standard orchestral repertoire" a rating of "6," followed closely by four participants who assigned it a rating of "5." Five participants each assigned the factor "give the students satisfying parts to play" a rating of either "3" or "6." The average rating for both factors was 3.89.

Basing programming decisions on the quality of the orchestra and sufficient rehearsal time addresses the issues of performance quality at concerts and number of concerts per semester. According to Tedford, "Especially for orchestras with rehearsal

times on the briefer end of the spectrum, the amount of time required for rehearsing . . . is not abundant. The ensembles that have more rehearsal time at their disposal also face time constraints insofar as they typically perform more frequently, thereby shortening the rehearsal period between concerts."[95]

For many college-level orchestra directors, a regular sense of urgency is present during the rehearsal process, regardless of the frequency of performances. One aspect of this phenomenon is the understanding that, past a certain point, the quality of the performance becomes static and does not progress as it did in the early rehearsals; the goal becomes one of performing in concert before the music reaches stasis. Less clear is the level of challenge that a college-level orchestra can manage—sometimes quite well. One wonders if the focus on quality prevents some orchestra directors from truly discovering the capabilities of their students.

Programming decisions based on using smaller forces may assume that an institution has only one orchestra. If a college-level institution has both a symphony orchestra and a chamber orchestra, this point may be an academic one. One advantage of using smaller forces, be it symphonic orchestra, chamber orchestra or string orchestra, is exploring different bodies of repertoire.

One possible reason why the ratings for "expand the students' musical understanding with new(er) music" were lower is because some orchestra directors may honestly believe that performing newer music is an uncomfortable experience for them and their students rather than one that expands their musical understanding.[96] "Program standard orchestral repertoire" may have rated as low as it did because of how some

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[95] Tedford, "Performing the Canon," 11.
[96] See footnote 45.

survey participants interpreted the phrase: programming standard repertoire, for some, may mean not programming music composed after 1900; for others, it may mean programming well-known works that were composed until 1945 or so.

Orchestra directors realize that certain sections of the orchestra sometimes have primary melodic material, accompanying material at other times, and rests. Other sections have strictly-accompanying material. The orchestra tends to play melodic material in unison only on occasion. Everyone playing foreground material means that no one is left to cover the background material. The reason for the low ratings for "give the students satisfying parts to play" is perhaps an acknowledgment that orchestra directors have the opportunity to program certain pieces that emphasize a skillful blending of melody and harmony; others that feature texture; and yet others that highlight rhythm, timbre and other musical elements. Pieces that emphasize melody and harmony may be more-readily satisfying than those that feature other elements.

"Program new(er) works of other composers, either past or present, in an effort to expand the orchestral repertoire" received the highest rating within the category "responsibilities to composers." Twelve of the participants assigned it a rating of "1"; the average rating was 1.47. "Program new works of faculty composers at the institution where the conductor and composer(s) are employed" received the second-highest rating. Seven of the participants assigned it a rating of "2," followed by six participants who assigned it a rating of "3;" the average rating was 2.06. For the factor "provide student composers with performance opportunities," nine of the participants assigned it a rating of "3;" the average rating was 2.22.

Valuing new works of composers not associated with the orchestra director's institution more highly than new works of faculty composers leads to the following assumptions: either certain institutions do not have faculty composers, a lack of mutual interest exists between the orchestra director and the faculty composer(s) in having faculty composer works performed at the institution where they reside, or faculty composers are not as highly regarded as other living composers when it comes to college-level orchestra director programming. The matter of student composers' works being less-frequently programmed than those of more-established composers suggests that either orchestra directors find student works less appealing or they are not yet ready to acknowledge student composers and their works as performance-ready.

"Perform new(er) music in addition to more-familiar repertoire" received the highest rating under the category "responsibilities to audience members;" twelve participants assigned it a rating of "2," the other seven assigned it a rating of "1." The average rating was 1.63. "Educate audiences with regard to new(er) music (pre-concert lectures, program notes, in-concert remarks from the podium, brief orchestral demonstrations) to facilitate audience members gaining a basic grasp of new(er) music from a single hearing" received the next-highest rating. Nine participants assigned it a rating of "3," followed by six participants who assigned it a rating of "1;" the average rating was 2.16. For the factor "perform more-familiar repertoire," 10 participants assigned it a rating of "3," followed by six participants who assigned it a rating of "1;" the average rating was 2.21. The desire for repertoire balance was evident in relation to the audience, yet educating the audience is apparently not as important as educating the musicians for college-level orchestra directors.

"Invest the time needed to prepare new(er) music scores" received the highest rating within the category "responsibilities to oneself as the conductor." Six of the participants assigned it a rating of "2," followed by four participants who assigned it a rating of "1" and four participants who assigned it a rating of "4." The average rating was 2.56. "Invest the time needed to become knowledgeable about new(er) repertoire" received the next-highest rating; six of the participants assigned it a rating of "3," followed by four participants who assigned it a rating of "1" and four participants who assigned it a rating of "2." The average rating was 2.61.

"Promote established repertoire from the 20th century and before" received the next-highest rating within the category "responsibilities to oneself as the conductor." Six of the participants assigned it a rating of "3," followed closely by five participants who assigned it a rating of "1;" the average rating was 2.58. "Program 20th-century works for which the conductor has an existing emotional connection" received the next-to-lowest rating. Six participants assigned it a rating of "5," followed closely by five participants who assigned it a rating of "1;" the average rating was 3.11. "Promote lesser-known 20th-century music" received the lowest rating. Eight participants assigned it a rating of "5," followed by five participants who assigned it a rating of "4;" the average rating was 3.79. Survey participants showed interest in becoming more knowledgeable about newer music, including studying newer music scores; to what extent this interest is manifested in actual programming is less clear. Promoting lesser-known 20th-century music is a lower priority—perhaps due to level of personal interest.

"Rental fees for new(er) music prevent or limit the programming of new(er) works" received the higher rating within this category. Eleven participants assigned this

factor a rating of "1" and the average rating was 1.42. "Budgetary constraints prevent or limit the commissioning of new works" received the lower rating. Ten participants assigned this factor a rating of "2" and the average rating was 1.53.[97]

Seventeen survey participants provided free responses.[98] These responses were grouped into four categories: certain categories and factors that were subject to participant interpretation; recommendations regarding additional categories and factors, the usefulness of factor ratings in certain categories, all of which were deemed equally important; and some factors not being applicable in programming decisions.

The category that was subject to the greatest interpretation was "responsibilities to students." Some college-level orchestra directors sensed a responsibility to help their students become accustomed to a large amount of standard repertoire and associated styles, in part because of the repertoire they are likely to encounter in professional orchestras; others sensed an obligation to help their students become exposed and acclimated to music of their time, along with standard repertoire.[99] Assigning a high rating to the category "responsibilities to students" does not necessarily reveal college-level orchestra directors' personal philosophies on this matter.

"Responsibilities to composers" appeared to be interpreted as "responsibilities to living composers." However, it could be interpreted as "composers of any style period." "Responsibilities to audience members" could be interpreted as programming pieces, the clear majority of which are already familiar to the audience. It could also refer to educating the audience about a combination of standard repertoire, under-performed

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[97] See pages 75-76 for free responses to "fiscal responsibility."
[98] See Appendix E for verbatim responses from the 17 participants who took part in this portion of the survey.
[99] See footnotes 35 and 39.

pieces composed by standard-repertoire composers, and new music. "Responsibilities to oneself as the conductor" could refer to the conductor saving time by re-programming pieces with which the conductor is already familiar and already has an established emotional association, or it could mean exploring newer or other less-familiar repertoire. The only category that seemed to not be subject to interpretation was "fiscal responsibility."

Survey participants had at least one specific recommendation for every category except "responsibilities to students." Under "responsibilities to composers," one participant responded, "Only three options here? More options could include: responsibility to play a new work only if you think you can play it well enough to fairly represent the composer's vision/intentions. This would be my #1 priority in this category." The same participant had a second recommendation for this category: "Also… responsibility to COMMISSION NEW WORKS from living composers! This would be my #2 priority . . . then the other three listed above would be next."

Under "responsibilities to audience members," one participant responded, ". . . perform works for the audience which you feel you can perform well. I consider this one of my primary responsibilities (or privileges if you will) to the audience. This is probably my top priority again." Under "responsibilities to oneself as the conductor," one participant suggested ". . . to not program works that you don't feel the ensemble can successfully handle." Under "fiscal responsibility," one participant recommended adding "budgetary constraints in hiring professionals to 'fill in the gaps' where we don't have enough students or a modern work is so difficult that it will require professional

assistance to bolster the student performance. Our orchestra is a mix of students and professionals. We are about 25% professionals and 75% students."

Smith grouped certain programming matters into an umbrella category he referred to as "non-musical factors."[100] Several survey participants indirectly recommended another category of programming factors, namely practical matters; this is a sub-category of "non-musical factors" that influence programming decisions. More than one participant made the following point, represented by this comment: "A number of the pieces listed above were programmed as a result of a concerto/solo competition. I do not believe this factor has been considered in the survey."

Survey participants' recommendations for additional categories and factors that influence programming decisions are: programming pieces only if the conductor and musicians can perform those pieces successfully and effectively convey the composer's intentions to the audience, commissioning new works from living composers, budgeting for professional players as needed, and realizing that the orchestra director is generally not in a position to make programming decisions involving soloists.

Concerning the general category ratings, one conductor commented, "I must consider all these factors equally. No one factor will be the deciding factor, though any one factor could nix the proposed 20th/21st century composition from a projected program." This same conductor, referring to the factors in the "responsibilities to students" category, wrote, "All of these are important and I keep all of them in the front of my mind when selecting music." An additional comment by the same conductor, referencing the factors in the "responsibilities to composers" category, commented, "We

[100] Smith, "Philosophies, Goals and Challenges," 1.

do all three at (name of school)." For at least some college-level orchestra directors, rating the categories and their associated factors was not a useful exercise.

Another survey participant expressed an alternative viewpoint: "These choices do not reflect my programming processes very well. I program (for my college orchestra) first & foremost based on the skills of the players I have in that semester. That is at least 75 % of the reasoning. After that it would be balancing the variety of stylistic approaches to make sure the students are taught as wide a variety as possible. All other factors (at the college level) are practically negligible." For some college-level orchestra directors, useful programming factors can be reduced to a handful of items.

Individual responses to the category "responsibilities to students" included programming with the better players in mind, simplifying parts as needed for the less-advanced players, asking students for programming recommendations, programming "standards the orchestra members should know (Stravinsky, Bartók, etc.)," "occasionally programming a piece, the hardest parts of which are not possible for the orchestra to perform in an entirely successful manner," "programming both standard repertoire and new music: standard repertoire for the sake of stylistic and musical considerations and new music for the sake of encouraging students to broaden their musical experience," and "programming . . . based almost entirely on what the orchestra is capable of playing."

Individual responses to the category "responsibilities to composers" included regular reading and recording sessions for student composers, but not performances; and "my programming tends to feature a lot of music from the past 100 years (women composers, minority composers)." Individual responses to the category "responsibilities to audience members" included "I think conductors do a disservice to audience members

if they program new music and do not make a concerted effort to provide at least some background information on the piece before the audience hears the work for the first time."

Individual responses to the category "responsibilities to oneself as the conductor" included "I am only now in a position to begin programing pieces that I have conducted previously. Until now, nearly all pieces I conducted were new and required that I invest the time necessary to learn new music scores, regardless what century they were from" and "I embrace the idea of broadening my horizons, and those of my students, by performing new music. I would like to be more conversant with new music (access to scores and recordings). I am often hampered in my programming of new music by my own ignorance."

The cost of renting music is a regular topic of conversation at CODA conferences. College-level orchestra directors understand copyright laws and do what they can to budget for music that is only available through music rental libraries. What they seem to be concerned about is the high costs they are required to pay for many rental-only pieces.[101] Free responses from survey participants regarding fiscal responsibility included "publishers' often exorbitant rental fees make it impossible [to program] the amount of 20th century and new music I would like to play," "I get $1000 per year for music purchase/rental . . . if we have two or three concerto winners who are doing contemporary music, rental fees can eat it up very fast," and "rental fees, which in my opinion are ridiculously expensive for a small college and orchestra program like ours, are the biggest hindrance to performing more twentieth century and contemporary music."

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[101] The fee for one relatively-recent performance of Carl Orff's *Carmina Burana* at James Madison University was $1,100.00.

A perception exists among college-level orchestra directors that commissioning fees are typically high. Free responses from survey participants regarding commissioning included "We are also inclined to commission new works from composers, but . . . as the fees rise above a few thousand dollars…..it becomes impractical for our budget" and "I'm fortunate to have good financial resources so that programming is not usually an issue with regard to rentals. . . but I do not have enough funds to do a good number of commissions." While this may be true for living composers of the highest musical stature, many others are willing to commission a work for a lower—perhaps even significantly lower—fee. One solution for some college-level orchestra directors is to have several colleges/universities share the cost of the commissioning fee and have a co-premiere at each institution.

Individual responses to the category "practical factors," a category not included in the survey tool, included programming [being] semester-to-semester because of student turnover: class conflicts, study-abroad programs, time away from their major for non-majors, and lack of advance information concerning new students; pieces not performed in their entirety often being associated with the concerto/aria competition; and the advantages and disadvantages of changing from an all-student orchestra to a college-community orchestra—more membership stability, more challenging repertoire, better rehearsal etiquette, one rehearsal per week, one less concert per year.

Additional comments from survey participants covered two or more categories of factors. Comments concerning the categories "responsibilities to students and audience members" included the following: "some programming is cross-genre: pieces that blur the definition of popular and classical styles;" and "Program coherence when possible.

Pedagogical programming goals are of paramount importance. Students must receive their education in playing various styles, genres, etc. After that, and looking at a season as a whole, programmatic decisions consider other elements such as thematic elements in programs (i.e. 'Italian Music,' or 'Classical Favorites') in order to educate audiences as well as students. Education is the primary motivating factor in all matters of the college orchestra operation, which includes the audience, which differentiates the college orchestra from professional ensembles."

Comments concerning the categories "responsibilities to students and oneself as the conductor" included the following: "it must be music that is enjoyable to play (and conduct)," "I've enjoyed the opportunity to premiere new works (as commissions and as regional premieres of pieces that have been recently composed). My students have also enjoyed the challenge of learning these new pieces. That said, I also feel strongly that new pieces that we play must have enough musical rewards to make the rehearsal time worthwhile. This does require pieces that have harmonic and melodic interest," "My choices have been greatly affected by my personal preferences in music. If I like the music, it is my responsibility to explain to the students why I like the music and why they should have the opportunity to know the work" and "I've programed jazz because it's my passion, but I think that is part of the educational process."

Comments concerning the categories "responsibilities to students, audience members and oneself as the conductor" included the following: Three criteria for performing contemporary repertoire are "subjectively excellent music, appropriate music for the audience and valuable experience for the orchestra members to rehearse and perform," "My job as a conductor is to know the score so well and be skilled at teaching

a piece [of 20th/21st-century music] that we are able to perform difficult works and have the audience actually enjoy them," "Sometimes I take chances and push the envelope, but my overriding impulse is to choose music that will provide a good experience for my orchestra and audience and that I like," and "The one thing I don't feel a need to represent is mid-20th century abstract musical styles, such as serialism." Comments such as this give credence to the hypothesis phrase that college-level orchestra directors "are generally reluctant to program newer music that is post-tonal. . ."

Comments concerning the categories "responsibilities to students, composers, audience members and oneself as the conductor" included the following: "While supporting living composers is very important to me and a priority when making repertoire decisions, I also wish to honor past modern composers….and to expose our students and our audience members to 'modern masters' and well established modern works (when they fall within our grasp in terms of difficulty and demands on resources)," and "The most important thing is whether you have the right forces for the piece that you would like to do. . . It's unfair to the conductor, the instrumentalist, the composer when one does a piece that does not have a great chance of success."

The following comment addresses all five categories, namely "responsibilities to students, composers, audience members, oneself as the conductor, and fiscal responsibility:" "I would say that personal contact with a composer is one of the primary reasons I have programmed modern works over the past 30+ years. If a composer contacts me and has a good piece and it is not terribly long (10 minutes or less), if the instrumentation fits my group, and I feel the level of difficulty is not beyond the group's abilities with 5 or 6 rehearsals….and it won't cost us more than about $500 to obtain

score and parts (and there are no other expenses in addition to that ….for obtaining music)… then I am inclined to play new works, especially by living composers.

The concluding comment pertains to "responsibilities to students, composers, audience members and oneself as the conductor;" it also mentions the role that CODA can play in the process: "I feel that all conductors have a responsibility to today's living composers….we must encourage the performance of new works on our concerts, and we should try to commission composers and also offer composition contests (as CODA did twice on an international scale)…. So that even unknown living composers have a real chance to win recognition….and a good recording of their music (and maybe some money to help them financially a little bit). The greatest gift you can give to a living composer is to play their music well and record it well and give them the recording to use as they see fit (for their own promotional purposes). CODA was once on its way to establishing an archive (online) of NEW music…that project was dropped, but should be renewed….so CODA conductors have a place to go and peruse scores and recordings (for free) and can make direct contact with the composers to arrange for performances."

Analysis of the data associated with survey question 1 leads to the following conclusions: European nationalities—especially British, French, Germanic, and Russian—were gradually and convincingly replaced by the American nationality and, to a lesser extent, Latin-American nationalities during the course of the survey period; the most-represented genres at the beginning of the survey period, almost all of which had standard-genre names, either maintained their dominance throughout the period or, over time, began to share their dominance with other standard or themed genres; grand-scale works such as symphonies, which were prominent in the early years of the survey period,

were almost completely replaced by shorter pieces in more-recent years; some genres, notably symphony, symphonic poem, and ballet, waned in programming presence over time while others, such as "introspection" and "war," emerged in recent years; the works of women composers were a scarce programming presence until the last 20 years of the survey period; the number of programmed pieces per programming decade fluctuated between as few as 10 and as many as 80—10 during the "dearth years" of 1965-1974 and 80 during 2005-2015; and 85% of the most-performed pieces were composed between 1885 and 1944.

Analysis of the data related to survey question 2 results in the following conclusions: the cost factor was addressed by very few survey participants in the free responses, yet this factor could be one of the greatest barriers to college-level orchestra directors programming newer music; the comfort level for college-level orchestra directors regarding newer music may also be one of the greatest hindrances to programming this music; the relationship between conductor gender and programming music of women composers could not be firmly established, given the number of survey participants; the ratings for categories of programming factors and factors within those categories were not as useful as the free responses, due to survey participant interpretation; the level of decision-making autonomy for college-level orchestra directors, when programming works with soloists and which was addressed by one of the survey participants in the free responses, would be a useful item in the survey tool; and survey question 2 can be improved, based on survey participants' responses—mainly by having more choices in the categories "responsibilities to composers," "responsibilities to

audience members," and "responsibilities to oneself as the conductor" that relate to the

risk factor "likelihood of a successful performance."[102]

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[102] See Appendix E, comments from survey participant 3, and Appendix C, risk factors.

Chapter 4: Conclusions and Recommendations

Once again, the hypothesis for this study is that (1) college-level orchestra directors generally program newer music that is tonal, rhythmically straightforward, more-easily understandable on the first listening, and already-familiar; and (2) college-level orchestra directors are generally reluctant to program newer music that is post-tonal, psychological in nature, densely-written, containing enigmatic meaning, and unfamiliar. Sources for becoming familiar with newer music include listening to live performances or recordings, performing them as players, studying them as conducting students, or conducting them in performance. The strongest evidence in the present study that college-level orchestra directors tend to program familiar repertoire is the most-performed repertoire from the submitted repertoire list.[103] The repertoire from this list that has been performed at least four times is written by composers whose names and pieces are, practically without exception, familiar. This music also tends to be tonal, rhythmically straightforward, more-easily understandable on the first listening, and already-familiar.

College-level orchestra directors are divided on the issue of the responsibilities they have to students when they program. One group favors emphasizing standard repertoire because of students being more likely to encounter it in professional settings; another group promotes a more wide-ranging approach to programming. The justification for the first group is tenuous because the percentage of music students who become

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[103] See Appendix J. 85% of the most-performed pieces on the submitted repertoire list were composed between 1885 and 1944.

employed as full-time symphonic musicians is rather small.[104] The rationale for the

second group is compelling from an educational point of view, yet it requires a concerted

and sustained commitment from conductors.

One reason for selecting 1885 as a starting point for the survey period was to see

if survey participants selected standard repertoire or a combination of standard and lesser-

known repertoire composed between 1885 and 1900. Of the 68 pieces from the submitted

repertoire list which were composed between 1885 and 1899, the clear majority were

from the standard repertoire.[105]

The college-level orchestra directors who provided free responses as part of this

study seem to be divided on the importance of programming newer music. One survey

participant expressed reluctance to programming serial music. Another participant felt a

personal responsibility to program music of living composers. In terms of the hypothesis,

the survey participants' responses confirmed the first part of the hypothesis but were

divided on the second part.

Determining the collective ability level of a college-level orchestra and the

frequency of performances involves the ability level of the individual players, the amount

of rehearsal time per week and the quality of rehearsing. If a college-level orchestra has

two months to prepare for a concert, at what point should the music begin to sound

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[104] VanWaeyenberghe, Brandon, *Musical Chairs: A 28-Year Study of the Supply and Demand of Orchestra Musicians in America* (July 13, 2013). Accessed June 7, 2017. http://dx.doi.org/10.2139/ssrn.2361771.VanWaeyenberghe took the number of music performance majors at NASM-accredited schools in strings, woodwinds, brass, percussion, piano and harp who graduated during the survey period and compared it with the number of openings in 61 professional United States orchestras during the same period of time. The average number of yearly openings in these professional orchestras was 245; the percentage of these performance graduates for whom it was possible to secure employment in these orchestras was, on average, 11.3%. This percentage does not take into account those who graduate from artist diploma programs in the United States or those from other countries who audition for positions in United States professional orchestras.

[105] See Appendix I.

performance-ready? A good number of college-level wind and percussion players are technically ready to perform orchestral pieces as much as several weeks before the string players. Strategic rehearsing, involving fewer full-orchestra rehearsals, regular string sectionals and having the entire string section rehearse together, can promote not over-rehearsing those who are more performance-ready while focusing on those who need more time. In order for string sectionals to be effective, string players need to practice their parts on their own, aided by conductor expectations and encouragement from applied string faculty.

Determining the intrinsic value of newer music appears to be a daunting challenge for many college-level orchestra directors. The challenges include the vast number of sources for newer music, lack of practice in studying scores of newer music as part of the standard graduate conducting curriculum, and time constraints. Analyzing newer-music scores is assumed to be a common component of graduate composition curricula, and conductors would do well to become better-educated in analyzing scores of newer music. The more time a conductor invests evaluating newer-music scores, the easier and faster the process becomes.

While it may take more time to prepare a piece of newer music for a successful performance than one from the standard repertoire, a prepared and organized orchestra director can program pieces that are more straightforward, needing less rehearsal time, around a piece of newer music, no matter how often the orchestra rehearses and performs during a semester. The concert length can also be somewhat shortened without giving audience members the sense that they have been deprived of a full-length orchestra concert. The issue has more to do with orchestra director commitment than the actual

amount of time that is needed to prepare a piece of newer music for a successful performance.

College-level orchestra directors of today generally have a strong commitment to programming entire multi-movement works, such as symphonies, that feature the orchestra. These larger works were designed to be performed in their entirety, yet the result is less room in the typical concert program for newer music. Living composers tend to write pieces of shorter duration than their counterparts in previous generations because they are more likely to get a work performed if it is 15 minutes or less in length. Making room in concerts for newer music entails conductors being willing to either perform portions of lengthier standard-repertoire works, or perform standard-repertoire pieces less frequently while still ensuring that their students become sufficiently educated in the various style periods of music.

Survey participants' feedback on rental fees for pieces of newer music indicates that cost is a programming factor for many college-level orchestra directors. The highest fees are paid for the works that are rented the most frequently, whether by relatively recent historic composers or living composers of the highest stature in the music world. College-level orchestra directors have a programming opportunity: seeking out the compositions of both living and 20th-century historical composers who are not of the highest stature in the music world, since the costs associated with performance rights for these works tend to be more reasonable. Some living composers manage their own rental business, charging more-nominal fees for first-performance and subsequent-performance rights. Other composers are willing to have their works performed free of charge.

College-level orchestra directors will continue to program standard repertoire because of its artistic and pedagogical value to students. Two issues for college-level orchestra directors are the frequency with which they will program standard repertoire and the level of balance they will achieve between standard and newer repertoire.

The following ideas are proposed for helping to expand the college-level orchestral repertoire: (1) college-level orchestra directors should set aside time on a regular basis for expanding their own repertoire knowledge; (2) because the process of determining the intrinsic quality of newer music can be a daunting challenge for college-level orchestra directors, CODA conference presentations by conductors and composers who are already skilled at this process would help educate those who struggle with this important undertaking; (3) being able to digitally peruse a clearinghouse of newer-music scores, coupled with conductor statements about the pieces of newer music they have conducted and would recommend to their colleagues, would reduce the amount of time that college-level conductors would need to locate pieces for their programming consideration—CODA, at one time, had aspirations of creating this resource, currently has no such resource, and such a resource ought to be available through the CODA website; (4) college-level orchestra directors should carefully consider the risks and possible rewards involved with the difficulty level of the music they program, the initial accessibility of the music they program, the reactions from the students with whom they work during the rehearsal process, and the reactions from audience members at performances; and (5) college-level orchestra directors should consider expanding their

definition of what is beautiful in music: it can be thematic-based, form-based, or based on compelling portrayal.[106]

The following ideas are recommended for further study: (1) conducting follow-up interviews with survey participants to obtain more-detailed reasons for specific ratings and free responses; (2) surveying additional members of CODA, as well as non-CODA college-level orchestra directors, concerning their programmed newer-music repertoire and their reasons for programming such repertoire; (3) further examination of the root causes for the years 1965-1984 being especially lean from a programming perspective; (4) determining the precise instrumentation, timing, and unique challenges for each less-familiar work on the submitted repertoire list as an aid for college-level orchestra directors wishing to use the list as a programming resource; (5) compiling a list of historical and living newer-music composers whose orchestral works are under-represented or absent from the submitted repertoire list in an effort to determine programming gaps; (6) undertaking a rigorous survey of pieces composed by women during the survey period, including specific recommendations, as a help to college-level orchestra directors who wish to expand their programming of this under-represented group of composers; (7) researching the programming frequency and costs associated with renting and commissioning newer music; (8) examining the role of academic faculty, applied faculty, classical radio hosts, and music administrators in promoting newer music; (9) researching the level of autonomy that college-level orchestra directors have when programming pieces with soloists; and (10) compiling a list of recommended newer-music pieces for less-advanced college-level orchestras.

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[106] Three examples of current online score perusal sites, each of them associated with music rental libraries, are the following: Boosey & Hawkes Online Perusal Scores, Scores on Demand Perusal Library by Music Sales Classical, and Theodore Presser Company Online Perusals.

The present study contains several implications: determining the collective ability level of a college-level orchestra, ascertaining the role of college-level orchestra directors in programing pieces that involve soloists, researching genres that are either disappearing or emerging over time, and the future role of college-level orchestras in performing new music.

Determining the collective ability level of a college-level orchestra involves both scientific and artistic approaches: a scientific approach on matters such as pitch and rhythmic accuracy, and an artistic approach for matters such as musical expression. One wonders if at least some college-level orchestras are more capable than their directors assume. It would be useful to know how often such appraisals are made after sight-reading a challenging piece for the first time in comparison with periodic evaluations during the rehearsal process. An in-depth study of rehearsal methodology would be useful for helping to determine what is within the range of successful performance.

A perception exists among some college-level orchestra directors that their orchestras are somehow incapable of performing contemporary music well, yet they are deemed capable of performing familiar repertoire that offers many of the same kinds of technical and expressive challenges as those found in new music. Exploring the reasons for this perception would be useful.

College-level orchestra directors have a high level of autonomy when selecting repertoire that features the orchestra, but they tend to have reduced or no autonomy when selecting pieces that feature soloists. Given that concerto and concertante are the two most-enduring genres in the present study, it would be helpful to know if conductors or

soloists are ultimately contributing more to the performance of newer music featuring these two genres.

Symphony, ballet and symphonic poem appear to be waning genres during the survey period: each was well-represented during the earlier programming decades of the survey period but noticeably absent or rare during the later decades. One wonders if both conductors and composers are acknowledging that, given the traditional length of these genres, they have a lesser chance of being programmed. This could also help explain the programming absence of these genres in more-recent years. On the other hand, "introspection" and "war" began as non-represented "genres," yet have been better-represented with the passing of time: "introspection" since 1930 and "war" since 1943. It would be useful to know, for example, the role that relatively recent disruptive events, such as 9/11, have had in the increasing representation of "war."

John Corigliano's experience with his piece *Circus Maximus* illustrates the two major difficulties that professional orchestras have with performing new music: lack of familiarity and insufficient rehearsal time.[107] This combination of factors does not contribute to successful performances because the musicians do not have enough time to progress from becoming generally acquainted with new music in a group setting to performing such pieces in a musically satisfying manner. On the other hand, since college-level orchestras have more rehearsal time, they are better suited to performing new music successfully and convincingly, and doing so on a regular basis. This situation can contribute to composers continuing to write orchestral pieces of high quality and seeking to develop professional relationships with established college-level orchestra directors who are interested in performing them successfully with their ensembles.

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[107] See footnote 56.

Maestro Daniel Lewis engaged in adventurous programming with the Pasadena Symphony; college-level orchestra directors have the opportunity to do the same. Engaging in adventurous programming involves achieving balance between standard repertoire, lesser-known pieces of notable historical composers, unfamiliar pieces of lesser-known historical composers, and unfamiliar works of living composers in one's programming decisions. Engaging in adventurous programming also involves taking meaningful risks when surmising the collective ability level of the orchestra, the difficulty level of the music, rehearsal methodology, and the initial reactions of students and audience members when hearing a piece of unfamiliar music for the first time.

The near-riot that occurred with the premiere of Stravinsky's *The Rite of Spring* in 1913 could have led to this singular piece never being performed again. Pierre Monteux, the conductor at the premiere, had a profoundly negative view of the piece when Stravinsky first introduced it to him at the piano; in addition, the work never became one that he liked, even though he conducted it more than 50 times. The piece received its first performance as a concert work in 1914 under the leadership of Serge Koussevitzky. This piece would not be part of the standard repertoire today if conductors of the past, such as Monteux and Koussevitzky, had not risked the ire of musicians, audience members, and music critics by performing it. Furthermore, their risks of the past have helped to pave the way for greater open-mindedness on the part of conductors, musicians, and audience members as they encounter the music of today for the first time. College-level orchestra directors: I commend those who already engage in adventurous programming and invite others to do likewise.

Appendices

Appendix A: Recruitment Letter to CODA Members

Dear CODA Colleague,

I recently joined CODA as a student member. I just finished my second of three years of full-time doctoral study at James Madison University, working with Dr. Robert McCashin, and I attended the recent CODA conference in Cincinnati.

I am hoping to engage your help with a study I am undertaking for my D.M.A. Document. My research topic is: College Orchestra Director Programming Decisions Regarding Classical 20th-Century Music. The purpose of this study is to (1) identify which pieces of classical 20th-century music—defined as classical music composed between 1885 and the present day—you have programmed with your college/university orchestra during the past ten years and (2) identify the factors that most influenced your classical 20th-century music programming decisions. Classical 20th-century music should include operas and other choral/orchestral works that you have programmed, meaning conducted in performance, between the beginning of the Fall 2005 semester/term and the end of the Spring 2015 semester/term. In addition to completing my research, I will share my findings with all participants and hopefully present these findings at a future CODA conference.

If you are a graduate student, you are free to participate as long as you are or have been the principal conductor of a college/university orchestra at any time between Fall 2005 and Spring 2015. If you have served as a college/university orchestra director for less than the past ten years (new to the profession or retired), I welcome your participation. If you already have this information in a spreadsheet or other document, namely all pieces performed within the past ten years, you may email me the document and I will take care of the sorting. If you prefer, you may email me pertinent pages of concert programs from the past ten years and I will take care of the sorting. Works can be for full or string orchestra. If there are compositions not listed in the David Daniels book *Orchestral Music: A Handbook*, including unpublished works, the only necessary information is composer and title.

I am confining my survey to United States college orchestras with a minimum of thirty players (i.e. chamber orchestra and larger). For the purposes of this survey, your orchestra membership can be college students only, a college/community orchestra, or a semi-professional orchestra with college students who are receiving college credit for participating in the ensemble. The data submission deadline is October 30, 2015. Early submissions are most welcome, and even encouraged. Please return your consent forms and responses to taylormd@dukes.jmu.edu.

If you would like to recommend non-CODA colleagues as participants in this study, please email me their contact information and I will follow up with them.

Thank you in advance for your help.

Appendix B: Survey Questions

College Orchestra Director Programming Decisions
Regarding Classical 20ᵗʰ-Century Music
Survey Questions

1. Which pieces of classical orchestral music composed between 1885 and the present day have you programmed between the beginning of the Fall 2005 semester/term and the end of the Spring 2015 semester/term? **(list each piece by composer and title)**
2. Which factors have most influenced your programming decisions regarding classical orchestral 20ᵗʰ-century music? **(see below)**

Categories and Factors that Influence College Orchestra Director Programming Decisions

Regarding Classical 20ᵗʰ-century Music

Instructions: Listed below are five categories of responsibilities that college orchestra directors encounter when making programming decisions regarding classical 20ᵗʰ-century music. Please rank each of these categories in order of importance, 1 being most important.

☐ **Responsibilities to Students**

☐ **Responsibilities to Composers**

☐ **Responsibilities to Audience Members**

☐ **Responsibilities to Oneself as the Conductor**

☐ **Fiscal Responsibility**

Instructions: Listed below are specific responsibilities that college orchestra directors encounter when making programming decisions regarding classical 20ᵗʰ-century music. Please rank each of the following factors within each category in order of importance, 1 being most important.

Responsibilities to Students

☐ Program standard orchestral repertoire

☐ Program a wide variety of repertoire, including repertoire that uses less than the full resources of the orchestra (pieces that are written for string orchestra or chamber orchestra)

☐ Expand the students' musical understanding with new(er) music

☐ Give the students satisfying parts to play

☐ Base programming decisions on allowing sufficient rehearsal time for a successful performance

☐ Base programming decisions on the quality of the orchestra, including principal players

Responsibilities to Composers

☐ Program new works of faculty composers at the institution where the conductor and composer(s) are employed

☐ Program new(er) works of other composers, either past or present, in an effort to expand the orchestral repertoire

☐ Provide student composers with performance opportunities

Responsibilities to Audience Members

☐ Perform more-familiar repertoire

☐ Perform new(er) music in addition to more-familiar repertoire

☐ Educate audiences with regard to new(er) music (pre-concert lectures, program notes, in-concert remarks from the podium, brief orchestral demonstrations) to facilitate audience members gaining a basic grasp of new(er) music from a single hearing

Responsibilities to Oneself as the Conductor

☐ Promote established repertoire from the 20th century and before

☐ Program 20th-century works for which the conductor has an existing emotional connection

☐ Promote lesser-known 20th-century music

☐ Invest the time needed to become knowledgeable about new(er) repertoire

☐ Invest the time needed to prepare new(er) music scores

Fiscal Responsibility

☐ Rental fees for new(er) music prevent or limit the programming of new(er) works

☐ Budgetary constraints prevent or limit the commissioning of new works

Other Factors That Influence Your Classical 20th-century Music Programming Decisions

Comments on Responses

Appendix C: Programming Factors Regarding Newer Music

- Artistic Factors ("attitude" and "influence" factors)
    - orchestra director's preconceptions about newer music
    - musicians' preconceptions about newer music
    - perceived value of newer music to the orchestra director
    - orchestra director's personal music preferences, which are often informed by knowledge and experience
    - musicians' personal music preferences, which are often informed by knowledge and experience
    - input from other orchestra directors who have conducted pieces of newer music
    - programming the music of American composers
    - considering the historical significance of newer standard repertoire: based on an historical event, theme, unusual public reception at premiere or composer innovation
    - programming a piece in the anniversary year of a composer's or other well-known person's birth/death, or in relation to a current event
    - programming in relation to larger events, such as music festivals
    - programming with children's educational concerts in mind
    - programming based on personal or professional connections to composers
      -faculty composers
      -other composers of the conductor's acquaintance
    - programming pieces of guest composers who are either emerging or established creative artists
    - being mindful of the orchestra's past programming by filling programming gaps
      -programming under-performed pieces of well-known historical composers
      -programming pieces of lesser-known historical composers
      -repeating standard repertoire less frequently
      -commissioning new works
      -premiering new works
      -repeating commissioned works or other pieces of newer music
- Pedagogical Factors ("knowledge," "skill" and "process" factors)
    - collective ability level of the orchestra
    - difficulty level of the music
    - orchestra director's knowledge of and acquaintance with newer music
    - students' knowledge of and acquaintance with newer music
    - time and commitment needed for the orchestra director to determine the intrinsic value of a piece of newer music
    - time and commitment needed for the orchestra director to prepare the score for a piece of newer music
    - time needed for the orchestra director and orchestra, working together, to prepare a piece of newer music for a successful performance

- Practical Factors
    - cost
    - length of individual pieces and concerts
    - specified instrumentation, including finite musician talent pool, regular turnover in personnel and required instruments
    - reduced or negligible orchestra director input regarding programming
      -concerto and composition competitions
      -opera/musical theater/ballet productions
      -choral/orchestral works
    - amount of time available to devote to programming decisions because of teaching loads and other academic expectations
- Risk Factors
    - Likelihood of a successful performance
      -orchestra director's preparation
      -collective ability level of the ensemble being matched well enough with the difficulty level of the music
      -musicians' preparation
      -orchestra director's inspiration
    - Likelihood of musicians establishing an emotional connection with a newer piece, aided or hindered by (1) their previous level of experience with listening to and performing newer music and (2) the commitment level of the orchestra director when introducing and rehearsing newer music
    - Likelihood of musicians changing their initial reaction to a newer piece—progressing from less-favorable to more-favorable—during the rehearsal process, due, in part, to the orchestra director's influence
    - Likelihood of audience members establishing an emotional connection with a newer piece, on account of receiving background information on the piece before the performance and experiencing a good-quality performance

Appendix D: Category and Category Factor Ratings, Sorted by Average

Categories and Category Factors	Average Ratings
Responsibilities to Students	1.3
Responsibilities to Composers	3.3
Responsibilities to Oneself as the Conductor	3.35
Fiscal Responsibility	3.35
Responsibilities to Audience Members	3.7
Responsibilities to Students	
Quality of orchestra, including principal players	2.47
Allowing sufficient rehearsal time for a successful performance	3.32
Wide variety of repertoire	3.37
Standard orchestral repertoire	3.89
Satisfying parts to play	3.89
Expand understanding with newer music	3.94
Responsibilities to Composers	
Program new works of other composers	1.47
Program new works of faculty composers	2.06
Provide performance opportunities to student composers	2.22
Responsibilities to Oneself as the Conductor	
Time needed to prepare new(er) music scores	2.56
Promote established repertoire, both 20th-century and earlier	2.58
Time needed to become knowledgeable about new(er) repertoire	2.61
Promote new(er) music for which conductor has emotional connection	3.11
Promote lesser-known 20th-century music	3.79
Fiscal Responsibility	
Rental fees for new(er) music prevent or limit programming	1.42
Budgetary constraints prevent or limit commission of new works	1.53
Responsibilities to Audience Members	
Perform new(er) music in addition to more-familiar repertoire	1.63
Educate audiences with regard to new(er) music	2.16
Perform more-familiar repertoire	2.21

Appendix E: Verbatim Free Responses from Survey Question #2

Survey Participant #1
A number of the pieces listed above were programmed as a result of a concerto/solo competition. I do not believe this factor has been considered in the survey.

Fiscal responsibility has unfortunately prevented me from programming more 20th century works. I would certainly do more if not constrained by a small budget. It is also a hindrance that much 20th century music, including almost all American composers, is available as rental only.

Survey Participant #2
My choices have been greatly affected by my personal preferences in music. If I like the music, it is my responsibility to explain to the students why I like the music and why they should have the opportunity to know the work.

Survey Participant #3
 (General ratings) I must consider all these factors equally. No one factor will be the deciding factor, though any one factor could nix the proposed 20th C/21st composition from a projected program.

(Responsibilities to composers) Only 3 options here? More options could include: Responsibility to play a new work only if you think you can play it well enough to fairly represent the composer's vision/intentions. This would be my #1 priority in this category.

Also… responsibility to COMMISSION NEW WORKS from living composers! This would be my number 2 priority….then the other three listed above would be next. However, I only ranked the three you listed so I don't mess up your data computations

(Responsibilities to audience members) I would add: to perform works for the audience which you feel you can perform well. I consider this one of my primary responsibilities (or privileges if you will) to the audience. This is probably my top priority again.

(Responsibilities to oneself as the conductor) Add to this: not to program works that you don't feel the ensemble can successfully handle. I consider this also a responsibility to myself as a conductor, not just to the ensemble and the audience.

(Fiscal responsibility) Add: Budgetary constraints in hiring professionals to 'fill in the gaps' where we don't have enough students or a modern work is so difficult that it will require professional assistance to bolster the student performance. Our orchestra is a mix of students and professionals. We are about 25% professionals and 75% students.

Comments on Responses: I would say that personal contact with a composer is one of the primary reasons I have programmed modern works over the past 30+ years. If a composer contacts me and has a good piece and it is not terribly long (10 min. or less), if the instrumentation fits my group, and I feel the level of difficulty is not beyond the groups abilities with 5 or 6 rehearsals….and it won't cost us more than about $500 to obtain score and parts (and there are no other expenses in addition to that ….for obtaining music)… then I am inclined to play new works, especially by living composers. We are also inclined to commission new works from composers, but this is a much more time consuming process and as the fees rise above a few thousand dollars…..it becomes impractical for our budget.

I feel that all conductors have a responsibility to today's living composers….we must encourage the performance of new works on our concerts, and we should try to commission composers and also offer composition contests (as CODA did twice on an international scale)…. So that even unknown living composers have a real chance to win recognition….and a good recording of their music (and maybe some money to help them financially a little bit). The greatest gift you can give to a living composer is to play their music well and record it well and give them the recording to use as they see fit (for their own promotional purposes). CODA was once on its way to establishing an archive (online) of NEW music….. that project was dropped, but should be renewed….so CODA composers have a place to go and peruse scores and recordings (for free) and can make direct contact with the composers to arrange for performances.

While supporting living composers is very important to me and a priority when making repertoire decisions, I also wish to honor past modern composers….and to expose our students and our audience members to 'modern masters' and well established modern works (when they fall within our grasp in terms of difficulty and demands on resources).

Survey Participant #4
(Responsibilities to students) I always challenge the orchestra and I occasionally program a piece, the hardest parts of which are not possible for the orchestra to perform in an entirely successful manner. I believe that conductors have a moral responsibility to program both standard repertoire and new music: standard repertoire for the sake of stylistic and musical considerations and new music for the sake of encouraging students to broaden their musical experience.

(Responsibilities to oneself as the conductor) I embrace the idea of broadening my horizons, and those of my students, by performing new music. I would like to be more conversant with new music (access to scores and recordings). I am often hampered in my programming of new music by my own ignorance.

(Responsibilities to audience members) I think conductors do a disservice to audience members if they program new music and do not make a concerted effort to provide at least some background information on the piece before the audience hears the work for the first time.

Survey Participant #5

My college (small, liberal arts) orchestra is comprised of about 20 – 25% music majors and as a result my programming decisions are almost entirely based on what music the orchestra is capable of playing well. I tend to program for the better players to keep them challenged and interested and help as best I can with the musicians who struggle, on occasion, simplifying parts. With this in mind, it must be music that is enjoyable to play (and conduct) and music that is almost entirely in the standard repertoire, though less commonly played works are of interest to me. I also ask the membership for repertoire suggestions.

An annual problem is that it is nearly impossible to plan too much in advance as I am never sure which new students will actually enroll in the fall. This is true for scholarship students (about half of the prospective students offered scholarships, and accept them, actually enroll) but we also find others that I don't know about prior to the first rehearsal of the year. Even some of the students that I expect to return don't show up due to class conflicts or study abroad issues. This is true particularly of non-majors who also drop out as they worry over time to devote to their "real major" (their words I occasionally hear).

Due to recent enrollment difficulties at the college as a whole, four years ago we went to a one evening per week ensemble. We now have community members, some of whom are current or former public school music teacher and some local musicians who are quite good. This has given some stability to the memberships but has reduced our season by one concert per year. This has also allowed us to do more challenging repertoire and the group has become much more professional as regards talking in rehearsal, attention span, and attendance though cell phones continue to be a bit of a problem.

The music budget is a bit of a problem but it is not too bad. I get $1000 per year for music purchase/rental. This is not too bad but if we have two or three concerto winners who are doing contemporary music, rental fees can eat it up very fast. This is also a primary problem with doing much twentieth century music. I have joined a couple of commission consortiums which seems to work pretty well. I also try to let friends and colleagues know I am open to their compositions for performance (our faculty does not have a composer on staff) and we have performed works of two members of our orchestra and one student composer. But overall, rental fees which in my opinion are ridiculously expensive for a small college and orchestra program like ours, are the biggest hindrance to performing more twentieth century and contemporary music.

Survey Participant #6

Responsibilities to Audience Members: Program Coherence when possible. Pedagogical programming goals are of paramount importance. Students must receive their education in playing various styles, genres, etc. After that, and looking at a season as a whole, programmatic decisions consider other elements such as thematic elements in programs (i.e. "Italian Music,' or "Classical Favorites") in order to educate audiences as well as students. Education is the primary motivating factor in all matters of the college orchestra operation, which includes the audience, which differentiates the college orchestra from professional ensembles.

Survey Participant #7

The most important thing is whether you have the right forces for the piece that you would like to do. I think all conductors have waited to do certain pieces that you might have loved, but you just didn't have the right forces yet. It's unfair to the conductor, the instrumentalist, the composer when one does a piece that does not have a great chance of success.

Survey Participant #8

These choices do not reflect my programming processes very well. I program (for my college orchestra) first & foremost based on the skills of the players I have in that semester. That is at least 75 % of the reasoning. After that it would be balancing the variety of stylistic approaches to make sure the students are taught as wide a variety as possible. All other factors (at the college level) are practically negligible.

Survey Participant #9

As a conductor and teacher, I do very much want to promote contemporary music. I've enjoyed the opportunity to premiere new works (as commissions and as regional premieres of pieces that have been recently composed). My students have also enjoyed the challenge of learning these new pieces.

That said, I also feel strongly that new pieces that we play must have enough musical rewards to make the rehearsal time worthwhile. This does require pieces that have harmonic and melodic interest.

Survey Participant #10

Several of the works listed that may be unfamiliar to you are the result of a concert/recording project in which the [name of orchestra] performed works by faculty members at [name of college] in [name of city and state]. These include the works by [names of composers]. Many of the works in which we performed only a movement or two are the result of winners in our annual concerto/aria competition.

Survey Participant #11

As a primarily (95%) undergraduate ensemble, I've generally held that younger students need a greater commitment to 17th- to early 20th-century repertoire. This (at least for now) will be, primarily, the music they'll need to have prepared for auditions to succeed, in the current environment, in the profession. Perused many audition lists lately? While a few may have one short excerpt of 20th/21st-century music, probably 90% or more will be standard repertoire.

Survey Participant #12

I feel it's my first responsibility to acquaint my students with the best and most important standard works in the repertoire, which of course includes music of the 20th century. I also believe it's important that my students experience as much new music as possible, but without doing it in such large doses that it might either have a negative impact on my audiences or potentially cause problems with some students. It's all about balance and variety. I'm fortunate to have good financial resources so that programming is not usually an issue with regard to rentals, etc. But I do not have enough funds to do a good number of commissions. I can probably commission a shorter work every 3-4 years. Thankfully, my faculty colleagues do not require any money for what they are writing for my orchestra, and it goes without saying that of course that the students are writing without compensation. I find it difficult to choose student compositions for performance. Many have strong potential but often their music is not ready for live performance. I spend quite bit of time reading and recording students' works in rehearsal.

Survey Participant #13

I have no axe to grind, either to promote 20th-century music or not. If the music will work for my ensemble, then I will program it. Sometimes I take chances and push the envelope, but my overriding impulse is to choose music that will provide a good experience for my orchestra and audience and that I like. My students aren't music majors, so really the only responsibility that I have is to help them have a successful experience playing orchestra music and to facilitate a constant process of discovery. I do sometimes try to respond to student desires, for example, programming film music. I've programed jazz because it's my passion, but I think that is part of the educational process. The one thing I don't feel a need to represent is mid-20th century abstract musical styles, such as serialism.

One other unique factor for me is that I am a mid-career conductor, being primarily a violinist until well into my career. For responsibilities to myself as conductor, I am only now in a position to begin programing pieces that I have conducted previously. Until now, nearly all pieces I conducted were new and required that I invest the time necessary to learn new music scores, regardless what century they were from. Familiarity came mostly with pieces that I've played, but not conducted. Of course, 18th century pieces tend to be easier to conduct, so in that sense 20th century works tend to require more learning time, which I don't shy away from.

Survey Participant #14

 (General comments) Standards the orchestra members should know (Stravinsky, Bartok, etc.) Cost (would like to do more)

(Responsibilities to students) All of these are important and I keep all of them in the front of my mind when selecting music.

(Responsibilities to composers) We do all three at [name of college].

(Fiscal responsibility) Publishers' often exorbitant rental fees make it impossible [to program] the amount of 20th century and new music I would like to play.

Survey Participant #15
Earlier in my career I felt more of an obligation to program music written by my faculty colleagues, and other associates. I have found that the music of my colleagues is almost universally terrible. There is great contemporary music available, and as I have become more experienced, I have also become more discriminating on contemporary repertoire and try to confine my programming of this music to what I consider in order of importance 1. Subjectively excellent music; 2. Will be appropriate for our audience; and 3. Will be a valuable experience for the orchestra members to rehearse and perform.

Survey Participant #16
I program full 20th C concerts—usually one a season, sometimes two. Nearly every concert has 20th C. pieces. I have to take into account the abilities of my players and the sensibilities of the audience, but my job as a conductor is to know the score so well and be skilled at teaching a piece that we are able to perform difficult works and have the audience actually enjoy them.

Survey Participant #17
All things considered – but especially regarding "Responsibilities to Students/Audience Members": the most important reasoning behind my programming is using the orchestra to promote a diverse orchestral repertoire – therefore expanding the students' and audience members' conceptions of what "orchestra music" or even "classical music" is. Since most available pieces written by women and minorities were written since the beginning of the 20th century, my programming tends to feature a lot of music from the past 100 years. (But it is not the time period or necessarily even the aesthetic direction of those pieces that draws me to them.) The exception is the cross-genre pieces I program, such as music by the multimedia composer and turntablist Paul Miller (AKA DJ Spooky) or hip-hop violinist/composer Daniel Bernard Roumain. I've also programmed backing arrangements created by student songwriters, in which the singer-songwriters perform in front of the orchestra. The goal for me is to use the orchestra to perform not just "classical" music, but also music that challenges the genre definitions – often between popular and "art music" styles.

Appendix F: Number of Pieces by Nationality and Programming Decade

Nationality	1885-1894	1895-1904	1905-1914	1915-1924	1925-1934	1935-1944	1945-1954	1955-1964	1965-1974	1975-1984	1985-1994	1995-2004	2005-2015	Total
American	2	3	5	5	10	34	15	18	4	9	27	26	67	**225**
Argentine	0	0	0	0	0	1	3	1	2	2	0	3	2	**14**
Armenian	0	0	0	0	0	4	1	0	0	0	0	0	0	**5**
Belgian	0	0	0	0	1	0	0	0	0	0	0	0	0	**1**
Brazilian	0	0	0	0	1	3	2	1	0	0	1	3	0	**11**
British	4	5	11	2	8	7	7	2	3	0	3	1	0	**53**
Canadian	0	0	0	0	0	0	0	0	0	0	0	0	1	**1**
Chinese	0	0	0	0	0	0	0	1	0	0	0	0	2	**3**
Colombian	0	0	0	0	0	1	0	0	0	0	0	1	1	**3**
Costa Rican	0	0	0	0	0	0	0	1	0	0	0	0	0	**1**
Cuban	0	0	0	0	1	0	0	0	0	0	0	0	0	**1**
Czech	6	3	1	0	1	1	0	0	0	0	0	0	0	**12**
Danish	0	2	0	0	3	0	0	0	0	0	0	1	0	**6**
Ecuadorian	0	0	0	0	0	0	0	0	0	0	1	0	0	**1**
Estonian	0	0	0	0	0	0	0	0	0	1	1	0	0	**2**
Finnish	1	5	4	3	0	0	0	0	0	0	0	0	0	**13**
French	12	9	11	6	5	2	4	5	0	1	0	1	1	**57**
Germanic	14	4	1	3	2	4	3	0	0	0	0	0	0	**31**
Hungarian	0	0	2	4	3	1	2	0	0	0	0	0	0	**12**
Italian	3	4	0	7	1	1	0	0	1	0	0	0	0	**17**
Mexican	0	0	0	1	0	5	0	0	0	0	1	1	2	**10**
Norwegian	0	0	1	0	0	0	0	0	0	0	0	0	0	**1**
Palestinian	0	0	0	0	0	0	1	0	0	0	0	0	0	**1**
Peruvian	0	0	1	0	0	0	1	0	0	0	2	1	2	**7**
Puerto Rican	0	0	0	0	0	0	1	0	0	0	0	0	0	**1**
Rumanian	0	1	0	0	0	0	0	0	0	0	0	0	0	**1**
Russian	11	6	11	9	9	11	7	3	0	0	0	0	0	**67**
Scottish	0	0	0	0	0	0	0	0	0	0	1	0	0	**1**
Spanish	0	0	3	3	0	1	2	0	0	0	0	1	0	**10**
Swedish	0	1	0	0	0	1	0	1	0	1	0	0	0	**4**
Swiss	0	0	0	0	0	1	0	0	0	0	0	0	0	**1**
Venezuelan	0	0	0	0	0	0	0	0	0	0	1	0	1	**2**
Welsh	0	0	0	0	0	0	0	0	0	0	0	0	1	**1**
Total nations	**8**	**11**	**11**	**10**	**12**	**16**	**13**	**9**	**4**	**5**	**9**	**10**	**10**	
Total pieces	**53**	**43**	**51**	**43**	**45**	**78**	**49**	**33**	**10**	**14**	**38**	**39**	**80**	**576**

Appendix G: Number of Pieces by Genre and Programming Decade

Genre Name	1885-1894	1895-1904	1905-1914	1915-1924	1925-1934	1935-1944	1945-1954	1955-1964	1965-1974	1975-1984	1985-1994	1995-2004	2005-2015	Total
art	0	0	0	0	0	0	0	0	0	0	1	0	0	1
ballet	2	0	4	4	2	6	3	1	1	0	0	0	0	23
cantata	0	0	1	0	0	2	2	0	0	0	0	0	0	5
character piece	0	3	3	1	0	0	1	2	0	1	1	1	2	15
children	0	0	0	0	1	0	2	1	0	0	0	0	0	4
city	0	0	0	0	0	0	0	0	0	0	1	0	0	1
classical crossover	0	0	0	0	0	0	0	0	0	0	0	0	5	5
composer	0	0	0	0	0	0	0	0	0	0	0	1	4	5
concertante	3	3	2	6	5	8	8	5	1	0	1	4	8	54
concerto	1	6	4	3	9	10	9	8	2	3	6	10	9	80
concerto grosso	0	0	0	0	1	0	0	0	0	0	0	0	0	1
concert overture	2	0	0	0	1	2	1	0	0	1	2	0	3	12
counterpoint	0	0	0	0	0	1	0	0	0	0	0	0	0	1
dance	5	1	2	3	1	2	3	0	1	2	4	2	5	31
divertimento	0	0	0	0	0	1	0	0	0	0	0	0	0	1
fanfare	0	0	0	0	0	1	1	0	0	0	3	1	2	8
fantasia	0	0	1	0	0	0	0	0	0	0	0	0	1	2
film	0	0	0	0	1	5	0	1	1	0	1	1	0	10
folk	0	0	1	1	1	5	1	0	0	0	0	2	0	11
historical	0	0	0	0	0	1	0	0	0	0	0	1	7	9
incidental music	0	1	1	1	0	1	1	0	0	0	0	0	0	5
introspection	0	0	0	0	1	4	0	0	1	1	2	4	2	15
jazz	0	0	0	0	0	0	0	0	0	0	1	1	3	5
literature	0	0	0	0	0	2	2	1	0	2	1	0	2	10
march	0	0	2	0	0	1	0	0	0	0	1	0	0	4
musical theatre	0	1	0	0	2	1	0	1	1	1	1	1	0	9
nature	0	0	0	0	0	0	1	0	0	0	0	0	5	6
no information	0	0	0	0	0	0	0	0	0	0	0	0	5	5
occasional	0	0	0	0	0	0	1	0	0	0	1	2	2	6
opera	8	4	4	6	1	4	5	1	0	2	1	2	1	39
operetta	3	0	1	1	0	0	0	1	0	0	0	0	0	6
oratorio	0	0	0	0	0	0	0	0	0	1	0	1	0	2
patriotic	1	0	0	0	1	0	0	0	0	0	0	0	0	2
ragtime	0	1	1	0	0	0	0	0	0	0	0	0	0	2
religious	1	1	1	0	0	0	0	2	1	0	7	1	1	15
rhapsody	1	3	1	0	0	0	0	1	0	0	0	0	0	6

Genre Name	1885-1894	1895-1904	1905-1914	1915-1924	1925-1934	1935-1944	1945-1954	1955-1964	1965-1974	1975-1984	1985-1994	1995-2004	2005-2015	Total
science	0	0	0	0	0	0	0	0	0	0	0	0	2	**2**
serenade	2	0	0	0	0	0	0	0	0	0	0	0	0	**2**
sinfonietta	0	0	0	0	0	0	0	1	0	0	0	0	0	**1**
song	0	0	3	1	0	1	1	0	0	0	0	0	0	**6**
song cycle	2	2	2	0	0	1	3	0	0	0	0	0	1	**11**
soundscape	0	0	0	0	1	0	0	0	0	0	0	0	1	**2**
suite	7	3	9	8	10	3	2	3	0	0	1	2	6	**54**
symphonette	0	0	0	0	0	2	0	0	0	0	0	0	0	**2**
symphonic concerto	0	0	0	0	0	0	1	0	0	0	0	0	0	**1**
symphonic poem	4	6	4	3	3	1	0	0	0	0	0	1	0	**22**
symphony	11	7	4	4	4	9	1	3	0	0	1	0	1	**45**
theatre music	0	0	0	1	0	0	0	0	0	0	0	0	0	**1**
theme & variations	0	1	0	0	0	1	0	0	0	0	0	0	0	**2**
war	0	0	0	0	0	3	0	1	1	0	1	1	2	**9**
Total genres	**15**	**15**	**20**	**14**	**17**	**26**	**20**	**16**	**9**	**9**	**20**	**19**	**24**	
Total by decade	**53**	**43**	**51**	**43**	**45**	**78**	**49**	**33**	**10**	**14**	**38**	**39**	**80**	**576**

Appendix H: Submitted Repertoire, Alphabetically by Composer Surname and Performance Frequency

Notes: "Date" refers to composition date; "#" refers to number of performances.

Composer and Nationality	Title and Genre	Date	#
Actor, Lee: American	Concerto for Alto Saxophone and Orchestra (concerto)	2009	1
Adamo, Mark: American	*Little Women* (opera)	1998	1
Adams, John: American	Short Ride in a Fast Machine (fanfare)	1986	2
Adams, John: American	The Chairman Dances: Foxtrot for Orchestra (dance)	1985	1
Adams, John: American	Tromba Lontana (fanfare)	1986	1
Adams, John: American	On the Transmigration of Souls (introspection)	2002	1
Addison, John: British	Concerto for Trumpet, Strings, and Percussion (concertante)	1949	1
Alford, Kenneth J: British	Colonel Bogey March (march)	1914	1
Alfvén, Hugo: Swedish	Swedish Rhapsody No.1 (rhapsody)	1903	1
Alsuyet, Claudio: Argentine	Buenos Aires al Borde (saxophone and bandoneón solos) (concertante)	2000	1
Alwyn, William: British	Fanfare for a Joyful Occasion (brass & percussion) (fanfare)	1948	1
Amundson, Steven: American	Longing for Your Return (folk)	2004	1
Amundson, Steven: American	The Gift (introspection)	2007	1
Amundson, Steven: American	Serendipities (dance)	2011	1
Amundson, Steven: American	Handprints (occasional)	2013	1
Anderson, Leroy: American	Alma Mater (suite)	1954	1
Anderson, Leroy: American	Bugler's Holiday (character piece)	1958	1
Andersson, Benny/Ulvaeus, Björn: Swedish	"Anthem" from *Chess* (musical theatre)	1984	1
Arias, Clotilde: **Peruvian**-American	Huiracocha (song)	1945	1
Arnita, Salvador: Palestinian	Introduction and Oriental Dance from *Seven Oriental Dances* (dance)	1945	1
Arnold, Malcolm: British	Four Scottish Dances (suite)	1957	2
Arutiunian, Alexander: Armenian	Trumpet Concerto (concerto)	1950	2

Atehortúa, Blas Emilio: Colombian	Concertino for Violin, Viola and String Orchestra (concertante)	1995	1
Atterberg, Kurt: Swedish	Symphony No.8, mvt. 3 (symphony)	1944	1
Barber, Samuel: American	Symphony No. 1 in One Movement (symphony)	1936	5
Barber, Samuel: American	Adagio for Strings (introspection)	1936	4
Barber, Samuel: American	Essay No. 1 (introspection)	1937	4
Barber, Samuel: American	Medea's Meditation and Dance of Vengeance from *Medea* (ballet)	1955	4
Barber, Samuel: American	Concerto for Violin, mvt. 1 (concerto)	1939	3
Barber, Samuel: American	Essay No. 2 (introspection)	1942	3
Barber, Samuel: American	Knoxville: Summer of 1915 (literature)	1947	2
Barber, Samuel: American	Toccata festiva (organ solo) (concertante)	1960	2
Barber, Samuel: American	Overture to *The School for Scandal* (concert overture)	1931	1
Barber, Samuel: American	Piano Concerto (concerto)	1962	1
Barden, Joseph: American, student composer	The Quantum Enigma (science)	2014	1
Barroso, Ary: Brazilian	Aquarela do Brasil (song)	1939	1
Bartók, Béla: Hungarian	Rumanian Folk Dances (dance)	1917	5
Bartók, Béla: Hungarian	Viola Concerto (concerto)	1945	3
Bartók, Béla: Hungarian	Rhapsody No. 2 for Violin and Orchestra (concertante)	1928	2
Bartók, Béla: Hungarian	Concerto for Orchestra (symphonic concerto)	1945	2
Bartók, Béla: Hungarian	Two Pictures, Op. 10 (No. 2, Village Dance) (dance)	1910	1
Bartók, Béla: Hungarian	Dance Suite (suite)	1923	1
Bartók, Béla: Hungarian	Hungarian Sketches, mvts. 1, 3 & 5 (suite)	1931	1
Bartók, Béla: Hungarian	Divertimento for Strings, mvt. 3 (divertimento)	1939	1
Bartók,Béla: Hungarian (orch. Nathan Kelly)	Fifteen Hungarian Peasant Songs, Sz. 71, BB 79 (folk)	1918	1
Beach, Amy: American	Symphony No. 2 (" Gaelic") (symphony)	1894	1
Bennett, Richard Rodney: British	Concerto for Stan Getz (tenor saxophone, timpani, strings) (concerto)	1990	1
Bennett, Richard Rodney: British	Percussion Concerto, mvts. 4 & 5 (concerto)	1990	1

Berg, Alban: Austrian	Violin Concerto (concerto)	1935	1
Bernal, Sergio: Colombian	Andares (trumpet solo) (concerto)	2012	1
Bernstein, Leonard: American	Overture to *Candide* (operetta)	1956	12
Bernstein, Leonard: American	Symphonic Dances from *West Side Story* (musical theatre)	1961	7
Bernstein, Leonard: American	Three Dance Episodes from *On the Town* (musical theatre)	1944	2
Betz, Michael: American	Enclosure (introspection)	2014	1
Binelli, Daniel: Argentine	Concerto for Bandoneón and Orchestra (concerto)	2004	1
Bloch, Ernest: American	Concerto Grosso No. 1 (concerto grosso)	1925	3
Blumhofer, Jonathan: American	Diversions (concert overture)	2010	1
Böhme, Oskar: German	Trumpet Concerto (concerto)	1899	1
Borchert, Gavin: American	Kermesse (no information available)	2011	1
Borodin, Alexander: Russian	Polovetsian Dances from *Prince Igor* (opera)	1887	7
Bradshaw, Merrill: American	Peace Memorial (war)	1971	1
Brahms, Johannes: German	Symphony No. 4 (symphony)	1885	1
Brahms, Johannes: German	Concerto for Violin, Violoncello and Orchestra (concerto)	1887	1
Breedon, Daniel: American	Suite for Strings (suite)	2015	1
Bricusse, Leslie & Newley, Anthony: British	"The Candy Man" from *Willy Wonka & the Chocolate Factory* (film)	1971	1
Bridge, Frank: British	Suite for String Orchestra (suite)	1908	1
Britten, Benjamin: British	Young Person's Guide to the Orchestra (children)	1945	4
Britten, Benjamin: British	Simple Symphony (suite)	1934	2
Britten, Benjamin: British	Four Sea Interludes from *Peter Grimes* (opera)	1945	1
Britten, Benjamin: British	Saint Nicholas (cantata)	1948	1
Britten, Benjamin: British	War Requiem (war)	1961	1
Brubeck, Chris: American	Travels in Time for Three (classical crossover)	2010	1
Bruckner, Anton: Austrian	Symphony No. 4 (symphony)	1888	1
Campos Parsi, Héctor: Puerto Rican	Divertimento del Sur (flute and clarinet solos) (concertante)	1953	1
Cardillo, Salvatore: Italian-**American**	"Core 'ngrato" (tenor solo) (song)	1911	3
Castelnuovo-Tedesco,Mario: Italian	Guitar Concerto No. 1 (concerto)	1939	1

Catalani, Alfredo: Italian	"Ebben? ne andrò lontana" from *La Wally* (opera)	1892	1
Chadwick, George: American	Symphonic Sketches (symphonic poem)	1904	1
Chadwick, George: American	Suite symphonique, mvt. 2 (suite)	1909	1
Chaminade, Cécile: French	Concertino for Flute and Orchestra (concertante)	1902	2
Chiarappa, Richard: American	The Gettysburg Address (historical)	2009	1
Choate, Eric: American	Tango (dance)	2011	1
Cilea, Francesco: Italian	Federico's Lament from *L'Arlesiana* (opera)	1897	1
Clausen, René: American	Affekts for Orchestra (no information available)	2013	1
Cohan, George M.: American	"Give My Regards to Broadway" from *Little Johnny Jones* (musical theatre)	1904	1
Coleman, Cy: American	*City of Angels* (musical theatre)	1989	1
Coleridge-Taylor, Samuel: African-**British** (orch. Leo Artok)	Danse nègre from African Suite No. 2 (suite)	1928	1
Constant, Marius: Rumanian-**French**	*La Tragédie de Carmen* (adaptation of Bizet's opera) (opera)	1981	1
Copland, Aaron: American	Four Dance Episodes from *Rodeo* (ballet)	1942	8
Copland, Aaron: American	Our Town (film)	1940	4
Copland, Aaron: American	Fanfare for the Common Man (fanfare)	1942	4
Copland, Aaron: American	*Appalachian Spring* (ballet)	1944	4
Copland, Aaron: American	Quiet City (trumpet solo) (concertante)	1940	3
Copland, Aaron: American	Hoe-down from *Rodeo* (ballet)	1942	3
Copland, Aaron: American	Suite from *The Tender Land* (opera)	1954	3
Copland, Aaron: American	An Outdoor Overture (concert overture)	1938	2
Copland, Aaron: American	Lincoln Portrait (historical)	1942	2
Copland, Aaron: American	Buckaroo Holiday from *Rodeo* (ballet)	1942	2
Copland, Aaron: American	Eight Poems of Emily Dickinson (the original cycle had twelve poems; Copland orchestrated eight of them between 1958 and 1970) (song cycle)	1950	2
Copland, Aaron: American	Down a Country Lane (character piece)	1962	2
Copland, Aaron: American	El Salón México (dance)	1936	1
Copland, Aaron: American	Letter from Home (war)	1944	1
Copland, Aaron: American	Variations on a Shaker Melody (folk)	1944	1

Copland, Aaron: American	Old American Songs (non-specific) (song cycle)	1950	1
Copland, Aaron: American	"The Promise of Living" from *The Tender Land* (opera)	1954	1
Corigliano, John: American	Fern Hill (literature)	1961	1
Corigliano, John: American	Voyage (strings) (literature)	1976	1
Corigliano, John: American	Pied Piper Fantasy (flute solo) (concerto)	1982	1
Corigliano, John: American	To Music (introspection)	1994	1
Cowell, Henry: American	Symphony No. 2 ("Anthropos") (symphony)	1938	1
Cowell, Henry: American	Percussion Concerto (concerto)	1958	1
Creston, Paul: American	Concertino for Marimba and Orchestra (concertante)	1940	2
Cundick, Robert: American	*The Redeemer* (oratorio)	1979	1
Dal Porto, Mark: American	Song of Eternity (literature)	2013	4
Danielpour, Richard: American	Toward the Splendid City (city)	1992	1
Daugherty, Michael: American	*Metropolis Symphony*, mvt. 5 (Red Cape Tango) (symphony)	1993	2
Daum, Glen: American	Sentinels of Freedom (historical)	2009	1
Debussy, Claude: French	Nocturnes (suite)	1899	9
Debussy, Claude: French	Prelude to the Afternoon of a Faun (symphonic poem)	1894	7
Debussy, Claude: French	Petite Suite (suite)	1889	4
Debussy, Claude: French	Danses sacrée et profane (dance)	1904	2
Debussy, Claude: French (orch. André Caplet)	Suite Bergamasque, mvt. 3 ("Clair de Lune") (character piece)	1905	2
Debussy, Claude: French	Marche écossaise sur un thème populaire (rhapsody)	1891	1
Debussy, Claude: French	"Rhapsodie" for alto saxophone and orchestra (concertante)	1904	1
Debussy, Claude: French	Première rhapsodie for clarinet and orchestra (concertante)	1910	1
Debussy, Claude: French (orch. Peter Breiner)	"Des pas sur la neige" from Préludes Book 1 (character piece)	1910	1
Delius, Frederick: British	Florida Suite (suite)	1887	1
Delius, Frederick: British	A Song of Summer (symphonic poem)	1930	1
Desenclos, Alfred: French	Incantation, threne et danse (trumpet solo) (concertante)	1953	1

Di Giusto, Gerardo: Argentine	Suite Para Piano y Cuerdas (suite)	2001	1
Diamond, David: American	Rounds for String Orchestra (counterpoint)	1944	2
Diamond, David: American	Overture and Incidental Music to *Romeo and Juliet* (incidental music)	1951	1
Dohnányi, Ernst von: Hungarian	Wedding Waltz from *Der Schleier der Pierrette* (ballet-pantomime)	1909	1
Dubois, Pierre Max: French	Saxophone Concerto (concerto)	1959	1
Dukas, Paul: French	The Sorcerer's Apprentice (symphonic poem)	1897	8
Dukas, Paul: French	Fanfare from *La Péri* (brass) (ballet)	1912	2
Dukas, Paul: French	Villanelle (horn solo) (concertante)	1905	1
Dvořák, Antonín: Czech	Symphony No. 9 (symphony)	1893	13
Dvořák, Antonín: Czech	Symphony No. 8 (symphony)	1889	9
Dvořák, Antonín: Czech	"Song to the Moon" from *Rusalka* (opera)	1900	4
Dvořák, Antonín: Czech	Cello Concerto in B minor (concerto)	1895	3
Dvořák, Antonín: Czech	Slavonic Dances (non-specific) (dance)	1886	1
Dvořák, Antonín: Czech	Carnival Overture (concert overture)	1891	1
Eggert, Scott: American	*Jagannatha*: Symphonic Poem for Large Orchestra (symphonic poem)	1996	1
Eggert, Scott: American	Overture to The Winter's Tale (historical)	2013	1
Elgar, Edward: British	*Enigma Variations* (theme and variations)	1899	8
Elgar, Edward: British	"Nimrod" from *Enigma Variations* (theme and variations)	1899	2
Elgar, Edward: British	Pomp and Circumstance (non-specific) (march)	1907	2
Elgar, Edward: British	Serenade for Strings in E minor (serenade)	1892	1
Elgar, Edward: British	Chanson de Nuit (character piece)	1899	1
Elgar, Edward: British	Sea Pictures (song cycle)	1899	1
Elgar, Edward: British	Chanson de Matin (character piece)	1901	1
Elgar, Edward: British	Introduction and Allegro (strings) (symphonic poem)	1905	1
Elgar, Edward: British	Cello Concerto, mvt. 4 (concerto)	1919	1
Elizondo, José: **Mexican**-American	Latin-American Dances, "Autumn in Buenos Aires" (mvt. 1) (dance)	2002	1
Ellington, Duke: American	The River (ballet)	1968	1
Emery, James: American	Double Concerto for Clarinet and Guitar (concerto)	2014	1

Enescu, George: Rumanian	Rumanian Rhapsody No. 1 (rhapsody)	1901	1
Escalona, Rafael: Colombian	La casa en el aire (folk)	1943	1
Europe, James Reese: American	Castle House Rag (ragtime)	1914	1
Ewazen, Mark: American	Concerto for Marimba and String Orchestra, mvt. 1 (concerto)	1999	1
Ewazen, Mark: American	Down a River of Time (oboe solo) (concerto)	1999	1
Falla, Manuel de: Spanish	Suite No.1 from *The Three Cornered Hat* (ballet)	1919	6
Falla, Manuel de: Spanish	Suite No.2 from *The Three Cornered Hat* (ballet)	1919	2
Falla, Manuel de: Spanish	Spanish Dance No. 1 from *La vida breve* (opera)	1905	1
Falla, Manuel de: Spanish	Interlude & Dance from *La vida breve* (opera)	1913	1
Falla, Manuel de: Spanish	Seven Spanish Folksongs (song cycle)	1914	1
Fauré, Gabriel: French	Pavane (dance)	1887	4
Fauré, Gabriel: French	Requiem (religious)	1890	2
Fauré, Gabriel: French	Masques et Bergamasques (suite)	1904	2
Fauré, Gabriel: French	Suite from *Pelléas et Mélisande* (incidental music)	1898	1
Fernández, Oscar Lorenzo: Brazilian	Batuque from *Malazarte* Suite (opera)	1941	1
Ferraro, Ralph: American	La Corrida (composed as the theme song for The New American Orchestra) (concert overture)	1987	1
Flaherty, Stephen: American	"Your Daddy's Son" from *Ragtime* (musical theatre)	1996	1
Floyd, Carlisle: American	"Ain't It a Pretty Night" from *Susannah* (opera)	1954	2
Foss, Lukas: American	Three American Pieces for Violin and Small Orchestra, mvts. 1 & 3 (concertante)	1948	1
Franck, Cesar: French	Symphony in D minor (symphony)	1888	5
Galindo, Blas: Mexican	Sones de Mariachi (folk)	1942	1
Gang, Chen and Zhanhao, He: Chinese	The Butterfly Lovers Violin Concerto (concerto)	1959	1
Garrido-Lecca, Celso: Peruvian	Guitar Concerto (concerto)	1990	1
Garwell, Robert: American	Shanghai Legend (bass solo) (concertante)	2011	1
Gershwin, George: American	Rhapsody in Blue (piano solo) (concertante)	1924	4
Gershwin, George: American	*An American in Paris* (symphonic poem)	1928	3

Gershwin, George: American	Cuban Overture (symphonic poem)	1932	3
Gershwin, George: American	Piano Concerto in F (concerto)	1925	2
Gershwin, George: American	Overture to *Girl Crazy* (musical theatre)	1930	1
Gershwin, George: American	"Bess, You Is My Woman Now" from *Porgy and Bess* (opera)	1935	1
Gershwin, George: American (arr. Robert Russell Bennett)	*Porgy and Bess*: A Symphonic Portrait (opera)	1935	1
Ginastera, Alberto: Argentine	Four Dances from *Estancia* (ballet)	1941	2
Ginastera, Alberto: Argentine	Variaciones concertantes (folk)	1953	2
Ginastera, Alberto: Argentine	Pampeana No. 3, mvt. 2 (Impetuosamente) (nature)	1954	1
Ginastera, Alberto:Argentine	Piano Concerto No. 1 (concerto)	1961	1
Ginther, Kathleen: American	Echoes of Altgeld (occasional)	2015	1
Glass, Philip: American	Concerto for Saxophone Quartet and Orchestra, mvt. I (concerto)	1995	2
Glazunov, Alexander: Russian	Violin Concerto (concerto)	1904	1
Glazunov, Alexander: Russian	Concerto for Alto Saxophone and String Orchestra (concerto)	1934	1
Glière, Reinhold: Russian	Suite from *The Red Poppy* (ballet)	1927	1
Glière, Reinhold: Russian	Russian Sailors' Dance from *The Red Poppy* Suite (ballet)	1927	1
Godard, Benjamin: French	Suite for Flute, Op. 116, mvts. 1 & 2 (concertante)	1889	1
Gong, Peng-Peng: Chinese	Lament for Orchestra (concert overture)	2013	1
Gordon, David M.: American	Gratias agimus tibi (religious)	2012	1
Gould, Morton: American	American Salute (folk)	1942	3
Gould, Morton: American	Symphonette No. 2, mvt. 2 (Pavanne) (symphonette)	1935	1
Gould, Morton: American	Latin-American Symphonette, mvts. 1-3 (symphonette)	1941	1
Gould, Morton: American	Latin-American Symphonette, mvt. 3 (Guaracha) (symphonette)	1941	1
Grainger, Percy: Australian-**American**	Irish Tune from County Derry (folk)	1913	2
Grieg, Edvard: Norwegian (orch. Hans Sitt)	Norwegian Dances (suite)	1907	1
Griffes, Charles: American	Poem for Flute and Orchestra (concertante)	1918	3

Griffes, Charles: American	The Pleasure Dome of Kubla Khan (symphonic poem)	1917	2
Griffes, Charles: American	Roman Sketches, Op. 7: originally for piano; the first ("The White Peacock") and the fourth ("Clouds") were orchestrated by the composer (suite)	1916	1
Griffes, Charles: American	The White Peacock (suite)	1919	1
Grofé, Ferde: American	Grand Canyon Suite (suite)	1931	3
Grofé, Ferde: American	Halloween Fantasy for Strings (also known as Trick or Treat for orchestra) (character piece)	1954	1
Guilmant, Alexandre: French	Symphony No. 2 for Organ and Orchestra (symphony)	1907	1
Gutiérrez, Benjamín: Costa Rican	Improvisación (rhapsody)	1961	1
Hanson, Howard: American	Symphony No. 2 ("Romantic") (symphony)	1930	7
Hanson, Howard: American	Symphony No. 4 ("Requiem") (symphony)	1943	1
Hanson, Howard: American	Symphony No. 5 ("Sinfonia sacra") (symphony)	1955	1
Hanson, J. Robert: American	A Nordic Rhapsody (folk)	1996	1
Hanson, Robert J.: American	Normandy 1944 (war)	1994	1
Hayes, William R.: American	*Exodus, Suite Exodus* (suite)	2002	1
He, Jianjun: Chinese	Festive Overture (concert overture)	2013	1
Heggie, Jake: American	Two Scenes from Act I of *Dead Man Walking* (opera)	2000	2
Higdon, Jennifer: American	blue cathedral (introspection)	2000	2
Higdon, Jennifer: American	Wind Shear (character piece)	2000	1
Higdon, Jennifer: American	Percussion Concerto (concerto)	2005	1
Hilliard, John: American	Piano Concerto No. 3 (segment) (concerto)	2010	1
Hindemith, Paul: German	Symphonic Metamorphosis of Themes by Carl Maria von Weber (theme and variations)	1943	6
Hindemith, Paul: German	Trauermusik (viola solo) (concertante)	1936	3
Hindemith, Paul: German	Five Pieces for String Orchestra (suite)	1927	2
Hines, Scott L.: American	Shoah (introspection)	2001	1
Hoiby, Lee:American	A Month in the Country (opera)	1964	1
Holst, Gustav: British	The Planets: Jupiter (suite)	1914	6
Holst, Gustav: British	St. Paul's Suite (suite)	1913	5
Holst, Gustav: British	The Planets: Mars (suite)	1914	5

Holst, Gustav: British	The Planets (suite)	1916	5
Holst, Gustav: British	The Planets: Venus (suite)	1914	2
Holst, Gustav: British	Brook Green Suite (suite)	1933	1
Houston, Gregory: African-**American**	Free At Last (historical)	2009	1
Hovhaness, Alan: Armenian-**American**	Symphony No. 2 ("Mysterious Mountain") (symphony)	1955	5
Hovhaness, Alan: Armenian-**American**	"Prayer of St. Gregory" for trumpet and strings (interlude from the opera *Etchmiadzin*) (opera)	1946	1
Hüe, Georges: French	Fantasie for Flute and Orchestra (concertante)	1923	2
Humperdinck, Engelbert: German	Prelude from *Hänsel and Gretel* (opera)	1892	5
Humperdinck, Engelbert: German	Three Excerpts from *Hänsel and Gretel*: Dream Pantomime (opera)	1892	1
Ibert, Jacques: French	Flute Concerto (concerto)	1933	4
Ibert, Jacques: French	Concertino da Camera for Alto Saxophone and Eleven Instruments, mvt. 1 (concertante)	1935	2
Ibert, Jacques: French	Concertino da Camera for Alto Saxophone and Eleven Instruments (concertante)	1935	2
Ippolitov-Ivanov, Mikhail:Russian	"Procession of the Sardar" from *Caucasian Sketches* Suite No. 1 (suite)	1894	1
Iturralde, Pedro: Spanish	Czardas for Saxophone and Orchestra (concertante)	1949	1
Iturriaga, Enrique: Peruvian	De la Lirica Campesina (literature)	1994	1
Ives, Charles: American	The Unanswered Question (introspection)	1935	3
Ives, Charles: American	Symphony No. 3 (symphony)	1910	1
Ives, Charles: American (orch. William Schuman)	Variations on "America" (patriotic)	1891	1
Jacob, Gordon: British	Concerto for Horn and Strings (concerto)	1951	1
James, Harry: American	Concerto for Trumpet (concerto)	1941	1
Janáček, Leoš: Czech	Sinfonietta, mvt. 1: Allegretto (patriotic)	1926	1
Janáček, Leoš:Czech	Six Lachian Dances (dance)	1888	1
Johnson, Seth: American, student composer	The Legend of Sherwood Forest (suite)	2010	2
Johnson, Seth: American, student composer	The Dance (dance)	2010	1
Jolivet, André: French	Concerto for Flute and Strings, mvts. 1 & 3 (concerto)	1949	1

Jongen, Joseph: Belgian	Symphonie concertante, mvts. 2 & 3 (organ solo) (concertante)	1926	1
Joplin, Scott: American	The Ragtime Dance (ragtime)	1902	1
Kabalevsky, Dmitry: Russian	Overture to *Colas Breugnon* (opera)	1938	3
Kalinnikov, Vasily: Russian	Symphony No. 1 (symphony)	1895	1
Kallman, Daniel: American	"Messiah, Prince of Peace" from Trinity Canticles (religious)	1989	1
Kallman, Daniel: American	Un Nuevo Tango (dance)	2006	1
Kallman, Daniel: American	"Gaia: Desecration, Lamentation, Awakening" (nature)	2015	1
Kálmán, Emmerich: Hungarian	Excerpts from *Countess Maritza* (operetta)	1924	1
Kamen, Michael: American	*Band of Brothers* Suite (film)	2001	1
Kennan, Kent: American	Night Soliloquy (flute solo) (concertante)	1936	2
Kernis, Aaron: American	Musica Celestis (introspection)	1990	1
Khachaturian, Aram: Armenian	Flute Concerto (concerto)	1940	2
Khachaturian, Aram: Armenian	Violin Concerto (concerto)	1940	2
Khachaturian, Aram: Armenian	Suite from *Masquerade* (incidental music)	1944	2
Khachaturian, Aram: Armenian	*Gayane* (non-specific) (ballet)	1939	1
Khachaturian, Aram: Armenian	Sabre Dance from *Gayane* (ballet)	1939	1
Kleinsinger, George: American	Tubby The Tuba (children)	1945	2
Knorr, Geoff: American	Shadows of the Infinite (soundscape)	2008	1
Kodály, Zoltán: Hungarian	Suite from *Háry János* (opera)	1926	1
Koppel, Anders : Danish	Concerto for Marimba and Orchestra (concerto)	1995	1
Korngold, Erich: Austrian	Suite from *Much Ado about Nothing* (incidental music)	1919	1
Korngold, Erich: Austrian	"Mein Sehnen, mein Wähnen" from *Die tote Stadt* (opera)	1920	1
Korngold, Erich: Austrian	Violin Concerto (concerto)	1945	1
Koussevitzky, Serge: **Russian**-American	Concerto for Contrabass and Orchestra (concerto)	1905	2
Kuster, Kristin: American	Rain On It (nature)	2012	1
Larsen, Libby: American	What the Monster Saw (from her 1990 opera *Frankenstein*, or *The Modern Prometheus*) (opera)	1987	1

Larsen, Libby: American	Today, This Spring (composed for SA chorus and piano in 1995, orchestrated later) (occasional)	1995	1
Larsen, Libby: American	Ancient Places (suite)	2008	1
Larsson, Lars-Erik: Swedish	Concertino for Trombone and Strings (concertante)	1955	1
Laudenslager, Harold: American	Concertato Contra for Contrabassoon and Orchestra (concertante)	1965	1
Lauridsen, Morten: American	Lux Aeterna (religious)	1993	1
Lauridsen, Morten: American	O Magnum Mysterium (religious)	1994	1
Lecuona, Ernesto: Cuban	Malagueña (composed for solo piano in 1928, orchestrated later) (dance)	1928	1
Legrand, Michel: French	"I Will Wait For You" from *The Umbrellas of Cherbourg* (film)	1964	1
Lehár, Franz: **Austro**-Hungarian	Overture to *Die Lustige Witwe* (operetta)	1906	1
Leone, Gustavo: Argentine-**American**	Como un sueño (harp solo) (concertante)	2006	1
Ligon, Bert: American	La Calle Doce (12th Street) (jazz)	2003	1
Ligon, Bert: American	Cascade (jazz)	2013	1
Locklair, Dan: American	Canzona for the Music Makers (composer)	2013	1
López, Jimmy: Peruvian	Fiesta! (character piece)	2007	2
López, Jimmy: Peruvian	Lord of the Air (concerto for cello and orchestra) (concerto)	2012	1
Lovelock, William: British	Concerto for Trumpet and Orchestra (concerto)	1968	1
Luzuriaga, Diego: Ecuadorian	Incienso (character piece)	1988	1
Lyadov, Anatoly: Russian	Baba-Yaga (symphonic poem)	1904	1
Lyadov, Anatoly: Russian	Eight Russian Folk Songs (suite)	1906	1
Lyadov, Anatoly: Russian	The Enchanted Lake (character piece)	1909	1
Lyadov, Anatoly: Russian	Kikimora (symphonic poem)	1910	1
Mackey, Conor: American, student composer	Leave It As It Is (no information available)	2013	1
MacMillan, James: Scottish	Veni, veni, Emmanuel (religious)	1992	1
Mahler, Gustav: Austrian	*Songs of a Wayfarer* (song cycle)	1885	3
Mahler, Gustav: Austrian	Symphony No. 1 (symphony)	1888	3
Mahler, Gustav: Austrian	Symphony No. 5, mvt. 4 (symphony)	1902	2
Mahler, Gustav: Austrian	Symphony No. 1, mvts. 3 & 4 (symphony)	1888	1

Mahler, Gustav: Austrian	Symphony No.1, mvt. 2 (symphony)	1888	1
Mahler, Gustav: Austrian	Symphony No. 2 (symphony)	1894	1
Mahler, Gustav: Austrian	Symphony No. 4 (symphony)	1901	1
Mahler, Gustav: Austrian	Symphony No. 5, mvt. 5 (symphony)	1902	1
Mahr, Timothy : American	Prayers in a New Land (strings) (historical)	2015	1
Makela, Steven: American	Geometrics for Trombone and Orchestra (concertante)	2005	1
Marco, Tomás: Spanish	Laberinto Marino (Marine Labyrinth) for cello & string orchestra (concertante)	2001	1
Mario, E. A. (pseudonym for Giovanni Gaeta): Italian	"Santa Lucia Luntana" (song)	1919	1
Maroney, Marcus Karl: American	The Ever-fixed Mark (introspection)	1998	2
Márquez, Arturo: Mexican	Danzón No. 2 (dance)	1994	6
Martin, Frank: Swiss	Ballade pour flute et orchestra (concertante)	1939	2
Martinů, Bohuslav: Czech	Symphony No. 2 (symphony)	1943	1
Mascagni, Pietro: Italian	Easter Scene from *Cavalleria Rusticana* (opera)	1890	3
Mascagni, Pietro: Italian	Intermezzo from *Cavalleria Rusticana* (opera)	1890	1
Massenet, Jules:French	Meditation from *Thaïs* (opera)	1894	2
Mathias, William: Welsh	Fanfare (originally for solo organ; transcribed for brass by Andrew Dunham) (fanfare)	2007	1
Maurice, Paule: French	Tableaux de Provence (alto saxophone solo) (concertante)	1955	2
McAllister, Scott: American	X Concerto, for clarinet (concerto)	1996	1
Mechem, Kirke: American	*Tartuffe* (opera)	1980	1
Menotti, Gian Carlo: American	"Steal Me Sweet Thief" from *The Old Maid and the Thief* (opera)	1939	2
Menotti, Gian Carlo: American	Shepherd's Dance from *Amahl and The Night Visitors* (opera)	1951	1
Messiaen, Olivier: French	Les offrandes oubliées (introspection)	1930	2
Meyn, Till MacIvor: American	Tango Royale (dance)	2013	1
Milhaud, Darius: French	Scaramouche for Alto Saxophone and Orchestra (concertante)	1939	2
Milhaud, Darius: French	Saudades do Brasil (suite)	1920	1
Milhaud, Darius: French	The Creation of the World (ballet)	1923	1

Miller, Paul D. (DJ Spooky): American	Arctic Rhythms (classical crossover)	2010	1
Miller, Paul D. (DJ Spooky): American	Goldberg Variations Remix (classical crossover))	2010	1
Miller, Paul D. (DJ Spooky): American	Nauru Elegies (classical crossover))	2010	1
Miller, Paul D. (DJ Spooky): American	Go Down Moses (Winds of Change) (classical crossover))	2012	1
Mintzer, Bob: American	Then and Now (jazz)	1985	1
Moncayo, José Pablo: Mexican	Huapango (dance)	1941	3
Monti, Vittorio: Italian	Czardas (violin solo) (rhapsody)	1904	1
Montreuil, David: Canadian	Confronting the Mirror (brass and percussion solo) (concertante)	2010	1
Moran, Robert: American	Points of Departure (dance)	1993	1
Mores, Mariano & De Elia, Oscar: Argentine	Taquito militar (dance)	1952	1
Moya, Reinaldo: Venezuelan-**American**	Opera scenes from *Generalissimo* (chamber opera)	2013	1
Mussorgsky, Modeste: Russian	*Pictures at an Exhibition* (suite)	1922	5
Nielsen, Carl: Danish	Symphony No. 2 ("The Four Temperaments") (symphony)	1902	1
Nielsen, Carl: Danish	Helios Overture (symphonic poem)	1903	1
Nielsen, Carl: Danish	Flute Concerto (concerto)	1926	1
Nielsen, Carl: Danish	Clarinet Concerto (concerto)	1928	1
Nobre, Marlos: Brazilian	Kabbalah (religious)	2004	2
Offenbach, Jacques: French	"Les oiseaux dans la charmille" from *The Tales of Hoffman* (opera)	1891	1
Orff, Carl: German	Carmina Burana (cantata)	1936	3
Ortiz, Alfredo Rolando: Venezuelan	Suite Latinoamericana (suite)	2007	1
Parry, Hubert: British	I Was Glad (with combined choirs) (religious)	1902	1
Pärt, Arvo: Estonian	Fratres (violin, strings, percussion) (introspection)	1977	1
Pärt, Arvo: Estonian	Silouans Song (religious)	1991	1
Pascuzzi, Gregory: American	American Celebration Overture (wind band) (march)	1987	1
Peachey, Janet: American	Night Songs for Violin and Orchestra (concertante)	2010	1

Peck, Russell: American	Mozart Escapes the Museum (composer)	1997	2
Persichetti, Vincent: American	The Hollow Men (trumpet solo) (concertante)	1944	1
Peterson, Matthew: American	Rage (character piece)	2005	1
Peterson, Matthew: American	Hyperborea (nature)	2011	1
Peterson, Russell: American	Concertino for Alto Saxophone and Young String Orchestra (concertante)	1999	1
Peterson, Russell: American	Concerto for Timpani and Orchestra (concerto)	2002	1
Piazzolla, Astor: Argentine	Aconcagua (for bandoneón, chamber orchestra and percussion) (concerto)	1979	3
Piazzolla, Astor: Argentine	Melodia in la minore (introspection)	1969	1
Piazzolla, Astor: Argentine	Libertango (dance)	1974	1
Piazzolla, Astor: Argentine	Oblivion (dance)	1982	1
Piazzolla, Astor: Argentine	La serie del Ángel (arranged by Octavio Brunetti for a New York Philharmonic commission; scored for accordion, piano, solo cello, strings) (suite)	2013	1
Pitombeira, Liduino; Brazilian	Tango (dance)	2000	1
Ponce, Manuel: Mexican	Balada para orquesta y piano (concertante)	1918	1
Popper, David: Austrian	Hungarian Rhapsody (cello solo) (concertante)	1894	1
Poulenc, François: French	Gloria (religious)	1961	1
Prokofiev, Sergei: Russian	Excerpts from *Romeo and Juliet* (ballet)	1936	7
Prokofiev, Sergei: Russian	Peter and the Wolf (children)	1934	5
Prokofiev, Sergei: Russian	Piano Concerto No 3 (concerto)	1921	4
Prokofiev, Sergei: Russian	Suite from *Lieutenant Kijé* (film)	1934	4
Prokofiev, Sergei: Russian	Piano Concerto No. 1 (concerto)	1911	2
Prokofiev, Sergei: Russian	Piano Concerto No. 2 (concerto)	1913	2
Prokofiev, Sergei: Russian	Symphony No. 1 ("Classical") (symphony)	1917	1
Prokofiev, Sergei: Russian	Violin Concerto No. 1 (concerto)	1917	1
Prokofiev, Sergei: Russian	March from *The Love for Three Oranges* (opera)	1919	1
Prokofiev, Sergei: Russian	Violin Concerto No. 2, mvt. 1 (concerto)	1935	1
Prokofiev, Sergei: Russian	Suite No. 2 from *Romeo and Juliet* (ballet)	1936	1
Prokofiev, Sergei: Russian	*Alexander Nevsky* (film)	1938	1
Prokofiev, Sergei: Russian	Suites 1 & 2 from *Cinderella* (selections) (ballet)	1946	1

Prokofiev, Sergei: Russian	Suite No. 3 from *Romeo and Juliet* (ballet)	1946	1
Prokofiev, Sergei: Russian	Sinfonía Concertante (a reworking of the composer's Cello Concerto, Op. 58) (concerto)	1952	1
Proto, Frank: American	A Carmen Fantasy for Double Bass and Orchestra (concertante)	1991	1
Puccini, Giacomo: Italian	"Donde lieta usci" from *La Bohème* (opera)	1895	2
Puccini, Giacomo: Italian	"Nessun dorma" from *Turandot* (opera)	1924	2
Puccini, Giacomo: Italian	" Quando m'en vo" from *La Bohème* (opera)	1895	1
Puccini, Giacomo: Italian	"Che elida manina" and "Mi chiamano Mimi" from *La Bohème* (opera)	1895	1
Puccini, Giacomo: Italian	"E lucevan le stelle" from *Tosca* (opera)	1900	1
Puccini, Giacomo: Italian	"O mio babbino caro" from *Gianni Schicchi* (opera)	1918	1
Puccini, Giacomo: Italian	*Gianni Schicchi* (opera)	1918	1
Puccini, Giacomo: Italian	*Suor Angelica* (opera)	1918	1
Rachmaninoff, Sergei: Russian	Piano Concerto No. 2 (concerto)	1901	10
Rachmaninoff, Sergei: Russian	Symphony No. 2 (symphony)	1901	4
Rachmaninoff, Sergei: Russian	Vocalise (song)	1912	4
Rachmaninoff, Sergei: Russian	Piano Concerto No. 3 (concerto)	1909	2
Rachmaninoff, Sergei: Russian	Rhapsody on a Theme of Paganini (piano solo) (concertante)	1934	2
Rachmaninoff, Sergei: Russian	The Rock (symphonic poem)	1893	1
Rachmaninoff, Sergei: Russian	The Isle of the Dead (symphonic poem)	1908	1
Rachmaninoff, Sergei: Russian	Symphonic Dances (suite)	1940	1
Rachmaninoff, Sergei: Russian	Piano Concerto No. 4 (concerto)	1941	1
Rachmaninoff, Sergei: Russian (orch. Leonidas Leonardi)	Chanson Georgienne, Op. 4 No. 4 (" Do Not Sing, My Beauty, for Me . . .") (song cycle)	1936	1
Ragonese, Jonathan: American	You & I Must Part (jazz)	2013	1
Ravel, Maurice: French	Pavane pour une infante défunte (dance)	1910	7
Ravel, Maurice: French	Tzigane (violin solo) (concertante)	1924	6
Ravel, Maurice: French	*Mother Goose* Suite (suite)	1911	4
Ravel, Maurice: French	Le Tombeau de Couperin (suite)	1917	4
Ravel, Maurice: French	*Boléro* (ballet)	1928	4
Ravel, Maurice: French	*Daphnis et Chloé* Suite No. 2 (ballet)	1912	3
Ravel, Maurice: French	La Valse (dance)	1920	3

Ravel, Maurice: French	Rapsodie espagnole (rhapsody)	1907	2
Ravel, Maurice: French	Valses nobles et sentimentales (suite)	1912	2
Ravel, Maurice: French	Concerto for the Left Hand (concerto)	1930	2
Ravel, Maurice: French	Piano Concerto in G Major (concerto)	1931	2
Ravel, Maurice: French	*"Shéhérazade - Trois Poems de Tristan Klingsor* (song cycle)	1903	1
Ravel, Maurice: French	Piano Concerto in G Major, mvt. 2 (concerto)	1931	1
Ravel, Maurice: French	Piano Concerto in G Major, mvt. 3 (concerto)	1931	1
Respighi, Ottorino: Italian	Pines of Rome (symphonic poem)	1924	6
Respighi, Ottorino: Italian	Ancient Airs and Dances, Suite No. 1 (suite)	1917	2
Respighi, Ottorino: Italian	Ancient Airs and Dances, Suite No. 2 (suite)	1923	1
Respighi, Ottorino: Italian	Botticelli Triptych, mvt. 2: Adoration of the Magi (suite)	1927	1
Revueltas, Silvestre: Mexican	Sensemayá (literature)	1938	1
Revueltas, Silvestre: Mexican	*La noche de los mayas* (film)	1939	1
Revueltas, Sivestre: Mexican	Janitzio (symphonic poem)	1936	1
Reznicow, Joshua: American	American Sketches (fantasia for strings)	2010	1
Riegger, Wallingford: American	Dance Rhythms (dance)	1954	1
Riestra, José María Valle: Peruvian	"Chant d'amour" (song)	1910	1
Riisager, Knudåge: Danish	Concertino for Trumpet and Strings, mvts. 2 & 3 (concertante)	1933	1
Rimsky-Korsakov, Nicolai: Russian	Capriccio Espagnole (suite)	1887	10
Rimsky-Korsakov, Nicolai: Russian	*Scheherazade* (suite)	1888	6
Rimsky-Korsakov, Nicolai: Russian	Russian Easter Overture (concert overture)	1888	5
Rimsky-Korsakov, Nicolai: Russian	Procession of the Nobles from *Mlada* (opera-ballet)	1890	3
Rimsky-Korsakov, Nicolai: Russian	Suite from *Mlada* (opera-ballet)	1890	1
Ritz, Dennis: American	Concerto Da Camera for Oboe and Strings (concertante)	2011	1
Rodrigo, Joaquin: Spanish	Concierto de Aranjuez (concerto)	1939	5
Rodrigo, Joaquin: Spanish	Fantasia para un gentilhombre (guitar solo) (concertante)	1954	1

Rodríguez, Arturo: Mexican	Cello Concerto with Wind Symphony (concerto)	2011	1
Romero, Aldemaro: Venezuelan	Fuga con Pajarillo (dance)	1990	1
Romig, James: American	*Glaciers* for symphony orchestra (no information available)	2009	1
Rosauro, Ney: Brazilian	Concerto for Marimba and String Orchestra (concerto)	1986	1
Rosauro, Ney: Brazilian	Concerto for Vibraphone and Orchestra (concerto)	1996	3
Rota, Nino: Italian	Concerto for Trombone (concerto)	1966	1
Roter, Bruce Craig: American	A Camp David Overture (Prayer for Peace) (war)	2012	1
Roumain, Daniel Bernard: Haitian-**American**	Rosa Parks Symphony (historical)	2013	1
Rouse, Christopher: American	The Infernal Machine (character piece)	1981	1
Rouse, Christopher: American	Flute Concerto (concerto)	1993	2
Rutter, John: British	Distant Land (A Prayer for Freedom) (war)	2004	2
Rutter, John: British	Gloria (religious)	1974	1
Rutter, John: British	Requiem (religious)	1985	1
Saint-Saëns, Camille: French	Symphony No. 3 ("Organ") (symphony)	1886	2
Saint-Saëns, Camille: French	Carnival of the Animals (suite)	1886	2
Saint-Saëns, Camille: French	Havanaise (concertante, violin solo)	1887	1
Schiff, David: American	"Infernal" (homage to Stravinsky) (composer)	2006	1
Schmitt, Florent: French	Chant élégiaque (cello solo) (concertante)	1903	1
Schoenberg, Arnold: **Austro**-Hungarian	Verklärte Nacht (symphonic poem for strings)	1917	1
Schwabe, Jonathan Clarke: American	A Clear Midnight: Four Songs on Poems of Walt Whitman (song cycle)	2005	1
Schwabe, Jonathan Clarke: American	Anyone Lived in a Pretty How Town (literature)	2006	1
Schwabe, Jonathan Clarke: American	Memory of a Dazzling Day (clarinet solo) (concertante)	2012	1
Schwantner, Joseph: American	Aftertones of Infinity (literature)	1979	1
Scriabin, Alexander: Russian	Piano Concerto, mvt. 1 (concerto)	1896	1
Séjourné, Emmanuel: French	Concerto forVibraphone and Strings (concerto)	1999	2
Séjourné, Emmanuel: French	Concerto for Marimba and Strings (concerto)	2005	2

Semiatin, Lionel: American	Sinfonietta (wind band) (sinfonietta)	1958	1
Senanes, Gabriel: Argentine	Petite Suisse Suite (suite)	2010	1
Shapiro, Alex: American	Archipelago (chamber work: 11 instruments) (nature)	2009	1
Shaw, Caroline: American	Entr'acte (string orchestra version) (composer)	2014	1
Shostakovich, Dmitri: Russian	Symphony No. 5 (symphony)	1937	11
Shostakovich, Dmitri: Russian	Festive Overture (concert overture)	1954	6
Shostakovich, Dmitri: Russian	Symphony No. 1 (symphony)	1925	2
Shostakovich, Dmitri: Russian	Piano Concerto No. 1 (concerto)	1933	1
Shostakovich, Dmitri: Russian	Symphony No. 6 (symphony)	1939	1
Shostakovich, Dmitri: Russian	Symphony No. 9 (symphony)	1945	1
Shostakovich, Dmitri: Russian	Violin Concerto No. 1, mvt. 1 (concerto)	1948	1
Shostakovich, Dmitri: Russian	Piano Concerto No. 2, mvt. 1 (concerto)	1957	1
Shostakovich, Dmitri:Russian	Cello Concerto No. 1 (concerto)	1959	1
Shostakovitch, Dmitri: Russian	Symphony No. 2 (symphony)	1927	1
Sibelius, Jean: Finnish	Finlandia (symphonic poem)	1899	18
Sibelius, Jean: Finnish	Symphony No. 2 (symphony)	1902	10
Sibelius, Jean: Finnish	Valse triste (character piece)	1904	4
Sibelius, Jean: Finnish	Karelia Suite (suite)	1893	3
Sibelius, Jean: Finnish	Symphony No. 1 (symphony)	1899	3
Sibelius, Jean: Finnish	Violin Concerto, mvt. I (concerto)	1904	2
Sibelius, Jean: Finnish	Rakastava (suite)	1912	2
Sibelius, Jean: Finnish	Karelia Suite (Intermezzo, Ballade, Alla Marcia) (suite)	1893	1
Sibelius, Jean: Finnish	The Captive Queen (cantata)	1906	1
Sibelius, Jean: Finnish	Symphony No. 3 (symphony)	1907	1
Sibelius, Jean: Finnish	The Oceanides (symphonic poem)	1914	1
Sibelius, Jean: Finnish	Symphony No.5 (symphony)	1915	1
Sibelius, Jean: Finnish	Andante Festivo (character piece)	1922	1
Sibelius, Jean: Finnish	Symphony No.7 (symphony)	1924	1
Singelton, Alvin: American	Miaka Kumi (fanfare)	2011	1
Smyth, Ethel: British	Prelude & Scene 1 from *The Wreckers* (opera)	1906	1
Sondheim, Stephen: American	Opening Fanfare from *The Frogs* (freely adpated from Aristophnes' ancient Greek comedy by the same name) (musical theatre)	1974	1

Spang, Mary Louise Miller: American	The Selfish Giant (children)	1955	1
Squires, Robert: American	Andromeda (science)	2014	1
Steiner, Max: American	Excerpt from *Gone with the Wind* (film)	1939	1
Stephenson, James: American	American Fanfare (fanfare)	1990	1
Stephenson, James: American	Remembering Our Fathers (historical)	2009	1
Stephenson, James: American	Two Brothers (war)	2013	1
Still, William Grant: American	Wood Notes (literature)	1947	3
Still, William Grant: American	Afro-American Symphony (symphony)	1930	2
Still, William Grant: American	In Memoriam: The Colored Soldiers Who Died for Democracy (war)	1943	1
Still, William Grant: American	Festive Overture (concert overture)	1944	1
Still, William Grant: American	Ennanga (harp solo) (concertante)	1956	1
Still, William Grant: American	The American Scene: A Mountain, A Memorial, and a Song (Suite 5) (suite)	1957	1
Still, William Grant: American	Symphony No.3 ("Sunday Symphony"), mvt. 2 (symphony)	1958	1
Strauss, Johann II: Austrian	Pizzicato Polka (dance)	1892	1
Strauss, Johann II:Austrian	Overture to *The Gypsy Baron* (operetta)	1885	1
Strauss, Johann II:Austrian	Emperor Waltz (dance)	1889	1
Strauss, Richard: German	Till Eulenspiegel's Merry Pranks (symphonic poem)	1895	4
Strauss, Richard: German	*Death and Transfiguration* (symphonic poem)	1889	2
Strauss, Richard: German	*Don Juan* (symphonic poem)	1889	1
Strauss, Richard: German	Four Songs, Op. 27 (song cycle)	1894	1
Strauss, Richard: German	Duet-Concertino (clarinet and bassoon solos) (concertante)	1948	1
Strauss, Richard: German	Four Last Songs (song cycle)	1948	1
Stravinsky, Igor: **Russian**-French-American	*Firebird* Suite (all versions) (ballet)	1919	14
Stravinsky, Igor: **Russian**-French-American	*Petrushka* (ballet burlesque)	1947	4
Stravinsky, Igor: **Russian**-French-American	Pulcinella Suite (suite)	1920	3
Stravinsky, Igor: **Russian**-French-American	Circus Polka; Composed for a Young Elephant (ballet)	1942	3

Stravinsky, Igor: **Russian**-French-American	*The Rite of Spring* (ballet)	1913	1
Stravinsky, Igor: **Russian**-French-American	*The Nightingale (Le Rossignol)* (opera)	1914	1
Stravinsky, Igor: **Russian**-French-American	*Renard* (chamber opera-ballet)	1916	1
Stravinsky, Igor: **Russian**-French-American	The Soldier's Tale (theatre music)	1918	1
Stravinsky, Igor: **Russian**-French-American	Four Norwegian Moods (suite)	1942	1
Stravinsky, Igor: **Russian**-French-American	Eight Instrumental Miniatures (suite)	1962	1
Stravinsky, Igor: **Russian**-French-American	Suite No. 1 for Small Orchestra (suite)	1925	1
Strohman, Greg: American, student composer	Primordial Springtime (nature)	2014	2
Strohman, Tom: American	Saxophonic Jam (no information available)	2010	1
Suk, Josef: Czech	Serenade for Strings in E-flat major (serenade)	1892	1
Suk, Josef: Czech	Fairy Tale (from incidental music to Radúz and Mahulena) (suite)	1900	1
Suk, Josef: Czech	Meditation on the Saint Wenceslas Chorale (religious)	1914	1
Sullivan, Arthur: British	*The Mikado* (operetta)	1885	1
Sullivan, Arthur: British	*The Gondoliers* (operetta)	1889	1
Tchaikovsky, Pyotr Il'yich: Russian	Symphony No. 5 (symphony)	1888	7
Tchaikovsky, Pyotr Il'yich: Russian	Symphony No. 6 ("Pathétique") (symphony)	1893	4
Tchaikovsky, Pyotr Il'yich: Russian	*Nutcracker* Suite (portions) (ballet)	1892	3
Tchaikovsky, Pyotr Il'yich: Russian	Suite from *Sleeping Beauty* (ballet)	1889	1
Thomas, Augusta Read: American	Aureole (composer)	2013	1
Thomas, Richard Pearson: American	The Ghosts of Alder Gulch (historical)	2002	2
Thompson, Randall: American	The Testament of Freedom (war)	1943	1
Thoms, Hollis: American	Symphony No. 2 (symphony)	2012	1
Tomasi, Henri: French	Concerto for Alto Saxophone (concerto)	1949	1

Tomasi, Henri: French	Concerto for Trombone and Orchestra, mvts. 1 & 3 (concerto)	1956	1
Torke, Michael: American	"Bright Blue Music" from *Color Music* (suite)	1985	1
Torke, Michael: American	Javelin (concert overture)	1994	1
Tower, Joan: American	Flute Concerto (concerto)	1989	1
Tower, Joan: American	Fanfare For the Uncommon Woman (non-specific) (fanfare)	1997	1
Turina, Joaquin: Spanish	Danzas Fantásticas (dance)	1919	1
Valcarcel, Edgar: Peruvian	Concierto Indio for Cello & Orchestra (concerto)	2004	1
Varèse, Edgard: French-**American**	Ionisation (percussion ensemble) (soundscape)	1931	1
Vaughan Williams, Ralph: British	Fantasia on a Theme of Thomas Tallis (fantasia)	1910	9
Vaughan Williams, Ralph: British	Overture to *The Wasps* (incidental music)	1909	2
Vaughan Williams, Ralph: British	Fantasia on *Greensleeves* (folk)	1934	2
Vaughan Williams, Ralph: British	Dona nobis pacem (cantata)	1936	2
Vaughan Williams, Ralph: British	Oboe Concerto (concerto)	1944	2
Vaughan Williams, Ralph: British	Five Mystical Songs (song cycle)	1911	1
Vaughan Williams, Ralph: British	Symphony No. 2 (A London Symphony) (symphony)	1914	1
Vaughan Williams, Ralph: British	Symphony no.3, mvt. 3 (symphony)	1921	1
Vaughan Williams, Ralph: British	Suite for Viola and Small Orchestra (concertante)	1934	1
Vaughan Williams, Ralph: British	Serenade to Music (literature)	1938	1
Vaughan Williams, Ralph: British	Five Variants on Dives and Lazarus (folk)	1939	1
Vaughan Williams, Ralph: British	Prelude to *49th Parallel* (film)	1940	1
Vaughan Williams, Ralph: British	Symphony No. 5 (symphony)	1943	1
Vaughan Williams, Ralph: British	Hodie (cantata)	1954	1

Verdi, Giuseppe:Italian	"Ave Maria" from *Otello* (opera)	1887	1
Villa-Lobos, Heitor: Brazilian	Bachianas brasileiras No. 4 (suite)	1941	3
Villa-Lobos, Heitor: Brazilian	Bachianas brasileiras No. 5 (suite)	1945	3
Villa-Lobos, Heitor: Brazilian	Bachianas brasileiras No. 2 (suite)	1930	1
Villa-Lobos, Heitor: Brazilian	Fantasia for Saxophone (concertante)	1948	1
Villa-Lobos, Heitor: Brazilian	Concierto para Armónica (concertante)	1955	1
Wal-Berg (pseudonym for Voldemar Rosenberg): French	Trumpet Concerto (concerto)	1949	1
Walker, George: American	Lyric for Strings (originally the second movement of his String Quartet No. 1) (occasional)	1946	2
Walton, William: British	Crown Imperial (Coronation March) (march)	1937	2
Walton, William: British	Viola Concerto (concerto)	1929	1
Ward, Robert: American	Concerto for tenor saxophone, mvt. 1 (concerto)	1984	1
Warlock, Peter: British	Capriol Suite (strings) (suite)	1926	3
Warren, Elinor Remick: American	Intermezzo from The Legend of King Arthur (includes chorus) (symphony)	1939	1
Weill, Kurt: German	*The Threepenny Opera* (musical theatre)	1928	1
Welcher, Dan: American	Prairie Light: Three Watercolors by Georgia O'Keefe (art)	1985	2
Whittaker, Howard: American	Prayers of Habakkuk (religious)	1994	1
Wiedoeft, Rudy: American	Valse Vanité (alto saxophone solo) (concertante)	1923	1
Williams, John: American	Summon the Heroes (occasional)	1996	2
Williams, John: American	Theme from *Schindler's List* (film)	1993	1
Williams, John: American	Elegy for Cello and Orchestra (occasional)	1994	1
Wilson, Curtis: American	Ukranian Dances (dance)	1981	1
Wilson, Curtis: American	Rhapsody for Violin & Orchestra (concertante)	2007	1
Wilson, Russell: American	*Prelude to Glory* (oratorio)	2003	1
Yardumian, Richard: Armenian-**American**	Chorale-prelude on plainsong "Veni Sancte Spiritus" (religious)	1959	1
Zaporski, Michael: American	The Prophet (jazz)	2006	1
Zwilich, Ellen Taaffe: American	Celebration for Orchestra (concert overture)	1982	1
Zyman, Samuel: Mexican	Triple Concerto: Violin, Cello, Piano (concerto)	2006	2

Appendix I: Submitted Repertoire, Organized by Year of Composition

Composer and Nationality	Title and Genre	Date	#
Brahms, Johannes: German	Symphony No. 4 (symphony)	1885	1
Mahler, Gustav: Austrian	*Songs of a Wayfarer* (song cycle)	1885	3
Strauss, Johann II:Austrian	Overture to *The Gypsy Baron* (operetta)	1885	1
Sullivan, Arthur: British	*The Mikado* (operetta)	1885	1
Dvořák, Antonín: Czech	Slavonic Dances (non-specific) (dance)	1886	1
Saint-Saëns,Camille: French	Carnival of the Animals (suite)	1886	2
Saint-Saëns, Camille: French	Symphony No. 3 ("Organ") (symphony)	1886	2
Borodin, Alexander: Russian	Polovetsian Dances from *Prince Igor* (opera)	1887	7
Brahms, Johannes: German	Concerto for Violin, Violoncello and Orchestra (concerto)	1887	1
Delius, Frederick: British	Florida Suite (suite)	1887	1
Fauré, Gabriel: French	Pavane (dance)	1887	4
Rimsky-Korsakov, Nicolai: Russian	Capriccio Espagnole (suite)	1887	10
Saint-Saëns, Camille: French	Havanaise (concertante, violin solo)	1887	1
Verdi, Giuseppe:Italian	"Ave Maria" from *Otello* (opera)	1887	1
Bruckner, Anton: Austrian	Symphony No. 4 (symphony)	1888	1
Franck, Cesar: French	Symphony in D minor (symphony)	1888	5
Janáček, Leoš:Czech	Six Lachian Dances (dance)	1888	1
Mahler, Gustav: Austrian	Symphony No. 1 (symphony)	1888	3
Mahler, Gustav: Austrian	Symphony No. 1, mvts. 3 & 4 (symphony)	1888	1
Mahler, Gustav: Austrian	Symphony No.1, mvt. 2 (symphony)	1888	1
Rimsky-Korsakov, Nicolai: Russian	*Scheherazade* (suite)	1888	6
Rimsky-Korsakov, Nicolai: Russian	Russian Easter Overture (concert overture)	1888	5
Tchaikovsky, Pyotr Il'yich: Russian	Symphony No. 5 (symphony)	1888	7
Debussy, Claude: French	Petite Suite (suite)	1889	4
Dvořák, Antonín: Czech	Symphony No. 8 (symphony)	1889	9

Godard, Benjamin: French	Suite for Flute, Op. 116, mvts. 1 & 2 (concertante)	1889	1
Strauss, Johann II:Austrian	Emperor Waltz (dance)	1889	1
Strauss, Richard: German	*Death and Transfiguration* (symphonic poem)	1889	2
Strauss, Richard: German	*Don Juan* (symphonic poem)	1889	1
Sullivan, Arthur: British	*The Gondoliers* (operetta)	1889	1
Tchaikovsky, Pyotr Il'yich: Russian	Suite from *Sleeping Beauty* (ballet)	1889	1
Fauré, Gabriel: French	Requiem (religious)	1890	2
Mascagni, Pietro: Italian	Easter Scene from *Cavalleria Rusticana* (opera)	1890	3
Mascagni, Pietro: Italian	Intermezzo from *Cavalleria Rusticana* (opera)	1890	1
Rimsky-Korsakov, Nicolai: Russian	Procession of the Nobles from *Mlada* (opera-ballet)	1890	3
Rimsky-Korsakov, Nicolai: Russian	Suite from *Mlada* (opera-ballet)	1890	1
Debussy, Claude: French	Marche écossaise sur un thème populaire (rhapsody)	1891	1
Dvořák, Antonín: Czech	Carnival Overture (concert overture)	1891	1
Ives, Charles: American (orch. William Schuman)	Variations on "America" (patriotic)	1891	1
Offenbach, Jacques: French	"Les oiseaux dans la charmille" from *The Tales of Hoffman* (opera)	1891	1
Catalani, Alfredo: Italian	"Ebben? ne andrò lontana" from *La Wally* (opera)	1892	1
Elgar, Edward: British	Serenade for Strings in E minor (serenade)	1892	1
Humperdinck, Engelbert: German	Three Excerpts from *Hänsel and Gretel*: Dream Pantomime (opera)	1892	1
Humperdinck, Engelbert: German	Prelude from *Hänsel and Gretel* (opera)	1892	5
Strauss, Johann II: Austrian	Pizzicato Polka (dance)	1892	1
Suk, Josef: Czech	Serenade for Strings in E-flat major (serenade)	1892	1
Tchaikovsky, Pyotr Il'yich: Russian	*Nutcracker* Suite (portions) (ballet)	1892	3
Dvořák, Antonín: Czech	Symphony No. 9 (symphony)	1893	13
Rachmaninoff, Sergei: Russian	The Rock (symphonic poem)	1893	1
Sibelius, Jean: Finnish	Karelia Suite (suite)	1893	3
Sibelius, Jean: Finnish	Karelia Suite (Intermezzo, Ballade, Alla Marcia) (suite)	1893	1

Tchaikovsky, Pyotr Il'yich: Russian	Symphony No. 6 ("Pathétique") (symphony)	1893	4
Beach, Amy: American	Symphony No. 2 (" Gaelic") (symphony)	1894	1
Debussy, Claude: French	Prelude to the Afternoon of a Faun (symphonic poem)	1894	7
Ippolitov-Ivanov, Mikhail:Russian	"Procession of the Sardar" from *Caucasian Sketches* Suite No. 1 (suite)	1894	1
Mahler, Gustav: Austrian	Symphony No. 2 (symphony)	1894	1
Massenet, Jules:French	Meditation from *Thaïs* (opera)	1894	2
Strauss, Richard: German	Four Songs, Op. 27 (song cycle)	1894	1
Popper, David: Austrian	Hungarian Rhapsody (cello solo) (concertante)	1894	1
Dvořák, Antonín: Czech	Cello Concerto in B minor (concerto)	1895	3
Kalinnikov, Vasily: Russian	Symphony No. 1 (symphony)	1895	1
Puccini, Giacomo: Italian	" Quando m'en vo" from *La Bohème* (opera)	1895	1
Puccini, Giacomo: Italian	"Donde lieta usci" from *La Bohème* (opera)	1895	2
Puccini, Giacomo: Italian	"Che elida manina" and "Mi chiamano Mimi" from *La Bohème* (opera)	1895	1
Strauss, Richard: German	Till Eulenspiegel's Merry Pranks (symphonic poem)	1895	4
Scriabin, Alexander: Russian	Piano Concerto, mvt. 1 (concerto)	1896	1
Cilea, Francesco: Italian	Federico's Lament from *L'Arlesiana* (opera)	1897	1
Dukas, Paul: French	The Sorcerer's Apprentice (symphonic poem)	1897	8
Fauré, Gabriel: French	Suite from *Pelléas et Mélisande* (incidental music)	1898	1
Böhme, Oskar: German	Trumpet Concerto (concerto)	1899	1
Debussy, Claude: French	Nocturnes (suite)	1899	9
Elgar, Edward: British	Chanson de Nuit (character piece)	1899	1
Elgar, Edward: British	*Enigma Variations* (theme and variations)	1899	8
Elgar, Edward: British	"Nimrod" from *Enigma Variations* (theme and variations)	1899	2
Elgar, Edward: British	Sea Pictures (song cycle)	1899	1
Sibelius, Jean: Finnish	Finlandia (symphonic poem)	1899	18
Sibelius, Jean: Finnish	Symphony No. 1 (symphony)	1899	3
Dvořák, Antonín: Czech	"Song to the Moon" from *Rusalka* (opera)	1900	4
Puccini, Giacomo: Italian	"E lucevan le stelle" from *Tosca* (opera)	1900	1

Suk, Josef: Czech	Fairy Tale (from incidental music to Radúz and Mahulena) (suite)	1900	1
Elgar, Edward: British	Chanson de Matin (character piece)	1901	1
Enescu, George: Rumanian	Rumanian Rhapsody No. 1 (rhapsody)	1901	1
Mahler, Gustav: Austrian	Symphony No. 4 (symphony)	1901	1
Rachmaninoff, Sergei: Russian	Piano Concerto No. 2 (concerto)	1901	10
Rachmaninoff, Sergei: Russian	Symphony No. 2 (symphony)	1901	4
Chaminade, Cécile: French	Concertino for Flute and Orchestra (concertante)	1902	2
Joplin, Scott: American	The Ragtime Dance (ragtime)	1902	1
Mahler, Gustav: Austrian	Symphony No. 5, mvt. 4 (symphony)	1902	2
Mahler, Gustav: Austrian	Symphony No. 5, mvt. 5 (symphony)	1902	1
Nielsen, Carl: Danish	Symphony No. 2 ("The Four Temperaments") (symphony)	1902	1
Parry, Hubert: British	I Was Glad (with combined choirs) (religious)	1902	1
Sibelius, Jean: Finnish	Symphony No. 2 (symphony)	1902	10
Alfvén, Hugo: Swedish	Swedish Rhapsody No.1 (rhapsody)	1903	1
Nielsen, Carl: Danish	Helios Overture (symphonic poem)	1903	1
Ravel, Maurice: French	*"Shéhérazade - Trois Poems de Tristan Klingsor* (song cycle)	1903	1
Schmitt, Florent: French	Chant élégiaque (cello solo) (concertante)	1903	1
Chadwick, George: American	Symphonic Sketches (symphonic poem)	1904	1
Cohan, George M.: American	"Give My Regards to Broadway" from *Little Johnny Jones* (musical theatre)	1904	1
Debussy, Claude: French	Danses sacrée et profane (dance)	1904	2
Debussy, Claude: French	"Rhapsodie" for alto saxophone and orchestra (concertante)	1904	1
Fauré, Gabriel: French	Masques et Bergamasques (suite)	1904	2
Glazunov, Alexander: Russian	Violin Concerto (concerto)	1904	1
Lyadov, Anatoly: Russian	Baba-Yaga (symphonic poem)	1904	1
Monti, Vittorio: Italian	Czardas (violin solo) (rhapsody)	1904	1
Sibelius, Jean: Finnish	Violin Concerto, mvt. I (concerto)	1904	2
Sibelius, Jean: Finnish	Valse triste (character piece)	1904	4

Debussy, Claude: French (orch. André Caplet)	Suite Bergamasque, mvt. 3 ("Clair de Lune") (character piece)	1905	2
Dukas, Paul: French	Villanelle (horn solo) (concertante)	1905	1
Elgar, Edward: British	Introduction and Allegro (strings) (symphonic poem)	1905	1
Falla, Manuel de: Spanish	Spanish Dance No. 1 from *La vida breve* (opera)	1905	1
Koussevitzky, Serge: **Russian**-American	Concerto for Contrabass and Orchestra (concerto)	1905	2
Lehár, Franz: **Austro**-Hungarian	Overture to *Die Lustige Witwe* (operetta)	1906	1
Lyadov, Anatoly: Russian	Eight Russian Folk Songs (suite)	1906	1
Sibelius, Jean: Finnish	The Captive Queen (cantata)	1906	1
Smyth, Ethel: British	Prelude & Scene 1 from *The Wreckers* (opera)	1906	1
Elgar, Edward: British	Pomp and Circumstance (non-specific) (march)	1907	2
Grieg, Edvard: Norwegian (orch. Hans Sitt)	Norwegian Dances (suite)	1907	1
Guilmant, Alexandre: French	Symphony No. 2 for Organ and Orchestra (symphony)	1907	1
Ravel, Maurice: French	Rapsodie espagnole (rhapsody)	1907	2
Sibelius, Jean: Finnish	Symphony No. 3 (symphony)	1907	1
Bridge, Frank: British	Suite for String Orchestra (suite)	1908	1
Rachmaninoff, Sergei: Russian	The Isle of the Dead (symphonic poem)	1908	1
Chadwick, George:American	Suite symphonique, mvt. 2 (suite)	1909	1
Dohnányi, Ernst von: Hungarian	Wedding Waltz from *Der Schleier der Pierrette* (ballet-pantomime)	1909	1
Lyadov, Anatoly: Russian	The Enchanted Lake (character piece)	1909	1
Rachmaninoff, Sergei: Russian	Piano Concerto No. 3 (concerto)	1909	2
Vaughan Williams, Ralph: British	Overture to *The Wasps* (incidental music)	1909	2
Bartók, Béla: Hungarian	Two Pictures, Op. 10 (No. 2, Village Dance) (dance)	1910	1
Debussy, Claude: French	Première rhapsodie for clarinet and orchestra (concertante)	1910	1
Debussy, Claude: French (orch. Peter Breiner)	"Des pas sur la neige" from Préludes Book 1 (character piece)	1910	1
Ives, Charles: American	Symphony No. 3 (symphony)	1910	1

Lyadov, Anatoly: Russian	Kikimora (symphonic poem)	1910	1
Ravel, Maurice: French	Pavane pour une infante défunte (dance)	1910	7
Riestra, José María Valle: Peruvian	"Chant d'amour" (song)	1910	1
Vaughan Williams, Ralph: British	Fantasia on a Theme of Thomas Tallis (fantasia)	1910	9
Cardillo, Salvatore: Italian-**American**	"Core 'ngrato" (tenor solo) (song)	1911	3
Prokofiev, Sergei: Russian	Piano Concerto No. 1 (concerto)	1911	2
Ravel, Maurice: French	*Mother Goose* Suite (suite)	1911	4
Vaughan Williams, Ralph: British	Five Mystical Songs (song cycle)	1911	1
Dukas, Paul: French	Fanfare from *La Péri* (brass) (ballet)	1912	2
Rachmaninoff, Sergei: Russian	Vocalise (song)	1912	4
Ravel, Maurice: French	Valses nobles et sentimentales (suite)	1912	2
Ravel, Maurice: French	*Daphnis et Chloé* Suite No. 2 (ballet)	1912	3
Sibelius, Jean: Finnish	Rakastava (suite)	1912	2
Falla, Manuel de: Spanish	Interlude & Dance from *La vida breve* (opera)	1913	1
Grainger, Percy: Australian-**American**	Irish Tune from County Derry (folk)	1913	2
Holst, Gustav: British	St. Paul's Suite (suite)	1913	5
Prokofiev, Sergei: Russian	Piano Concerto No. 2 (concerto)	1913	2
Stravinsky, Igor: **Russian**-French-American	*The Rite of Spring* (ballet)	1913	1
Alford, Kenneth J: British	Colonel Bogey March (march)	1914	1
Europe, James Reese: American	Castle House Rag (ragtime)	1914	1
Falla, Manuel de: Spanish	Seven Spanish Folksongs (song cycle)	1914	1
Holst, Gustav: British	The Planets: Jupiter (suite)	1914	6
Holst, Gustav: British	The Planets: Mars (suite)	1914	5
Holst, Gustav: British	The Planets: Venus (suite)	1914	2
Sibelius, Jean: Finnish	The Oceanides (symphonic poem)	1914	1
Stravinsky, Igor: **Russian**-French-American	*The Nightingale (Le Rossignol)* (opera)	1914	1
Suk, Josef: Czech	Meditation on the Saint Wenceslas Chorale (religious)	1914	1

Vaughan Williams, Ralph: British	Symphony No. 2 (A London Symphony) (symphony)	1914	1
Sibelius, Jean: Finnish	Symphony No.5 (symphony)	1915	1
Griffes, Charles: American	Roman Sketches, Op. 7: originally for piano; the first ("The White Peacock") and the fourth ("Clouds") were orchestrated by the composer (suite)	1916	1
Holst, Gustav: British	The Planets (suite)	1916	5
Stravinsky, Igor: **Russian**-French-American	*Renard* (chamber opera-ballet)	1916	1
Bartók, Béla: Hungarian	Rumanian Folk Dances (dance)	1917	5
Griffes, Charles: American	The Pleasure Dome of Kubla Khan (symphonic poem)	1917	2
Prokofiev, Sergei: Russian	Symphony No. 1 ("Classical") (symphony)	1917	1
Prokofiev, Sergei: Russian	Violin Concerto No. 1 (concerto)	1917	1
Ravel, Maurice: French	Le Tombeau de Couperin (suite)	1917	4
Respighi, Ottorino: Italian	Ancient Airs and Dances, Suite No. 1 (suite)	1917	2
Schoenberg, Arnold: **Austro**-Hungarian	Verklärte Nacht (symphonic poem for strings)	1917	1
Bartók,Béla: Hungarian (orch. Nathan Kelly)	Fifteen Hungarian Peasant Songs, Sz. 71, BB 79 (folk)	1918	1
Griffes, Charles: American	Poem for Flute and Orchestra (concertante)	1918	3
Ponce, Manuel: Mexican	Balada para orquesta y piano (concertante)	1918	1
Puccini, Giacomo: Italian	"O mio babbino caro" from *Gianni Schicchi* (opera)	1918	1
Puccini, Giacomo: Italian	*Gianni Schicchi* (opera)	1918	1
Puccini, Giacomo: Italian	*Suor Angelica* (opera)	1918	1
Stravinsky, Igor: **Russian**-French-American	The Soldier's Tale (theatre music)	1918	1
Elgar, Edward: British	Cello Concerto, mvt. 4 (concerto)	1919	1
Falla, Manuel de: Spanish	Suite No.1 from *The Three Cornered Hat* (ballet)	1919	6
Falla, Manuel de: Spanish	Suite No.2 from *The Three Cornered Hat* (ballet)	1919	2
Griffes, Charles: American	The White Peacock (suite)	1919	1
Korngold, Erich: Austrian	Suite from *Much Ado about Nothing* (incidental music)	1919	1
Mario, E. A. (pseudonym for Giovanni Gaeta): Italian	"Santa Lucia Luntana" (song)	1919	1

Prokofiev, Sergei: Russian	March from *The Love for Three Oranges* (opera)	1919	1
Stravinsky, Igor: **Russian**-French-American	*Firebird* Suite (all versions) (ballet)	1919	14
Turina, Joaquin: Spanish	Danzas Fantásticas (dance)	1919	1
Korngold, Erich: Austrian	"Mein Sehnen, mein Wähnen" from *Die tote Stadt* (opera)	1920	1
Milhaud, Darius: French	Saudades do Brasil (suite)	1920	1
Ravel, Maurice: French	La Valse (dance)	1920	3
Stravinsky, Igor: **Russian**-French-American	Pulcinella Suite (suite)	1920	3
Prokofiev, Sergei: Russian	Piano Concerto No 3 (concerto)	1921	4
Vaughan Williams, Ralph: British	Symphony no.3, mvt. 3 (symphony)	1921	1
Mussorgsky, Modeste: Russian	*Pictures at an Exhibition* (suite)	1922	5
Sibelius, Jean: Finnish	Andante Festivo (character piece)	1922	1
Bartók, Béla: Hungarian	Dance Suite (suite)	1923	1
Hüe, Georges: French	Fantasie for Flute and Orchestra (concertante)	1923	2
Milhaud, Darius: French	The Creation of the World (ballet)	1923	1
Respighi, Ottorino: Italian	Ancient Airs and Dances, Suite No. 2 (suite)	1923	1
Wiedoeft, Rudy: American	Valse Vanité (alto saxophone solo) (concertante)	1923	1
Gershwin, George: American	Rhapsody in Blue (piano solo) (concertante)	1924	4
Kálmán, Emmerich: Hungarian	Excerpts from *Countess Maritza* (operetta)	1924	1
Puccini, Giacomo: Italian	"Nessun dorma" from *Turandot* (opera)	1924	2
Ravel, Maurice: French	Tzigane (violin solo) (concertante)	1924	6
Respighi, Ottorino: Italian	Pines of Rome (symphonic poem)	1924	6
Sibelius, Jean: Finnish	Symphony No.7 (symphony)	1924	1
Bloch, Ernest: American	Concerto Grosso No. 1 (concerto grosso)	1925	3
Gershwin, George: American	Piano Concerto in F (concerto)	1925	2
Shostakovich, Dmitri: Russian	Symphony No. 1 (symphony)	1925	2
Stravinsky, Igor: **Russian**-French-American	Suite No. 1 for Small Orchestra (suite)	1925	1
Janáček, Leoš: Czech	Sinfonietta, mvt. 1: Allegretto (patriotic)	1926	1

Jongen, Joseph: Belgian	Symphonie concertante, mvts. 2 & 3 (organ solo) (concertante)	1926	1
Kodály, Zoltán: Hungarian	Suite from *Háry János* (opera)	1926	1
Nielsen, Carl: Danish	Flute Concerto (concerto)	1926	1
Warlock, Peter: British	Capriol Suite (strings) (suite)	1926	3
Glière, Reinhold: Russian	Suite from *The Red Poppy* (ballet)	1927	1
Glière, Reinhold: Russian	Russian Sailors' Dance from *The Red Poppy* Suite (ballet)	1927	1
Hindemith, Paul: German	Five Pieces for String Orchestra (suite)	1927	2
Respighi, Ottorino: Italian	Botticelli Triptych, mvt. 2: Adoration of the Magi (suite)	1927	1
Shostakovitch, Dmitri: Russian	Symphony No. 2 (symphony)	1927	1
Bartók, Béla: Hungarian	Rhapsody No. 2 for Violin and Orchestra (concertante)	1928	2
Coleridge-Taylor, Samuel: African-**British** (orch. Leo Artok)	Danse nègre from African Suite No. 2 (suite)	1928	1
Gershwin, George: American	*An American in Paris* (symphonic poem)	1928	3
Lecuona, Ernesto: Cuban	Malagueña (composed for solo piano in 1928, orchestrated later) (dance)	1928	1
Nielsen, Carl: Danish	Clarinet Concerto (concerto)	1928	1
Ravel, Maurice: French	*Boléro* (ballet)	1928	4
Weill, Kurt: German	*The Threepenny Opera* (musical theatre)	1928	1
Walton, William: British	Viola Concerto (concerto)	1929	1
Delius, Frederick: British	A Song of Summer (symphonic poem)	1930	1
Gershwin, George: American	Overture to *Girl Crazy* (musical theatre)	1930	1
Hanson, Howard: American	Symphony No. 2 ("Romantic") (symphony)	1930	7
Messiaen, Olivier: French	Les offrandes oubliées (introspection)	1930	2
Ravel, Maurice: French	Concerto for the Left Hand (concerto)	1930	2
Still, William Grant: American	Afro-American Symphony (symphony)	1930	2
Villa-Lobos, Heitor: Brazilian	Bachianas brasileiras No. 2 (suite)	1930	1

Barber, Samuel: American	Overture to *The School for Scandal* (concert overture)	1931	1
Bartók, Béla: Hungarian	Hungarian Sketches, mvts. 1, 3 & 5 (suite)	1931	1
Grofé, Ferde: American	Grand Canyon Suite (suite)	1931	3
Ravel, Maurice: French	Piano Concerto in G Major (concerto)	1931	2
Ravel, Maurice: French	Piano Concerto in G Major, mvt. 2 (concerto)	1931	1
Ravel, Maurice: French	Piano Concerto in G Major, mvt. 3 (concerto)	1931	1
Varèse, Edgard: French-**American**	Ionisation (percussion ensemble) (soundscape)	1931	1
Gershwin, George: American	Cuban Overture (symphonic poem)	1932	3
Holst, Gustav: British	Brook Green Suite (suite)	1933	1
Ibert, Jacques: French	Flute Concerto (concerto)	1933	4
Riisager, Knudåge: Danish	Concertino for Trumpet and Strings, mvts. 2 & 3 (concertante)	1933	1
Shostakovich, Dmitri: Russian	Piano Concerto No. 1 (concerto)	1933	1
Britten, Benjamin: British	Simple Symphony (suite)	1934	2
Glazunov, Alexander: Russian	Concerto for Alto Saxophone and String Orchestra (concerto)	1934	1
Prokofiev, Sergei: Russian	Suite from *Lieutenant Kijé* (film)	1934	4
Prokofiev, Sergei: Russian	Peter and the Wolf (children)	1934	5
Rachmaninoff, Sergei: Russian	Rhapsody on a Theme of Paganini (piano solo) (concertante)	1934	2
Vaughan Williams, Ralph: British	Suite for Viola and Small Orchestra (concertante)	1934	1
Vaughan Williams, Ralph: British	Fantasia on *Greensleeves* (folk)	1934	2
Berg, Alban: Austrian	Violin Concerto (concerto)	1935	1
Gershwin, George: American	"Bess, You Is My Woman Now" from *Porgy and Bess* (opera)	1935	1
Gershwin, George: American (arr. Robert Russell Bennett)	*Porgy and Bess*: A Symphonic Portrait (opera)	1935	1
Gould, Morton: American	Symphonette No. 2, mvt. 2 (Pavanne) (symphonette)	1935	1
Ibert, Jacques: French	Concertino da Camera for Alto Saxophone and Eleven Instruments, mvt. 1 (concertante)	1935	2

Ibert, Jacques: French	Concertino da Camera for Alto Saxophone and Eleven Instruments (concertante)	1935	2
Ives, Charles: American	The Unanswered Question (introspection)	1935	3
Prokofiev, Sergei: Russian	Violin Concerto No. 2, mvt. 1 (concerto)	1935	1
Barber, Samuel: American	Symphony No. 1 in One Movement (symphony)	1936	5
Barber, Samuel: American	Adagio for Strings (introspection)	1936	4
Copland, Aaron: American	El Salón México (dance)	1936	1
Hindemith, Paul: German	Trauermusik (viola solo) (concertante)	1936	3
Kennan, Kent: American	Night Soliloquy (flute solo) (concertante)	1936	2
Orff, Carl: German	Carmina Burana (cantata)	1936	3
Prokofiev, Sergei: Russian	Excerpts from *Romeo and Juliet* (ballet)	1936	7
Prokofiev, Sergei: Russian	Suite No. 2 from *Romeo and Juliet* (ballet)	1936	1
Rachmaninoff, Sergei: Russian (orch. Leonidas Leonardi)	Chanson Georgienne, Op. 4 No. 4 (" Do Not Sing, My Beauty, for Me . . .") (song cycle)	1936	1
Revueltas, Sivestre: Mexican	Janitzio (symphonic poem)	1936	1
Vaughan Williams, Ralph: British	Dona nobis pacem (cantata)	1936	2
Barber, Samuel: American	Essay No. 1 (introspection)	1937	4
Shostakovich, Dmitri: Russian	Symphony No. 5 (symphony)	1937	11
Walton, William: British	Crown Imperial (Coronation March) (march)	1937	2
Copland, Aaron: American	An Outdoor Overture (concert overture)	1938	2
Cowell, Henry: American	Symphony No. 2 ("Anthropos") (symphony)	1938	1
Kabalevsky, Dmitry: Russian	Overture to *Colas Breugnon* (opera)	1938	3
Prokofiev, Sergei: Russian	*Alexander Nevsky* (film)	1938	1
Revueltas, Silvestre: Mexican	Sensemayá (literature)	1938	1
Vaughan Williams, Ralph: British	Serenade to Music (literature)	1938	1
Barber, Samuel: American	Concerto for Violin, mvt. 1 (concerto)	1939	3
Barroso, Ary: Brazilian	Aquarela do Brasil (song)	1939	1
Bartók, Béla: Hungarian	Divertimento for Strings, mvt. 3 (divertimento)	1939	1
Castelnuovo-Tedesco,Mario: Italian	Guitar Concerto No. 1 (concerto)	1939	1

Khachaturian, Aram: Armenian	*Gayane* (non-specific) (ballet)	1939	1
Khachaturian, Aram: Armenian	Sabre Dance from *Gayane* (ballet)	1939	1
Martin, Frank: Swiss	Ballade pour flute et orchestra (concertante)	1939	2
Menotti, Gian Carlo: American	"Steal Me Sweet Thief" from *The Old Maid and the Thief* (opera)	1939	2
Milhaud, Darius: French	Scaramouche for Alto Saxophone and Orchestra (concertante)	1939	2
Revueltas, Silvestre: Mexican	*La noche de los mayas* (film)	1939	1
Rodrigo, Joaquin: Spanish	Concierto de Aranjuez (concerto)	1939	5
Shostakovich, Dmitri: Russian	Symphony No. 6 (symphony)	1939	1
Steiner, Max: American	Excerpt from *Gone with the Wind* (film)	1939	1
Vaughan Williams, Ralph: British	Five Variants on Dives and Lazarus (folk)	1939	1
Warren, Elinor Remick: American	Intermezzo from The Legend of King Arthur (includes chorus) (symphony)	1939	1
Copland, Aaron: American	Our Town (film)	1940	4
Copland, Aaron: American	Quiet City (trumpet solo) (concertante)	1940	3
Creston, Paul: American	Concertino for Marimba and Orchestra (concertante)	1940	2
Khachaturian, Aram: Armenian	Flute Concerto (concerto)	1940	2
Khachaturian, Aram: Armenian	Violin Concerto (concerto)	1940	2
Rachmaninoff, Sergei: Russian	Symphonic Dances (suite)	1940	1
Vaughan Williams, Ralph: British	Prelude to *49th Parallel* (film)	1940	1
Fernández, Oscar Lorenzo: Brazilian	Batuque from *Malazarte* Suite (opera)	1941	1
Ginastera, Alberto: Argentine	Four Dances from *Estancia* (ballet)	1941	2
Gould, Morton: American	Latin-American Symphonette, mvts. 1-3 (symphonette)	1941	1
Gould, Morton: American	Latin-American Symphonette, mvt. 3 (Guaracha) (symphonette)	1941	1
James, Harry: American	Concerto for Trumpet (concerto)	1941	1

Moncayo, José Pablo: Mexican	Huapango (dance)	1941	3
Rachmaninoff, Sergei: Russian	Piano Concerto No. 4 (concerto)	1941	1
Villa-Lobos, Heitor: Brazilian	Bachianas brasileiras No. 4 (suite)	1941	3
Barber, Samuel: American	Essay No. 2 (introspection)	1942	3
Copland, Aaron: American	Fanfare for the Common Man (fanfare)	1942	4
Copland, Aaron: American	Lincoln Portrait (historical)	1942	2
Copland, Aaron: American	Buckaroo Holiday from *Rodeo* (ballet)	1942	2
Copland, Aaron: American	Hoe-down from *Rodeo* (ballet)	1942	3
Copland, Aaron: American	Four Dance Episodes from *Rodeo* (ballet)	1942	8
Galindo, Blas: Mexican	Sones de Mariachi (folk)	1942	1
Gould, Morton: American	American Salute (folk)	1942	3
Stravinsky, Igor: **Russian**-French-American	Circus Polka; Composed for a Young Elephant (ballet)	1942	3
Stravinsky, Igor: **Russian**-French-American	Four Norwegian Moods (suite)	1942	1
Escalona, Rafael: Colombian	La casa en el aire (folk)	1943	1
Hanson, Howard: American	Symphony No. 4 ("Requiem") (symphony)	1943	1
Hindemith, Paul: German	Symphonic Metamorphosis of Themes by Carl Maria von Weber (theme and variations)	1943	6
Martinů, Bohuslav: Czech	Symphony No. 2 (symphony)	1943	1
Still, William Grant: American	In Memoriam: The Colored Soldiers Who Died for Democracy (war)	1943	1
Thompson, Randall: American	The Testament of Freedom (war)	1943	1
Vaughan Williams, Ralph: British	Symphony No. 5 (symphony)	1943	1
Atterberg, Kurt: Swedish	Symphony No.8, mvt. 3 (symphony)	1944	1
Bernstein, Leonard: American	Three Dance Episodes from *On the Town* (musical theatre)	1944	2
Copland, Aaron: American	*Appalachian Spring* (ballet)	1944	4
Copland, Aaron: American	Letter from Home (war)	1944	1
Copland, Aaron: American	Variations on a Shaker Melody (folk)	1944	1

Diamond, David: American	Rounds for String Orchestra (counterpoint)	1944	2
Khachaturian, Aram: Armenian	Suite from *Masquerade* (incidental music)	1944	2
Persichetti, Vincent: American	The Hollow Men (trumpet solo) (concertante)	1944	1
Still, William Grant: American	Festive Overture (concert overture)	1944	1
Vaughan Williams, Ralph: British	Oboe Concerto (concerto)	1944	2
Arias, Clotilde: **Peruvian**-American	Huiracocha (song)	1945	1
Arnita, Salvador: Palestinian	Introduction and Oriental Dance from *Seven Oriental Dances* (dance)	1945	1
Bartók, Béla: Hungarian	Concerto for Orchestra (symphonic concerto)	1945	2
Bartók, Béla: Hungarian	Viola Concerto (concerto)	1945	3
Britten, Benjamin: British	Young Person's Guide to the Orchestra (children)	1945	4
Britten, Benjamin: British	Four Sea Interludes from *Peter Grimes* (opera)	1945	1
Kleinsinger, George: American	Tubby The Tuba (children)	1945	2
Korngold, Erich: Austrian	Violin Concerto (concerto)	1945	1
Shostakovich, Dmitri: Russian	Symphony No. 9 (symphony)	1945	1
Villa-Lobos, Heitor: Brazilian	Bachianas brasileiras No. 5 (suite)	1945	3
Hovhaness, Alan: Armenian-**American**	"Prayer of St. Gregory" for trumpet and strings (interlude from the opera *Etchmiadzin*) (opera)	1946	1
Prokofiev, Sergei: Russian	Suites 1 & 2 from *Cinderella* (selections) (ballet)	1946	1
Prokofiev, Sergei: Russian	Suite No. 3 from *Romeo and Juliet* (ballet)	1946	1
Walker, George: American	Lyric for Strings (originally the second movement of his String Quartet No. 1) (occasional)	1946	2
Barber, Samuel: American	Knoxville: Summer of 1915 (literature)	1947	2
Still, William Grant: American	Wood Notes (literature)	1947	3
Stravinsky, Igor: **Russian**-French-American	*Petrushka* (ballet burlesque)	1947	4
Alwyn, William: British	Fanfare for a Joyful Occasion (brass & percussion) (fanfare)	1948	1
Britten, Benjamin: British	Saint Nicholas (cantata)	1948	1

Foss, Lukas: American	Three American Pieces for Violin and Small Orchestra, mvts. 1 & 3 (concertante)	1948	1
Shostakovich, Dmitri: Russian	Violin Concerto No. 1, mvt. 1 (concerto)	1948	1
Strauss, Richard: German	Duet-Concertino (clarinet and bassoon solos) (concertante)	1948	1
Strauss, Richard: German	Four Last Songs (song cycle)	1948	1
Villa-Lobos, Heitor: Brazilian	Fantasia for Saxophone (concertante)	1948	1
Addison, John: British	Concerto for Trumpet, Strings, and Percussion (concertante)	1949	1
Iturralde, Pedro: Spanish	Czardas for Saxophone and Orchestra (concertante)	1949	1
Jolivet, André: French	Concerto for Flute and Strings, mvts. 1 & 3 (concerto)	1949	1
Tomasi, Henri: French	Concerto for Alto Saxophone (concerto)	1949	1
Wal-Berg (pseudonym for Voldemar Rosenberg): French	Trumpet Concerto (concerto)	1949	1
Arutiunian, Alexander: Armenian	Trumpet Concerto (concerto)	1950	2
Copland, Aaron: American	Eight Poems of Emily Dickinson (the original cycle had twelve poems; Copland orchestrated eight of them between 1958 and 1970) (song cycle)	1950	2
Copland, Aaron: American	Old American Songs (non-specific) (song cycle)	1950	1
Diamond, David: American	Overture and Incidental Music to *Romeo and Juliet* (incidental music)	1951	1
Jacob, Gordon: British	Concerto for Horn and Strings (concerto)	1951	1
Menotti, Gian Carlo: American	Shepherd's Dance from *Amahl and The Night Visitors* (opera)	1951	1
Mores, Mariano & De Elia, Oscar: Argentine	Taquito militar (dance)	1952	1
Prokofiev, Sergei: Russian	Sinfonía Concertante (a reworking of the composer's Cello Concerto, Op. 58) (concerto)	1952	1
Campos Parsi, Héctor: Puerto Rican	Divertimento del Sur (flute and clarinet solos) (concertante)	1953	1
Desenclos, Alfred: French	Incantation, threne et danse (trumpet solo) (concertante)	1953	1
Ginastera, Alberto: Argentine	Variaciones concertantes (folk)	1953	2

Anderson, Leroy: American	Alma Mater (suite)	1954	1
Copland, Aaron: American	Suite from *The Tender Land* (opera)	1954	3
Copland, Aaron: American	"The Promise of Living" from *The Tender Land* (opera)	1954	1
Floyd, Carlisle: American	"Ain't It a Pretty Night" from *Susannah* (opera)	1954	2
Ginastera, Alberto: Argentine	Pampeana No. 3, mvt. 2 (Impetuosamente) (nature)	1954	1
Grofé, Ferde: American	Halloween Fantasy for Strings (also known as Trick or Treat for orchestra) (character piece)	1954	1
Riegger, Wallingford: American	Dance Rhythms (dance)	1954	1
Rodrigo, Joaquin: Spanish	Fantasia para un gentilhombre (guitar solo) (concertante)	1954	1
Shostakovich, Dmitri: Russian	Festive Overture (concert overture)	1954	6
Vaughan Williams, Ralph: British	Hodie (cantata)	1954	1
Barber, Samuel: American	Medea's Meditation and Dance of Vengeance from *Medea* (ballet)	1955	4
Hanson, Howard: American	Symphony No. 5 ("Sinfonia sacra") (symphony)	1955	1
Hovhaness, Alan: Armenian-**American**	Symphony No. 2 ("Mysterious Mountain") (symphony)	1955	5
Larsson, Lars-Erik: Swedish	Concertino for Trombone and Strings (concertante)	1955	1
Maurice, Paule: French	Tableaux de Provence (alto saxophone solo) (concertante)	1955	2
Spang, Mary Louise Miller: American	The Selfish Giant (children)	1955	1
Villa-Lobos, Heitor: Brazilian	Concierto para Armónica (concertante)	1955	1
Bernstein, Leonard: American	Overture to *Candide* (operetta)	1956	12
Still, William Grant: American	Ennanga (harp solo) (concertante)	1956	1
Tomasi, Henri: French	Concerto for Trombone and Orchestra, mvts. 1 & 3 (concerto)	1956	1
Arnold, Malcolm: British	Four Scottish Dances (suite)	1957	2

Shostakovich, Dmitri: Russian	Piano Concerto No. 2, mvt. 1 (concerto)	1957	1
Still, William Grant: American	The American Scene: A Mountain, A Memorial, and a Song (Suite 5) (suite)	1957	1
Anderson, Leroy: American	Bugler's Holiday (character piece)	1958	1
Cowell, Henry: American	Percussion Concerto (concerto)	1958	1
Semiatin, Lionel: American	Sinfonietta (wind band) (sinfonietta)	1958	1
Still, William Grant: American	Symphony No.3 ("Sunday Symphony"), mvt. 2 (symphony)	1958	1
Dubois, Pierre Max: French	Saxophone Concerto (concerto)	1959	1
Gang, Chen and Zhanhao, He: Chinese	The Butterfly Lovers Violin Concerto (concerto)	1959	1
Shostakovich, Dmitri:Russian	Cello Concerto No. 1 (concerto)	1959	1
Yardumian, Richard: Armenian-**American**	Chorale-prelude on plainsong "Veni Sancte Spiritus" (religious)	1959	1
Barber, Samuel: American	Toccata festiva (organ solo) (concertante)	1960	2
Bernstein, Leonard: American	Symphonic Dances from *West Side Story* (musical theatre)	1961	7
Britten, Benjamin: British	War Requiem (war)	1961	1
Corigliano, John: American	Fern Hill (literature)	1961	1
Ginastera, Alberto:Argentine	Piano Concerto No. 1 (concerto)	1961	1
Gutiérrez, Benjamín: Costa Rican	Improvisación (rhapsody)	1961	1
Poulenc, François: French	Gloria (religious)	1961	1
Barber, Samuel: American	Piano Concerto (concerto)	1962	1
Copland, Aaron: American	Down a Country Lane (character piece)	1962	2
Stravinsky, Igor: **Russian**-French-American	Eight Instrumental Miniatures (suite)	1962	1
Hoiby, Lee:American	A Month in the Country (opera)	1964	1
Legrand, Michel: French	"I Will Wait For You" from *The Umbrellas of Cherbourg* (film)	1964	1
Laudenslager, Harold: American	Concertato Contra for Contrabassoon and Orchestra (concertante)	1965	1

Rota, Nino: Italian	Concerto for Trombone (concerto)	1966	1
Ellington, Duke: American	The River (ballet)	1968	1
Lovelock, William: British	Concerto for Trumpet and Orchestra (concerto)	1968	1
Piazzolla, Astor: Argentine	Melodia in la minore (introspection)	1969	1
Bradshaw, Merrill: American	Peace Memorial (war)	1971	1
Bricusse, Leslie & Newley, Anthony: British	"The Candy Man" from *Willy Wonka & the Chocolate Factory* (film)	1971	1
Piazzolla, Astor: Argentine	Libertango (dance)	1974	1
Rutter, John: British	Gloria (religious)	1974	1
Sondheim, Stephen: American	Opening Fanfare from *The Frogs* (freely adpated from Aristophnes' ancient Greek comedy by the same name) (musical theatre)	1974	1
Corigliano, John: American	Voyage (strings) (literature)	1976	1
Pärt, Arvo: Estonian	Fratres (violin, strings, percussion) (introspection)	1977	1
Cundick, Robert: American	*The Redeemer* (oratorio)	1979	1
Piazzolla, Astor: Argentine	Aconcagua (for bandoneón, chamber orchestra and percussion) (concerto)	1979	3
Schwantner, Joseph: American	Aftertones of Infinity (literature)	1979	1
Mechem, Kirke: American	*Tartuffe* (opera)	1980	1
Constant, Marius: Rumanian-**French**	*La Tragédie de Carmen* (adaptation of Bizet's opera) (opera)	1981	1
Rouse, Christopher: American	The Infernal Machine (character piece)	1981	1
Wilson, Curtis: American	Ukranian Dances (dance)	1981	1
Corigliano, John: American	Pied Piper Fantasy (flute solo) (concerto)	1982	1
Piazzolla, Astor: Argentine	Oblivion (dance)	1982	1
Zwilich, Ellen Taaffe: American	Celebration for Orchestra (concert overture)	1982	1
Andersson, Benny/Ulvaeus, Björn: Swedish	"Anthem" from *Chess* (musical theatre)	1984	1
Ward, Robert: American	Concerto for tenor saxophone, mvt. 1 (concerto)	1984	1
Adams, John: American	The Chairman Dances: Foxtrot for Orchestra (dance)	1985	1

Mintzer, Bob: American	Then and Now (jazz)	1985	1
Rutter, John: British	Requiem (religious)	1985	1
Torke, Michael: American	"Bright Blue Music" from *Color Music* (suite)	1985	1
Welcher, Dan: American	Prairie Light: Three Watercolors by Georgia O'Keefe (art)	1985	2
Adams, John: American	Short Ride in a Fast Machine (fanfare)	1986	2
Adams, John: American	Tromba Lontana (fanfare)	1986	1
Rosauro, Ney: Brazilian	Concerto for Marimba and String Orchestra (concerto)	1986	1
Ferraro, Ralph: American	La Corrida (composed as the theme song for The New American Orchestra) (concert overture)	1987	1
Larsen, Libby: American	What the Monster Saw (from her 1990 opera *Frankenstein, or The Modern Prometheus*) (opera)	1987	1
Pascuzzi, Gregory: American	American Celebration Overture (wind band) (march)	1987	1
Luzuriaga, Diego: Ecuadorian	Incienso (character piece)	1988	1
Coleman, Cy: American	*City of Angels* (musical theatre)	1989	1
Kallman, Daniel: American	"Messiah, Prince of Peace" from Trinity Canticles (religious)	1989	1
Tower, Joan: American	Flute Concerto (concerto)	1989	1
Bennett, Richard Rodney: British	Concerto for Stan Getz (tenor saxophone, timpani, strings) (concerto)	1990	1
Bennett, Richard Rodney: British	Percussion Concerto, mvts. 4 & 5 (concerto)	1990	1
Garrido-Lecca, Celso: Peruvian	Guitar Concerto (concerto)	1990	1
Kernis, Aaron: American	Musica Celestis (introspection)	1990	1
Romero, Aldemaro: Venezuelan	Fuga con Pajarillo (dance)	1990	1
Stephenson, James: American	American Fanfare (fanfare)	1990	1
Pärt, Arvo: Estonian	Silouans Song (religious)	1991	1
Proto, Frank: American	A Carmen Fantasy for Double Bass and Orchestra (concertante)	1991	1
Danielpour, Richard: American	Toward the Splendid City (city)	1992	1
MacMillan, James: Scottish	Veni, veni, Emmanuel (religious)	1992	1

Daugherty, Michael: American	*Metropolis Symphony*, mvt. 5 (Red Cape Tango) (symphony)	1993	2
Lauridsen, Morten: American	Lux Aeterna (religious)	1993	1
Moran, Robert: American	Points of Departure (dance)	1993	1
Rouse, Christopher: American	Flute Concerto (concerto)	1993	2
Williams, John: American	Theme from *Schindler's List* (film)	1993	1
Corigliano, John: American	To Music (introspection)	1994	1
Hanson, Robert J.: American	Normandy 1944 (war)	1994	1
Iturriaga, Enrique: Peruvian	De la Lirica Campesina (literature)	1994	1
Lauridsen, Morten: American	O Magnum Mysterium (religious)	1994	1
Márquez, Arturo: Mexican	Danzón No. 2 (dance)	1994	6
Torke, Michael: American	Javelin (concert overture)	1994	1
Whittaker, Howard: American	Prayers of Habakkuk (religious)	1994	1
Williams, John: American	Elegy for Cello and Orchestra (occasional)	1994	1
Atehortúa, Blas Emilio: Colombian	Concertino for Violin, Viola and String Orchestra (concertante)	1995	1
Glass, Philip: American	Concerto for Saxophone Quartet and Orchestra, mvt. I (concerto)	1995	2
Koppel, Anders : Danish	Concerto for Marimba and Orchestra (concerto)	1995	1
Larsen, Libby: American	Today, This Spring (composed for SA chorus and piano in 1995, orchestrated later) (occasional)	1995	1
Eggert, Scott: American	*Jagannatha*: Symphonic Poem for Large Orchestra (symphonic poem)	1996	1
Flaherty, Stephen: American	"Your Daddy's Son" from *Ragtime* (musical theatre)	1996	1
Hanson, J. Robert: American	A Nordic Rhapsody (folk)	1996	1
McAllister, Scott: American	X Concerto, for clarinet (concerto)	1996	1
Rosauro, Ney: Brazilian	Concerto for Vibraphone and Orchestra (concerto)	1996	3
Williams, John: American	Summon the Heroes (occasional)	1996	2
Peck, Russell: American	Mozart Escapes the Museum (composer)	1997	2

Tower, Joan: American	Fanfare For the Uncommon Woman (non-specific) (fanfare)	1997	1
Adamo, Mark: American	*Little Women* (opera)	1998	1
Maroney, Marcus Karl: American	The Ever-fixed Mark (introspection)	1998	2
Ewazen, Mark: American	Concerto for Marimba and String Orchestra, mvt. 1 (concerto)	1999	1
Ewazen, Mark: American	Down a River of Time (oboe solo) (concerto)	1999	1
Peterson, Russell: American	Concertino for Alto Saxophone and Young String Orchestra (concertante)	1999	1
Séjourné, Emmanuel: French	Concerto forVibraphone and Strings (concerto)	1999	2
Alsuyet, Claudio: Argentine	Buenos Aires al Borde (saxophone and bandoneón solos) (concertante)	2000	1
Heggie, Jake: American	Two Scenes from Act I of *Dead Man Walking* (opera)	2000	2
Higdon, Jennifer: American	blue cathedral (introspection)	2000	2
Higdon, Jennifer: American	Wind Shear (character piece)	2000	1
Pitombeira, Liduino; Brazilian	Tango (dance)	2000	1
Di Giusto, Gerardo: Argentine	Suite Para Piano y Cuerdas (suite)	2001	1
Hines, Scott L.: American	Shoah (introspection)	2001	1
Kamen, Michael: American	*Band of Brothers* Suite (film)	2001	1
Marco, Tomás: Spanish	Laberinto Marino (Marine Labyrinth) for cello & string orchestra (concertante)	2001	1
Adams, John: American	On the Transmigration of Souls (introspection)	2002	1
Elizondo, José: **Mexican**-American	Latin-American Dances, "Autumn in Buenos Aires" (mvt. 1) (dance)	2002	1
Hayes, William R.: American	*Exodus, Suite Exodus* (suite)	2002	1
Peterson, Russell: American	Concerto for Timpani and Orchestra (concerto)	2002	1
Thomas, Richard Pearson: American	The Ghosts of Alder Gulch (historical)	2002	2
Ligon, Bert: American	La Calle Doce (12th Street) (jazz)	2003	1

Wilson, Russell: American	*Prelude to Glory* (oratorio)	2003	1
Amundson, Steven: American	Longing for Your Return (folk)	2004	1
Binelli, Daniel: Argentine	Concerto for Bandoneón and Orchestra (concerto)	2004	1
Nobre, Marlos: Brazilian	Kabbalah (religious)	2004	2
Rutter, John: British	Distant Land (A Prayer for Freedom) (war)	2004	2
Valcarcel, Edgar: Peruvian	Concierto Indio for Cello & Orchestra (concerto)	2004	1
Higdon, Jennifer: American	Percussion Concerto (concerto)	2005	1
Makela, Steven: American	Geometrics for Trombone and Orchestra (concertante)	2005	1
Peterson, Matthew: American	Rage (character piece)	2005	1
Schwabe, Jonathan Clarke: American	A Clear Midnight: Four Songs on Poems of Walt Whitman (song cycle)	2005	1
Séjourné, Emmanuel: French	Concerto for Marimba and Strings (concerto)	2005	2
Kallman, Daniel: American	Un Nuevo Tango (dance)	2006	1
Leone, Gustavo: Argentine-**American**	Como un sueño (harp solo) (concertante)	2006	1
Schiff, David: American	"Infernal" (homage to Stravinsky) (composer)	2006	1
Schwabe, Jonathan Clarke: American	Anyone Lived in a Pretty How Town (literature)	2006	1
Zaporski, Michael: American	The Prophet (jazz)	2006	1
Zyman, Samuel: Mexican	Triple Concerto: Violin, Cello, Piano (concerto)	2006	2
Amundson, Steven: American	The Gift (introspection)	2007	1
López, Jimmy: Peruvian	Fiesta! (character piece)	2007	2
Mathias, William: Welsh	Fanfare (originally for solo organ; transcribed for brass by Andrew Dunham) (fanfare)	2007	1
Ortiz, Alfredo Rolando: Venezuelan	Suite Latinoamericana (suite)	2007	1
Wilson, Curtis: American	Rhapsody for Violin & Orchestra (concertante)	2007	1
Knorr, Geoff: American	Shadows of the Infinite (soundscape)	2008	1
Larsen, Libby: American	Ancient Places (suite)	2008	1
Actor, Lee: American	Concerto for Alto Saxophone and Orchestra (concerto)	2009	1

Chiarappa, Richard: American	The Gettysburg Address (historical)	2009	1
Daum, Glen: American	Sentinels of Freedom (historical)	2009	1
Houston, Gregory: African-**American**	Free At Last (historical)	2009	1
Romig, James: American	*Glaciers* for symphony orchestra (no information available)	2009	1
Shapiro, Alex: American	Archipelago (chamber work: 11 instruments) (nature)	2009	1
Stephenson, James: American	Remembering Our Fathers (historical)	2009	1
Blumhofer, Jonathan: American	Diversions (concert overture)	2010	1
Brubeck, Chris: American	Travels in Time for Three (classical crossover)	2010	1
Hilliard, John: American	Piano Concerto No. 3 (segment) (concerto)	2010	1
Johnson, Seth: American, student composer	The Legend of Sherwood Forest (suite)	2010	2
Johnson, Seth: American, student composer	The Dance (dance)	2010	1
Miller, Paul D. (DJ Spooky): American	Arctic Rhythms (classical crossover)	2010	1
Miller, Paul D. (DJ Spooky): American	Goldberg Variations Remix (classical crossover))	2010	1
Miller, Paul D. (DJ Spooky): American	Nauru Elegies (classical crossover))	2010	1
Montreuil, David: Canadian	Confronting the Mirror (brass and percussion solo) (concertante)	2010	1
Peachey, Janet: American	Night Songs for Violin and Orchestra (concertante)	2010	1
Reznicow, Joshua: American	American Sketches (fantasia for strings)	2010	1
Senanes, Gabriel: Argentine	Petite Suisse Suite (suite)	2010	1
Strohman, Tom: American	Saxophonic Jam (no information available)	2010	1
Amundson, Steven: American	Serendipities (dance)	2011	1
Borchert, Gavin: American	Kermesse (no information available)	2011	1
Choate, Eric: American	Tango (dance)	2011	1
Garwell, Robert: American	Shanghai Legend (bass solo) (concertante)	2011	1

Peterson, Matthew: American	Hyperborea (nature)	2011	1
Ritz, Dennis: American	Concerto Da Camera for Oboe and Strings (concertante)	2011	1
Rodríguez, Arturo: Mexican	Cello Concerto with Wind Symphony (concerto)	2011	1
Singelton, Alvin: American	Miaka Kumi (fanfare)	2011	1
Bernal, Sergio: Colombian	Andares (trumpet solo) (concerto)	2012	1
Gordon, David M.: American	Gratias agimus tibi (religious)	2012	1
Kuster, Kristin: American	Rain On It (nature)	2012	1
López, Jimmy: Peruvian	Lord of the Air (concerto for cello and orchestra) (concerto)	2012	1
Miller, Paul D. (DJ Spooky): American	Go Down Moses (Winds of Change) (classical crossover))	2012	1
Roter, Bruce Craig: American	A Camp David Overture (Prayer for Peace) (war)	2012	1
Schwabe, Jonathan Clarke: American	Memory of a Dazzling Day (clarinet solo) (concertante)	2012	1
Thoms, Hollis: American	Symphony No. 2 (symphony)	2012	1
Amundson, Steven: American	Handprints (occasional)	2013	1
Clausen, René: American	Affekts for Orchestra (no information available)	2013	1
Dal Porto, Mark: American	Song of Eternity (literature)	2013	4
Eggert, Scott: American	Overture to The Winter's Tale (historical)	2013	1
Gong, Peng-Peng: Chinese	Lament for Orchestra (concert overture)	2013	1
He, Jianjun: Chinese	Festive Overture (concert overture)	2013	1
Ligon, Bert: American	Cascade (jazz)	2013	1
Locklair, Dan: American	Canzona for the Music Makers (composer)	2013	1
Mackey, Conor: American, student composer	Leave It As It Is (no information available)	2013	1
Meyn, Till MacIvor: American	Tango Royale (dance)	2013	1
Moya, Reinaldo: Venezuelan-**American**	Opera scenes from *Generalissimo* (chamber opera)	2013	1
Piazzolla, Astor: Argentine	La serie del Ángel (arranged by Octavio Brunetti for a New York Philharmonic commission; scored for accordion, piano, solo cello, strings) (suite)	2013	1

Ragonese, Jonathan: American	You & I Must Part (jazz)	2013	1
Roumain, Daniel Bernard: Haitian-**American**	Rosa Parks Symphony (historical)	2013	1
Stephenson, James: American	Two Brothers (war)	2013	1
Thomas, Augusta Read: American	Aureole (composer)	2013	1
Barden, Joseph: American, student composer	The Quantum Enigma (science)	2014	1
Betz, Michael: American	Enclosure (introspection)	2014	1
Emery, James: American	Double Concerto for Clarinet and Guitar (concerto)	2014	1
Shaw, Caroline: American	Entr'acte (string orchestra version) (composer)	2014	1
Squires, Robert: American	Andromeda (science)	2014	1
Strohman, Greg: American, student composer	Primordial Springtime (nature)	2014	2
Breedon, Daniel: American	Suite for Strings (suite)	2015	1
Ginther, Kathleen: American	Echoes of Altgeld (occasional)	2015	1
Kallman, Daniel: American	"Gaia: Desecration, Lamentation, Awakening" (nature)	2015	1
Mahr, Timothy : American	Prayers in a New Land (strings) (historical)	2015	1

Appendix J: Submitted Repertoire, Organized by Performance Frequency

Composer and Nationality	Title and Genre	Date	#
Sibelius, Jean: Finnish	Finlandia (symphonic poem)	1899	18
Stravinsky, Igor: **Russian**-French-American	*Firebird* Suite (all versions) (ballet)	1919	14
Dvořák, Antonín: Czech	Symphony No. 9 (symphony)	1893	13
Bernstein, Leonard: American	Overture to *Candide* (operetta)	1956	12
Shostakovich, Dmitri: Russian	Symphony No. 5 (symphony)	1937	11
Rimsky-Korsakov, Nicolai: Russian	Capriccio Espagnole (suite)	1887	10
Rachmaninoff, Sergei: Russian	Piano Concerto No. 2 (concerto)	1901	10
Sibelius, Jean: Finnish	Symphony No. 2 (symphony)	1902	10
Dvořák, Antonín: Czech	Symphony No. 8 (symphony)	1889	9
Debussy, Claude: French	Nocturnes (suite)	1899	9
Vaughan Williams, Ralph: British	Fantasia on a Theme of Thomas Tallis (fantasia)	1910	9
Dukas, Paul: French	The Sorcerer's Apprentice (symphonic poem)	1897	8
Elgar, Edward: British	*Enigma Variations* (theme and variations)	1899	8
Copland, Aaron: American	Four Dance Episodes from *Rodeo* (ballet)	1942	8
Borodin, Alexander: Russian	Polovetsian Dances from *Prince Igor* (opera)	1887	7
Tchaikovsky, Pyotr Il'yich: Russian	Symphony No. 5 (symphony)	1888	7
Debussy, Claude: French	Prelude to the Afternoon of a Faun (symphonic poem)	1894	7
Ravel, Maurice: French	Pavane pour une infante défunte (dance)	1910	7
Hanson, Howard: American	Symphony No. 2 ("Romantic") (symphony)	1930	7
Prokofiev, Sergei: Russian	Excerpts from *Romeo and Juliet* (ballet)	1936	7
Bernstein, Leonard: American	Symphonic Dances from *West Side Story* (musical theatre)	1961	7
Rimsky-Korsakov, Nicolai: Russian	*Scheherazade* (suite)	1888	6
Holst, Gustav: British	The Planets: Jupiter (suite)	1914	6
Falla, Manuel de: Spanish	Suite No.1 from *The Three Cornered Hat* (ballet)	1919	6
Ravel, Maurice: French	Tzigane (violin solo) (concertante)	1924	6

Respighi, Ottorino: Italian	Pines of Rome (symphonic poem)	1924	6
Hindemith, Paul: German	Symphonic Metamorphosis of Themes by Carl Maria von Weber (theme and variations)	1943	6
Shostakovich, Dmitri: Russian	Festive Overture (concert overture)	1954	6
Márquez, Arturo: Mexican	Danzón No. 2 (dance)	1994	6
Franck, Cesar: French	Symphony in D minor (symphony)	1888	5
Rimsky-Korsakov, Nicolai: Russian	Russian Easter Overture (concert overture)	1888	5
Humperdinck, Engelbert: German	Prelude from *Hänsel and Gretel* (opera)	1892	5
Holst, Gustav: British	St. Paul's Suite (suite)	1913	5
Holst, Gustav: British	The Planets: Mars (suite)	1914	5
Holst, Gustav: British	The Planets (suite)	1916	5
Bartók, Béla: Hungarian	Rumanian Folk Dances (dance)	1917	5
Mussorgsky, Modeste: Russian	*Pictures at an Exhibition* (suite)	1922	5
Prokofiev, Sergei: Russian	Peter and the Wolf (children)	1934	5
Barber, Samuel: American	Symphony No. 1 in One Movement (symphony)	1936	5
Rodrigo, Joaquin: Spanish	Concierto de Aranjuez (concerto)	1939	5
Hovhaness, Alan: Armenian-**American**	Symphony No. 2 ("Mysterious Mountain") (symphony)	1955	5
Fauré, Gabriel: French	Pavane (dance)	1887	4
Debussy, Claude: French	Petite Suite (suite)	1889	4
Tchaikovsky, Pyotr Il'yich: Russian	Symphony No. 6 ("Pathétique") (symphony)	1893	4
Strauss, Richard: German	Till Eulenspiegel's Merry Pranks (symphonic poem)	1895	4
Dvořák, Antonín: Czech	"Song to the Moon" from *Rusalka* (opera)	1900	4
Rachmaninoff, Sergei: Russian	Symphony No. 2 (symphony)	1901	4
Sibelius, Jean: Finnish	Valse triste (character piece)	1904	4
Ravel, Maurice: French	*Mother Goose* Suite (suite)	1911	4
Rachmaninoff, Sergei: Russian	Vocalise (song)	1912	4
Ravel, Maurice: French	Le Tombeau de Couperin (suite)	1917	4
Prokofiev, Sergei: Russian	Piano Concerto No 3 (concerto)	1921	4

Gershwin, George: American	Rhapsody in Blue (piano solo) (concertante)	1924	4
Ravel, Maurice: French	*Boléro* (ballet)	1928	4
Ibert, Jacques: French	Flute Concerto (concerto)	1933	4
Prokofiev, Sergei: Russian	Suite from *Lieutenant Kijé* (film)	1934	4
Barber, Samuel: American	Adagio for Strings (introspection)	1936	4
Barber, Samuel: American	Essay No. 1 (introspection)	1937	4
Copland, Aaron: American	Our Town (film)	1940	4
Copland, Aaron: American	Fanfare for the Common Man (fanfare)	1942	4
Copland, Aaron: American	*Appalachian Spring* (ballet)	1944	4
Britten, Benjamin: British	Young Person's Guide to the Orchestra (children)	1945	4
Stravinsky, Igor: **Russian**-French-American	*Petrushka* (ballet burlesque)	1947	4
Barber, Samuel: American	Medea's Meditation and Dance of Vengeance from *Medea* (ballet)	1955	4
Dal Porto, Mark: American	Song of Eternity (literature)	2013	4
Mahler, Gustav: Austrian	*Songs of a Wayfarer* (song cycle)	1885	3
Mahler, Gustav: Austrian	Symphony No. 1 (symphony)	1888	3
Mascagni, Pietro: Italian	Easter Scene from *Cavalleria Rusticana* (opera)	1890	3
Rimsky-Korsakov, Nicolai: Russian	Procession of the Nobles from *Mlada* (opera-ballet)	1890	3
Tchaikovsky, Pyotr Il'yich: Russian	*Nutcracker* Suite (portions) (ballet)	1892	3
Sibelius, Jean: Finnish	Karelia Suite (suite)	1893	3
Dvořák, Antonín: Czech	Cello Concerto in B minor (concerto)	1895	3
Sibelius, Jean: Finnish	Symphony No. 1 (symphony)	1899	3
Cardillo, Salvatore: Italian-**American**	"Core 'ngrato" (tenor solo) (song)	1911	3
Ravel, Maurice: French	*Daphnis et Chloé* Suite No. 2 (ballet)	1912	3
Griffes, Charles: American	Poem for Flute and Orchestra (concertante)	1918	3
Ravel, Maurice: French	La Valse (dance)	1920	3
Stravinsky, Igor: **Russian**-French-American	Pulcinella Suite (suite)	1920	3
Bloch, Ernest: American	Concerto Grosso No. 1 (concerto grosso)	1925	3
Warlock, Peter: British	Capriol Suite (strings) (suite)	1926	3
Gershwin, George: American	*An American in Paris* (symphonic poem)	1928	3

Grofé, Ferde: American	Grand Canyon Suite (suite)	1931	3
Gershwin, George: American	Cuban Overture (symphonic poem)	1932	3
Ives, Charles: American	The Unanswered Question (introspection)	1935	3
Hindemith, Paul: German	Trauermusik (viola solo) (concertante)	1936	3
Orff, Carl: German	Carmina Burana (cantata)	1936	3
Kabalevsky, Dmitry: Russian	Overture to *Colas Breugnon* (opera)	1938	3
Barber, Samuel: American	Concerto for Violin, mvt. 1 (concerto)	1939	3
Copland, Aaron: American	Quiet City (trumpet solo) (concertante)	1940	3
Moncayo, José Pablo: Mexican	Huapango (dance)	1941	3
Villa-Lobos, Heitor: Brazilian	Bachianas brasileiras No. 4 (suite)	1941	3
Barber, Samuel: American	Essay No. 2 (introspection)	1942	3
Copland, Aaron: American	Hoe-down from *Rodeo* (ballet)	1942	3
Gould, Morton: American	American Salute (folk)	1942	3
Stravinsky, Igor: **Russian**-French-American	Circus Polka; Composed for a Young Elephant (ballet)	1942	3
Bartók, Béla: Hungarian	Viola Concerto (concerto)	1945	3
Villa-Lobos, Heitor: Brazilian	Bachianas brasileiras No. 5 (suite)	1945	3
Still, William Grant: American	Wood Notes (literature)	1947	3
Copland, Aaron: American	Suite from *The Tender Land* (opera)	1954	3
Piazzolla, Astor: Argentine	Aconcagua (for bandoneón, chamber orchestra and percussion) (concerto)	1979	3
Rosauro, Ney: Brazilian	Concerto for Vibraphone and Orchestra (concerto)	1996	3
Saint-Saëns,Camille: French	Carnival of the Animals (suite)	1886	2
Saint-Saëns, Camille: French	Symphony No. 3 ("Organ") (symphony)	1886	2
Strauss, Richard: German	*Death and Transfiguration* (symphonic poem)	1889	2
Fauré, Gabriel: French	Requiem (religious)	1890	2
Massenet, Jules:French	Meditation from *Thaïs* (opera)	1894	2
Puccini, Giacomo: Italian	"Donde lieta usci" from *La Bohème* (opera)	1895	2
Elgar, Edward: British	"Nimrod" from *Enigma Variations* (theme and variations)	1899	2
Chaminade, Cécile: French	Concertino for Flute and Orchestra (concertante)	1902	2

Mahler, Gustav: Austrian	Symphony No. 5, mvt. 4 (symphony)	1902	2
Debussy, Claude: French	Danses sacrée et profane (dance)	1904	2
Fauré, Gabriel: French	Masques et Bergamasques (suite)	1904	2
Sibelius, Jean: Finnish	Violin Concerto, mvt. I (concerto)	1904	2
Debussy, Claude: French (orch. André Caplet)	Suite Bergamasque, mvt. 3 ("Clair de Lune") (character piece)	1905	2
Koussevitzky, Serge: **Russian**-American	Concerto for Contrabass and Orchestra (concerto)	1905	2
Elgar, Edward: British	Pomp and Circumstance (non-specific) (march)	1907	2
Ravel, Maurice: French	Rapsodie espagnole (rhapsody)	1907	2
Rachmaninoff, Sergei: Russian	Piano Concerto No. 3 (concerto)	1909	2
Vaughan Williams, Ralph: British	Overture to *The Wasps* (incidental music)	1909	2
Prokofiev, Sergei: Russian	Piano Concerto No. 1 (concerto)	1911	2
Dukas, Paul: French	Fanfare from *La Péri* (brass) (ballet)	1912	2
Ravel, Maurice: French	Valses nobles et sentimentales (suite)	1912	2
Sibelius, Jean: Finnish	Rakastava (suite)	1912	2
Grainger, Percy: Australian-**American**	Irish Tune from County Derry (folk)	1913	2
Prokofiev, Sergei: Russian	Piano Concerto No. 2 (concerto)	1913	2
Holst, Gustav: British	The Planets: Venus (suite)	1914	2
Griffes, Charles: American	The Pleasure Dome of Kubla Khan (symphonic poem)	1917	2
Respighi, Ottorino: Italian	Ancient Airs and Dances, Suite No. 1 (suite)	1917	2
Falla, Manuel de: Spanish	Suite No.2 from *The Three Cornered Hat* (ballet)	1919	2
Hüe, Georges: French	Fantasie for Flute and Orchestra (concertante)	1923	2
Puccini, Giacomo: Italian	"Nessun dorma" from *Turandot* (opera)	1924	2
Gershwin, George: American	Piano Concerto in F (concerto)	1925	2
Shostakovich, Dmitri: Russian	Symphony No. 1 (symphony)	1925	2
Hindemith, Paul: German	Five Pieces for String Orchestra (suite)	1927	2
Bartók, Béla: Hungarian	Rhapsody No. 2 for Violin and Orchestra (concertante)	1928	2
Messiaen, Olivier: French	Les offrandes oubliées (introspection)	1930	2
Ravel, Maurice: French	Concerto for the Left Hand (concerto)	1930	2

Still, William Grant: American	Afro-American Symphony (symphony)	1930	2
Ravel, Maurice: French	Piano Concerto in G Major (concerto)	1931	2
Britten, Benjamin: British	Simple Symphony (suite)	1934	2
Rachmaninoff, Sergei: Russian	Rhapsody on a Theme of Paganini (piano solo) (concertante)	1934	2
Vaughan Williams, Ralph: British	Fantasia on *Greensleeves* (folk)	1934	2
Ibert, Jacques: French	Concertino da Camera for Alto Saxophone and Eleven Instruments, mvt. 1 (concertante)	1935	2
Ibert, Jacques: French	Concertino da Camera for Alto Saxophone and Eleven Instruments (concertante)	1935	2
Kennan, Kent: American	Night Soliloquy (flute solo) (concertante)	1936	2
Vaughan Williams, Ralph: British	Dona nobis pacem (cantata)	1936	2
Walton, William: British	Crown Imperial (Coronation March) (march)	1937	2
Copland, Aaron: American	An Outdoor Overture (concert overture)	1938	2
Martin, Frank: Swiss	Ballade pour flute et orchestra (concertante)	1939	2
Menotti, Gian Carlo: American	"Steal Me Sweet Thief" from *The Old Maid and the Thief* (opera)	1939	2
Milhaud, Darius: French	Scaramouche for Alto Saxophone and Orchestra (concertante)	1939	2
Creston, Paul: American	Concertino for Marimba and Orchestra (concertante)	1940	2
Khachaturian, Aram: Armenian	Flute Concerto (concerto)	1940	2
Khachaturian, Aram: Armenian	Violin Concerto (concerto)	1940	2
Ginastera, Alberto: Argentine	Four Dances from *Estancia* (ballet)	1941	2
Copland, Aaron: American	Lincoln Portrait (historical)	1942	2
Copland, Aaron: American	Buckaroo Holiday from *Rodeo* (ballet)	1942	2
Bernstein, Leonard: American	Three Dance Episodes from *On the Town* (musical theatre)	1944	2
Diamond, David: American	Rounds for String Orchestra (counterpoint)	1944	2
Khachaturian, Aram: Armenian	Suite from *Masquerade* (incidental music)	1944	2
Vaughan Williams, Ralph: British	Oboe Concerto (concerto)	1944	2

Bartók, Béla: Hungarian	Concerto for Orchestra (symphonic concerto)	1945	2
Kleinsinger, George: American	Tubby The Tuba (children)	1945	2
Walker, George: American	Lyric for Strings (originally the second movement of his String Quartet No. 1) (occasional)	1946	2
Barber, Samuel: American	Knoxville: Summer of 1915 (literature)	1947	2
Arutiunian, Alexander: Armenian	Trumpet Concerto (concerto)	1950	2
Copland, Aaron: American	Eight Poems of Emily Dickinson (the original cycle had twelve poems; Copland orchestrated eight of them between 1958 and 1970) (song cycle)	1950	2
Ginastera, Alberto: Argentine	Variaciones concertantes (folk)	1953	2
Floyd, Carlisle: American	"Ain't It a Pretty Night" from *Susannah* (opera)	1954	2
Maurice, Paule: French	Tableaux de Provence (alto saxophone solo) (concertante)	1955	2
Arnold, Malcolm: British	Four Scottish Dances (suite)	1957	2
Barber, Samuel: American	Toccata festiva (organ solo) (concertante)	1960	2
Copland, Aaron: American	Down a Country Lane (character piece)	1962	2
Welcher, Dan: American	Prairie Light: Three Watercolors by Georgia O'Keefe (art)	1985	2
Adams, John: American	Short Ride in a Fast Machine (fanfare)	1986	2
Daugherty, Michael: American	*Metropolis Symphony*, mvt. 5 (Red Cape Tango) (symphony)	1993	2
Rouse, Christopher: American	Flute Concerto (concerto)	1993	2
Glass, Philip: American	Concerto for Saxophone Quartet and Orchestra, mvt. I (concerto)	1995	2
Williams, John: American	Summon the Heroes (occasional)	1996	2
Peck, Russell: American	Mozart Escapes the Museum (composer)	1997	2
Maroney, Marcus Karl: American	The Ever-fixed Mark (introspection)	1998	2
Séjourné, Emmanuel: French	Concerto forVibraphone and Strings (concerto)	1999	2
Heggie, Jake: American	Two Scenes from Act I of *Dead Man Walking* (opera)	2000	2
Higdon, Jennifer: American	blue cathedral (introspection)	2000	2
Thomas, Richard Pearson: American	The Ghosts of Alder Gulch (historical)	2002	2

Nobre, Marlos: Brazilian	Kabbalah (religious)	2004	2
Rutter, John: British	Distant Land (A Prayer for Freedom) (war)	2004	2
Séjourné, Emmanuel: French	Concerto for Marimba and Strings (concerto)	2005	2
Zyman, Samuel: Mexican	Triple Concerto: Violin, Cello, Piano (concerto)	2006	2
López, Jimmy: Peruvian	Fiesta! (character piece)	2007	2
Johnson, Seth: American, student composer	The Legend of Sherwood Forest (suite)	2010	2
Strohman, Greg: American, student composer	Primordial Springtime (nature)	2014	2
Brahms, Johannes: German	Symphony No. 4 (symphony)	1885	1
Strauss, Johann II:Austrian	Overture to *The Gypsy Baron* (operetta)	1885	1
Sullivan, Arthur: British	*The Mikado* (operetta)	1885	1
Dvořák, Antonín: Czech	Slavonic Dances (non-specific) (dance)	1886	1
Brahms, Johannes: German	Concerto for Violin, Violoncello and Orchestra (concerto)	1887	1
Delius, Frederick: British	Florida Suite (suite)	1887	1
Saint-Saëns, Camille: French	Havanaise (concertante, violin solo)	1887	1
Verdi, Giuseppe:Italian	"Ave Maria" from *Otello* (opera)	1887	1
Bruckner, Anton: Austrian	Symphony No. 4 (symphony)	1888	1
Janáček, Leoš:Czech	Six Lachian Dances (dance)	1888	1
Mahler, Gustav: Austrian	Symphony No. 1, mvts. 3 & 4 (symphony)	1888	1
Mahler, Gustav: Austrian	Symphony No.1, mvt. 2 (symphony)	1888	1
Godard, Benjamin: French	Suite for Flute, Op. 116, mvts. 1 & 2 (concertante)	1889	1
Strauss, Johann II:Austrian	Emperor Waltz (dance)	1889	1
Strauss, Richard: German	*Don Juan* (symphonic poem)	1889	1
Sullivan, Arthur: British	*The Gondoliers* (operetta)	1889	1
Tchaikovsky, Pyotr Il'yich: Russian	Suite from *Sleeping Beauty* (ballet)	1889	1
Mascagni, Pietro: Italian	Intermezzo from *Cavalleria Rusticana* (opera)	1890	1
Rimsky-Korsakov, Nicolai: Russian	Suite from *Mlada* (opera-ballet)	1890	1
Debussy, Claude: French	Marche écossaise sur un thème populaire (rhapsody)	1891	1
Dvořák, Antonín: Czech	Carnival Overture (concert overture)	1891	1

Ives, Charles: American (orch. William Schuman)	Variations on "America" (patriotic)	1891	1
Offenbach, Jacques: French	"Les oiseaux dans la charmille" from *The Tales of Hoffman* (opera)	1891	1
Catalani, Alfredo: Italian	"Ebben? ne andrò lontana" from *La Wally* (opera)	1892	1
Elgar, Edward: British	Serenade for Strings in E minor (serenade)	1892	1
Humperdinck, Engelbert: German	Three Excerpts from *Hänsel and Gretel*: Dream Pantomime (opera)	1892	1
Strauss, Johann II: Austrian	Pizzicato Polka (dance)	1892	1
Suk, Josef: Czech	Serenade for Strings in E-flat major (serenade)	1892	1
Rachmaninoff, Sergei: Russian	The Rock (symphonic poem)	1893	1
Sibelius, Jean: Finnish	Karelia Suite (Intermezzo, Ballade, Alla Marcia) (suite)	1893	1
Beach, Amy: American	Symphony No. 2 (" Gaelic") (symphony)	1894	1
Ippolitov-Ivanov, Mikhail:Russian	"Procession of the Sardar" from *Caucasian Sketches* Suite No. 1 (suite)	1894	1
Mahler, Gustav: Austrian	Symphony No. 2 (symphony)	1894	1
Strauss, Richard: German	Four Songs, Op. 27 (song cycle)	1894	1
Popper, David: Austrian	Hungarian Rhapsody (cello solo) (concertante)	1894	1
Kalinnikov, Vasily: Russian	Symphony No. 1 (symphony)	1895	1
Puccini, Giacomo: Italian	" Quando m'en vo" from *La Bohème* (opera)	1895	1
Puccini, Giacomo: Italian	"Che elida manina" and "Mi chiamano Mimi" from *La Bohème* (opera)	1895	1
Scriabin, Alexander: Russian	Piano Concerto, mvt. 1 (concerto)	1896	1
Cilea, Francesco: Italian	Federico's Lament from *L'Arlesiana* (opera)	1897	1
Fauré, Gabriel: French	Suite from *Pelléas et Mélisande* (incidental music)	1898	1
Böhme, Oskar: German	Trumpet Concerto (concerto)	1899	1
Elgar, Edward: British	Chanson de Nuit (character piece)	1899	1
Elgar, Edward: British	Sea Pictures (song cycle)	1899	1
Puccini, Giacomo: Italian	"E lucevan le stelle" from *Tosca* (opera)	1900	1
Suk, Josef: Czech	Fairy Tale (from incidental music to Radúz and Mahulena) (suite)	1900	1
Elgar, Edward: British	Chanson de Matin (character piece)	1901	1
Enescu, George: Rumanian	Rumanian Rhapsody No. 1 (rhapsody)	1901	1
Mahler, Gustav: Austrian	Symphony No. 4 (symphony)	1901	1

Joplin, Scott: American	The Ragtime Dance (ragtime)	1902	1
Mahler, Gustav: Austrian	Symphony No. 5, mvt. 5 (symphony)	1902	1
Nielsen, Carl: Danish	Symphony No. 2 ("The Four Temperaments") (symphony)	1902	1
Parry, Hubert: British	I Was Glad (with combined choirs) (religious)	1902	1
Alfvén, Hugo: Swedish	Swedish Rhapsody No.1 (rhapsody)	1903	1
Nielsen, Carl: Danish	Helios Overture (symphonic poem)	1903	1
Ravel, Maurice: French	*"Shéhérazade - Trois Poems de Tristan Klingsor* (song cycle)	1903	1
Schmitt, Florent: French	Chant élégiaque (cello solo) (concertante)	1903	1
Chadwick, George: American	Symphonic Sketches (symphonic poem)	1904	1
Cohan, George M.: American	"Give My Regards to Broadway" from *Little Johnny Jones* (musical theatre)	1904	1
Debussy, Claude: French	"Rhapsodie" for alto saxophone and orchestra (concertante)	1904	1
Glazunov, Alexander: Russian	Violin Concerto (concerto)	1904	1
Lyadov, Anatoly: Russian	Baba-Yaga (symphonic poem)	1904	1
Monti, Vittorio: Italian	Czardas (violin solo) (rhapsody)	1904	1
Dukas, Paul: French	Villanelle (horn solo) (concertante)	1905	1
Elgar, Edward: British	Introduction and Allegro (strings) (symphonic poem)	1905	1
Falla, Manuel de: Spanish	Spanish Dance No. 1 from *La vida breve* (opera)	1905	1
Lehár, Franz: **Austro**-Hungarian	Overture to *Die Lustige Witwe* (operetta)	1906	1
Lyadov, Anatoly: Russian	Eight Russian Folk Songs (suite)	1906	1
Sibelius, Jean: Finnish	The Captive Queen (cantata)	1906	1
Smyth, Ethel: British	Prelude & Scene 1 from *The Wreckers* (opera)	1906	1
Grieg, Edvard: Norwegian (orch. Hans Sitt)	Norwegian Dances (suite)	1907	1
Guilmant, Alexandre: French	Symphony No. 2 for Organ and Orchestra (symphony)	1907	1
Sibelius, Jean: Finnish	Symphony No. 3 (symphony)	1907	1
Bridge, Frank: British	Suite for String Orchestra (suite)	1908	1
Rachmaninoff, Sergei: Russian	The Isle of the Dead (symphonic poem)	1908	1

Chadwick, George:American	Suite symphonique, mvt. 2 (suite)	1909	1
Dohnányi, Ernst von: Hungarian	Wedding Waltz from *Der Schleier der Pierrette* (ballet-pantomime)	1909	1
Lyadov, Anatoly: Russian	The Enchanted Lake (character piece)	1909	1
Bartók, Béla: Hungarian	Two Pictures, Op. 10 (No. 2, Village Dance) (dance)	1910	1
Debussy, Claude: French	Première rhapsodie for clarinet and orchestra (concertante)	1910	1
Debussy, Claude: French (orch. Peter Breiner)	"Des pas sur la neige" from Préludes Book 1 (character piece)	1910	1
Ives, Charles: American	Symphony No. 3 (symphony)	1910	1
Lyadov, Anatoly: Russian	Kikimora (symphonic poem)	1910	1
Riestra, José María Valle: Peruvian	"Chant d'amour" (song)	1910	1
Vaughan Williams, Ralph: British	Five Mystical Songs (song cycle)	1911	1
Falla, Manuel de: Spanish	Interlude & Dance from *La vida breve* (opera)	1913	1
Stravinsky, Igor: **Russian**-French-American	*The Rite of Spring* (ballet)	1913	1
Alford, Kenneth J: British	Colonel Bogey March (march)	1914	1
Europe, James Reese: American	Castle House Rag (ragtime)	1914	1
Falla, Manuel de: Spanish	Seven Spanish Folksongs (song cycle)	1914	1
Sibelius, Jean: Finnish	The Oceanides (symphonic poem)	1914	1
Stravinsky, Igor: **Russian**-French-American	*The Nightingale (Le Rossignol)* (opera)	1914	1
Suk, Josef: Czech	Meditation on the Saint Wenceslas Chorale (religious)	1914	1
Vaughan Williams, Ralph: British	Symphony No. 2 (A London Symphony) (symphony)	1914	1
Sibelius, Jean: Finnish	Symphony No.5 (symphony)	1915	1
Griffes, Charles: American	Roman Sketches, Op. 7: originally for piano; the first ("The White Peacock") and the fourth ("Clouds") were orchestrated by the composer (suite)	1916	1
Stravinsky, Igor: **Russian**-French-American	*Renard* (chamber opera-ballet)	1916	1
Prokofiev, Sergei: Russian	Symphony No. 1 ("Classical") (symphony)	1917	1
Prokofiev, Sergei: Russian	Violin Concerto No. 1 (concerto)	1917	1

Schoenberg, Arnold: **Austro**-Hungarian	Verklärte Nacht (symphonic poem for strings)	1917	1
Bartók, Béla: Hungarian (orch. Nathan Kelly)	Fifteen Hungarian Peasant Songs, Sz. 71, BB 79 (folk)	1918	1
Ponce, Manuel: Mexican	Balada para orquesta y piano (concertante)	1918	1
Puccini, Giacomo: Italian	"O mio babbino caro" from *Gianni Schicchi* (opera)	1918	1
Puccini, Giacomo: Italian	*Gianni Schicchi* (opera)	1918	1
Puccini, Giacomo: Italian	*Suor Angelica* (opera)	1918	1
Stravinsky, Igor: **Russian**-French-American	The Soldier's Tale (theatre music)	1918	1
Elgar, Edward: British	Cello Concerto, mvt. 4 (concerto)	1919	1
Griffes, Charles: American	The White Peacock (suite)	1919	1
Korngold, Erich: Austrian	Suite from *Much Ado about Nothing* (incidental music)	1919	1
Mario, E. A. (pseudonym for Giovanni Gaeta): Italian	"Santa Lucia Luntana" (song)	1919	1
Prokofiev, Sergei: Russian	March from *The Love for Three Oranges* (opera)	1919	1
Turina, Joaquin: Spanish	Danzas Fantásticas (dance)	1919	1
Korngold, Erich: Austrian	"Mein Sehnen, mein Wähnen" from *Die tote Stadt* (opera)	1920	1
Milhaud, Darius: French	Saudades do Brasil (suite)	1920	1
Vaughan Williams, Ralph: British	Symphony no.3, mvt. 3 (symphony)	1921	1
Sibelius, Jean: Finnish	Andante Festivo (character piece)	1922	1
Bartók, Béla: Hungarian	Dance Suite (suite)	1923	1
Milhaud, Darius: French	The Creation of the World (ballet)	1923	1
Respighi, Ottorino: Italian	Ancient Airs and Dances, Suite No. 2 (suite)	1923	1
Wiedoeft, Rudy: American	Valse Vanité (alto saxophone solo) (concertante)	1923	1
Kálmán, Emmerich: Hungarian	Excerpts from *Countess Maritza* (operetta)	1924	1
Sibelius, Jean: Finnish	Symphony No.7 (symphony)	1924	1
Stravinsky, Igor: **Russian**-French-American	Suite No. 1 for Small Orchestra (suite)	1925	1
Janáček, Leoš: Czech	Sinfonietta, mvt. 1: Allegretto (patriotic)	1926	1
Jongen, Joseph: Belgian	Symphonie concertante, mvts. 2 & 3 (organ solo) (concertante)	1926	1

Kodály, Zoltán: Hungarian	Suite from *Háry János* (opera)	1926	1
Nielsen, Carl: Danish	Flute Concerto (concerto)	1926	1
Glière, Reinhold: Russian	Suite from *The Red Poppy* (ballet)	1927	1
Glière, Reinhold: Russian	Russian Sailors' Dance from *The Red Poppy* Suite (ballet)	1927	1
Respighi, Ottorino: Italian	Botticelli Triptych, mvt. 2: Adoration of the Magi (suite)	1927	1
Shostakovitch, Dmitri: Russian	Symphony No. 2 (symphony)	1927	1
Coleridge-Taylor, Samuel: African-**British** (orch. Leo Artok)	Danse nègre from African Suite No. 2 (suite)	1928	1
Lecuona, Ernesto: Cuban	Malagueña (composed for solo piano in 1928, orchestrated later) (dance)	1928	1
Nielsen, Carl: Danish	Clarinet Concerto (concerto)	1928	1
Weill, Kurt: German	*The Threepenny Opera* (musical theatre)	1928	1
Walton, William: British	Viola Concerto (concerto)	1929	1
Delius, Frederick: British	A Song of Summer (symphonic poem)	1930	1
Gershwin, George: American	Overture to *Girl Crazy* (musical theatre)	1930	1
Villa-Lobos, Heitor: Brazilian	Bachianas brasileiras No. 2 (suite)	1930	1
Barber, Samuel: American	Overture to *The School for Scandal* (concert overture)	1931	1
Bartók, Béla: Hungarian	Hungarian Sketches, mvts. 1, 3 & 5 (suite)	1931	1
Ravel, Maurice: French	Piano Concerto in G Major, mvt. 2 (concerto)	1931	1
Ravel, Maurice: French	Piano Concerto in G Major, mvt. 3 (concerto)	1931	1
Varèse, Edgard: French-**American**	Ionisation (percussion ensemble) (soundscape)	1931	1
Holst, Gustav: British	Brook Green Suite (suite)	1933	1
Riisager, Knudåge: Danish	Concertino for Trumpet and Strings, mvts. 2 & 3 (concertante)	1933	1
Shostakovich, Dmitri: Russian	Piano Concerto No. 1 (concerto)	1933	1
Glazunov, Alexander: Russian	Concerto for Alto Saxophone and String Orchestra (concerto)	1934	1
Vaughan Williams, Ralph: British	Suite for Viola and Small Orchestra (concertante)	1934	1
Berg, Alban: Austrian	Violin Concerto (concerto)	1935	1

Gershwin, George: American	"Bess, You Is My Woman Now" from *Porgy and Bess* (opera)	1935	1
Gershwin, George: American (arr. Robert Russell Bennett)	*Porgy and Bess*: A Symphonic Portrait (opera)	1935	1
Gould, Morton: American	Symphonette No. 2, mvt. 2 (Pavanne) (symphonette)	1935	1
Prokofiev, Sergei: Russian	Violin Concerto No. 2, mvt. 1 (concerto)	1935	1
Copland, Aaron: American	El Salón México (dance)	1936	1
Prokofiev, Sergei: Russian	Suite No. 2 from *Romeo and Juliet* (ballet)	1936	1
Rachmaninoff, Sergei: Russian (orch. Leonidas Leonardi)	Chanson Georgienne, Op. 4 No. 4 (" Do Not Sing, My Beauty, for Me . . .") (song cycle)	1936	1
Revueltas, Sivestre: Mexican	Janitzio (symphonic poem)	1936	1
Cowell, Henry: American	Symphony No. 2 ("Anthropos") (symphony)	1938	1
Prokofiev, Sergei: Russian	*Alexander Nevsky* (film)	1938	1
Revueltas, Silvestre: Mexican	Sensemayá (literature)	1938	1
Vaughan Williams, Ralph: British	Serenade to Music (literature)	1938	1
Barroso, Ary: Brazilian	Aquarela do Brasil (song)	1939	1
Bartók, Béla: Hungarian	Divertimento for Strings, mvt. 3 (divertimento)	1939	1
Castelnuovo-Tedesco,Mario: Italian	Guitar Concerto No. 1 (concerto)	1939	1
Khachaturian, Aram: Armenian	*Gayane* (non-specific) (ballet)	1939	1
Khachaturian, Aram: Armenian	Sabre Dance from *Gayane* (ballet)	1939	1
Revueltas, Silvestre: Mexican	*La noche de los mayas* (film)	1939	1
Shostakovich, Dmitri: Russian	Symphony No. 6 (symphony)	1939	1
Steiner, Max: American	Excerpt from *Gone with the Wind* (film)	1939	1
Vaughan Williams, Ralph: British	Five Variants on Dives and Lazarus (folk)	1939	1
Warren, Elinor Remick: American	Intermezzo from The Legend of King Arthur (includes chorus) (symphony)	1939	1
Rachmaninoff, Sergei: Russian	Symphonic Dances (suite)	1940	1

Vaughan Williams, Ralph: British	Prelude to *49th Parallel* (film)	1940	1
Fernández, Oscar Lorenzo: Brazilian	Batuque from *Malazarte* Suite (opera)	1941	1
Gould, Morton: American	Latin-American Symphonette, mvts. 1-3 (symphonette)	1941	1
Gould, Morton: American	Latin-American Symphonette, mvt. 3 (Guaracha) (symphonette)	1941	1
James, Harry: American	Concerto for Trumpet (concerto)	1941	1
Rachmaninoff, Sergei: Russian	Piano Concerto No. 4 (concerto)	1941	1
Galindo, Blas: Mexican	Sones de Mariachi (folk)	1942	1
Stravinsky, Igor: **Russian**-French-American	Four Norwegian Moods (suite)	1942	1
Escalona, Rafael: Colombian	La casa en el aire (folk)	1943	1
Hanson, Howard: American	Symphony No. 4 ("Requiem") (symphony)	1943	1
Martinů, Bohuslav: Czech	Symphony No. 2 (symphony)	1943	1
Still, William Grant: American	In Memoriam: The Colored Soldiers Who Died for Democracy (war)	1943	1
Thompson, Randall: American	The Testament of Freedom (war)	1943	1
Vaughan Williams, Ralph: British	Symphony No. 5 (symphony)	1943	1
Atterberg, Kurt: Swedish	Symphony No.8, mvt. 3 (symphony)	1944	1
Copland, Aaron: American	Letter from Home (war)	1944	1
Copland, Aaron: American	Variations on a Shaker Melody (folk)	1944	1
Persichetti, Vincent: American	The Hollow Men (trumpet solo) (concertante)	1944	1
Still, William Grant: American	Festive Overture (concert overture)	1944	1
Arias, Clotilde: **Peruvian**-American	Huiracocha (song)	1945	1
Arnita, Salvador: Palestinian	Introduction and Oriental Dance from *Seven Oriental Dances* (dance)	1945	1
Britten, Benjamin: British	Four Sea Interludes from *Peter Grimes* (opera)	1945	1
Korngold, Erich: Austrian	Violin Concerto (concerto)	1945	1
Shostakovich, Dmitri: Russian	Symphony No. 9 (symphony)	1945	1

Hovhaness, Alan: Armenian-**American**	"Prayer of St. Gregory" for trumpet and strings (interlude from the opera *Etchmiadzin*) (opera)	1946	1
Prokofiev, Sergei: Russian	Suites 1 & 2 from *Cinderella* (selections) (ballet)	1946	1
Prokofiev, Sergei: Russian	Suite No. 3 from *Romeo and Juliet* (ballet)	1946	1
Alwyn, William: British	Fanfare for a Joyful Occasion (brass & percussion) (fanfare)	1948	1
Britten, Benjamin: British	Saint Nicholas (cantata)	1948	1
Foss, Lukas: American	Three American Pieces for Violin and Small Orchestra, mvts. 1 & 3 (concertante)	1948	1
Shostakovich, Dmitri: Russian	Violin Concerto No. 1, mvt. 1 (concerto)	1948	1
Strauss, Richard: German	Duet-Concertino (clarinet and bassoon solos) (concertante)	1948	1
Strauss, Richard: German	Four Last Songs (song cycle)	1948	1
Villa-Lobos, Heitor: Brazilian	Fantasia for Saxophone (concertante)	1948	1
Addison, John: British	Concerto for Trumpet, Strings, and Percussion (concertante)	1949	1
Iturralde, Pedro: Spanish	Czardas for Saxophone and Orchestra (concertante)	1949	1
Jolivet, André: French	Concerto for Flute and Strings, mvts. 1 & 3 (concerto)	1949	1
Tomasi, Henri: French	Concerto for Alto Saxophone (concerto)	1949	1
Wal-Berg (pseudonym for Voldemar Rosenberg): French	Trumpet Concerto (concerto)	1949	1
Copland, Aaron: American	Old American Songs (non-specific) (song cycle)	1950	1
Diamond, David: American	Overture and Incidental Music to *Romeo and Juliet* (incidental music)	1951	1
Jacob, Gordon: British	Concerto for Horn and Strings (concerto)	1951	1
Menotti, Gian Carlo: American	Shepherd's Dance from *Amahl and The Night Visitors* (opera)	1951	1
Mores, Mariano & De Elia, Oscar: Argentine	Taquito militar (dance)	1952	1
Prokofiev, Sergei: Russian	Sinfonía Concertante (a reworking of the composer's Cello Concerto, Op. 58) (concerto)	1952	1
Campos Parsi, Héctor: Puerto Rican	Divertimento del Sur (flute and clarinet solos) (concertante)	1953	1
Desenclos, Alfred: French	Incantation, threne et danse (trumpet solo) (concertante)	1953	1

Anderson, Leroy: American	Alma Mater (suite)	1954	1
Copland, Aaron: American	"The Promise of Living" from *The Tender Land* (opera)	1954	1
Ginastera, Alberto: Argentine	Pampeana No. 3, mvt. 2 (Impetuosamente) (nature)	1954	1
Grofé, Ferde: American	Halloween Fantasy for Strings (also known as Trick or Treat for orchestra) (character piece)	1954	1
Riegger, Wallingford: American	Dance Rhythms (dance)	1954	1
Rodrigo, Joaquin: Spanish	Fantasia para un gentilhombre (guitar solo) (concertante)	1954	1
Vaughan Williams, Ralph: British	Hodie (cantata)	1954	1
Hanson, Howard: American	Symphony No. 5 ("Sinfonia sacra") (symphony)	1955	1
Larsson, Lars-Erik: Swedish	Concertino for Trombone and Strings (concertante)	1955	1
Spang, Mary Louise Miller: American	The Selfish Giant (children)	1955	1
Villa-Lobos, Heitor: Brazilian	Concierto para Armónica (concertante)	1955	1
Still, William Grant: American	Ennanga (harp solo) (concertante)	1956	1
Tomasi, Henri: French	Concerto for Trombone and Orchestra, mvts. 1 & 3 (concerto)	1956	1
Shostakovich, Dmitri: Russian	Piano Concerto No. 2, mvt. 1 (concerto)	1957	1
Still, William Grant: American	The American Scene: A Mountain, A Memorial, and a Song (Suite 5) (suite)	1957	1
Anderson, Leroy: American	Bugler's Holiday (character piece)	1958	1
Cowell, Henry: American	Percussion Concerto (concerto)	1958	1
Semiatin, Lionel: American	Sinfonietta (wind band) (sinfonietta)	1958	1
Still, William Grant: American	Symphony No.3 ("Sunday Symphony"), mvt. 2 (symphony)	1958	1
Dubois, Pierre Max: French	Saxophone Concerto (concerto)	1959	1
Gang, Chen and Zhanhao, He: Chinese	The Butterfly Lovers Violin Concerto (concerto)	1959	1
Shostakovich, Dmitri:Russian	Cello Concerto No. 1 (concerto)	1959	1
Yardumian, Richard: Armenian-**American**	Chorale-prelude on plainsong "Veni Sancte Spiritus" (religious)	1959	1

Britten, Benjamin: British	War Requiem (war)	1961	1
Corigliano, John: American	Fern Hill (literature)	1961	1
Ginastera, Alberto:Argentine	Piano Concerto No. 1 (concerto)	1961	1
Gutiérrez, Benjamín: Costa Rican	Improvisación (rhapsody)	1961	1
Poulenc, François: French	Gloria (religious)	1961	1
Barber, Samuel: American	Piano Concerto (concerto)	1962	1
Stravinsky, Igor: **Russian**-French-American	Eight Instrumental Miniatures (suite)	1962	1
Hoiby, Lee:American	A Month in the Country (opera)	1964	1
Legrand, Michel: French	"I Will Wait For You" from *The Umbrellas of Cherbourg* (film)	1964	1
Laudenslager, Harold: American	Concertato Contra for Contrabassoon and Orchestra (concertante)	1965	1
Rota, Nino: Italian	Concerto for Trombone (concerto)	1966	1
Ellington, Duke: American	The River (ballet)	1968	1
Lovelock, William: British	Concerto for Trumpet and Orchestra (concerto)	1968	1
Piazzolla, Astor: Argentine	Melodia in la minore (introspection)	1969	1
Bradshaw, Merrill: American	Peace Memorial (war)	1971	1
Bricusse, Leslie & Newley, Anthony: British	"The Candy Man" from *Willy Wonka & the Chocolate Factory* (film)	1971	1
Piazzolla, Astor: Argentine	Libertango (dance)	1974	1
Rutter, John: British	Gloria (religious)	1974	1
Sondheim, Stephen: American	Opening Fanfare from *The Frogs* (freely adpated from Aristophnes' ancient Greek comedy by the same name) (musical theatre)	1974	1
Corigliano, John: American	Voyage (strings) (literature)	1976	1
Pärt, Arvo: Estonian	Fratres (violin, strings, percussion) (introspection)	1977	1
Cundick, Robert: American	*The Redeemer* (oratorio)	1979	1
Schwantner, Joseph: American	Aftertones of Infinity (literature)	1979	1
Mechem, Kirke: American	*Tartuffe* (opera)	1980	1
Constant, Marius: Rumanian-**French**	*La Tragédie de Carmen* (adaptation of Bizet's opera) (opera)	1981	1
Rouse, Christopher: American	The Infernal Machine (character piece)	1981	1
Wilson, Curtis: American	Ukranian Dances (dance)	1981	1

Corigliano, John: American	Pied Piper Fantasy (flute solo) (concerto)	1982	1
Piazzolla, Astor: Argentine	Oblivion (dance)	1982	1
Zwilich, Ellen Taaffe: American	Celebration for Orchestra (concert overture)	1982	1
Andersson, Benny/Ulvaeus, Björn: Swedish	"Anthem" from *Chess* (musical theatre)	1984	1
Ward, Robert: American	Concerto for tenor saxophone, mvt. 1 (concerto)	1984	1
Adams, John: American	The Chairman Dances: Foxtrot for Orchestra (dance)	1985	1
Mintzer, Bob: American	Then and Now (jazz)	1985	1
Rutter, John: British	Requiem (religious)	1985	1
Torke, Michael: American	"Bright Blue Music" from *Color Music* (suite)	1985	1
Adams, John: American	Tromba Lontana (fanfare)	1986	1
Rosauro, Ney: Brazilian	Concerto for Marimba and String Orchestra (concerto)	1986	1
Ferraro, Ralph: American	La Corrida (composed as the theme song for The New American Orchestra) (concert overture)	1987	1
Larsen, Libby: American	What the Monster Saw (from her 1990 opera *Frankenstein*, or *The Modern Prometheus*) (opera)	1987	1
Pascuzzi, Gregory: American	American Celebration Overture (wind band) (march)	1987	1
Luzuriaga, Diego: Ecuadorian	Incienso (character piece)	1988	1
Coleman, Cy: American	*City of Angels* (musical theatre)	1989	1
Kallman, Daniel: American	"Messiah, Prince of Peace" from Trinity Canticles (religious)	1989	1
Tower, Joan: American	Flute Concerto (concerto)	1989	1
Bennett, Richard Rodney: British	Concerto for Stan Getz (tenor saxophone, timpani, strings) (concerto)	1990	1
Bennett, Richard Rodney: British	Percussion Concerto, mvts. 4 & 5 (concerto)	1990	1
Garrido-Lecca, Celso: Peruvian	Guitar Concerto (concerto)	1990	1
Kernis, Aaron: American	Musica Celestis (introspection)	1990	1
Romero, Aldemaro: Venezuelan	Fuga con Pajarillo (dance)	1990	1
Stephenson, James: American	American Fanfare (fanfare)	1990	1

Pärt, Arvo: Estonian	Silouans Song (religious)	1991	1
Proto, Frank: American	A Carmen Fantasy for Double Bass and Orchestra (concertante)	1991	1
Danielpour, Richard: American	Toward the Splendid City (city)	1992	1
MacMillan, James: Scottish	Veni, veni, Emmanuel (religious)	1992	1
Lauridsen, Morten: American	Lux Aeterna (religious)	1993	1
Moran, Robert: American	Points of Departure (dance)	1993	1
Williams, John: American	Theme from *Schindler's List* (film)	1993	1
Corigliano, John: American	To Music (introspection)	1994	1
Hanson, Robert J.: American	Normandy 1944 (war)	1994	1
Iturriaga, Enrique: Peruvian	De la Lirica Campesina (literature)	1994	1
Lauridsen, Morten: American	O Magnum Mysterium (religious)	1994	1
Torke, Michael: American	Javelin (concert overture)	1994	1
Whittaker, Howard: American	Prayers of Habakkuk (religious)	1994	1
Williams, John: American	Elegy for Cello and Orchestra (occasional)	1994	1
Atehortúa, Blas Emilio: Colombian	Concertino for Violin, Viola and String Orchestra (concertante)	1995	1
Koppel, Anders : Danish	Concerto for Marimba and Orchestra (concerto)	1995	1
Larsen, Libby: American	Today, This Spring (composed for SA chorus and piano in 1995, orchestrated later) (occasional)	1995	1
Eggert, Scott: American	*Jagannatha*: Symphonic Poem for Large Orchestra (symphonic poem)	1996	1
Flaherty, Stephen: American	"Your Daddy's Son" from *Ragtime* (musical theatre)	1996	1
Hanson, J. Robert: American	A Nordic Rhapsody (folk)	1996	1
McAllister, Scott: American	X Concerto, for clarinet (concerto)	1996	1
Tower, Joan: American	Fanfare For the Uncommon Woman (non-specific) (fanfare)	1997	1
Adamo, Mark: American	*Little Women* (opera)	1998	1
Ewazen, Mark: American	Concerto for Marimba and String Orchestra, mvt. 1 (concerto)	1999	1
Ewazen, Mark: American	Down a River of Time (oboe solo) (concerto)	1999	1
Peterson, Russell: American	Concertino for Alto Saxophone and Young String Orchestra (concertante)	1999	1

Alsuyet, Claudio: Argentine	Buenos Aires al Borde (saxophone and bandoneón solos) (concertante)	2000	1
Higdon, Jennifer: American	Wind Shear (character piece)	2000	1
Pitombeira, Liduino; Brazilian	Tango (dance)	2000	1
Di Giusto, Gerardo: Argentine	Suite Para Piano y Cuerdas (suite)	2001	1
Hines, Scott L.: American	Shoah (introspection)	2001	1
Kamen, Michael: American	*Band of Brothers* Suite (film)	2001	1
Marco, Tomás: Spanish	Laberinto Marino (Marine Labyrinth) for cello & string orchestra (concertante)	2001	1
Adams, John: American	On the Transmigration of Souls (introspection)	2002	1
Elizondo, José: **Mexican**-American	Latin-American Dances, "Autumn in Buenos Aires" (mvt. 1) (dance)	2002	1
Hayes, William R.: American	*Exodus, Suite Exodus* (suite)	2002	1
Peterson, Russell: American	Concerto for Timpani and Orchestra (concerto)	2002	1
Ligon, Bert: American	La Calle Doce (12th Street) (jazz)	2003	1
Wilson, Russell: American	*Prelude to Glory* (oratorio)	2003	1
Amundson, Steven: American	Longing for Your Return (folk)	2004	1
Binelli, Daniel: Argentine	Concerto for Bandoneón and Orchestra (concerto)	2004	1
Valcarcel, Edgar: Peruvian	Concierto Indio for Cello & Orchestra (concerto)	2004	1
Higdon, Jennifer: American	Percussion Concerto (concerto)	2005	1
Makela, Steven: American	Geometrics for Trombone and Orchestra (concertante)	2005	1
Peterson, Matthew: American	Rage (character piece)	2005	1
Schwabe, Jonathan Clarke: American	A Clear Midnight: Four Songs on Poems of Walt Whitman (song cycle)	2005	1
Kallman, Daniel: American	Un Nuevo Tango (dance)	2006	1
Leone, Gustavo: Argentine-**American**	Como un sueño (harp solo) (concertante)	2006	1
Schiff, David: American	"Infernal" (homage to Stravinsky) (composer)	2006	1
Schwabe, Jonathan Clarke: American	Anyone Lived in a Pretty How Town (literature)	2006	1
Zaporski, Michael: American	The Prophet (jazz)	2006	1

Amundson, Steven: American	The Gift (introspection)	2007	1
Mathias, William: Welsh	Fanfare (originally for solo organ; transcribed for brass by Andrew Dunham) (fanfare)	2007	1
Ortiz, Alfredo Rolando: Venezuelan	Suite Latinoamericana (suite)	2007	1
Wilson, Curtis: American	Rhapsody for Violin & Orchestra (concertante)	2007	1
Knorr, Geoff: American	Shadows of the Infinite (soundscape)	2008	1
Larsen, Libby: American	Ancient Places (suite)	2008	1
Actor, Lee: American	Concerto for Alto Saxophone and Orchestra (concerto)	2009	1
Chiarappa, Richard: American	The Gettysburg Address (historical)	2009	1
Daum, Glen: American	Sentinels of Freedom (historical)	2009	1
Houston, Gregory: African-**American**	Free At Last (historical)	2009	1
Romig, James: American	*Glaciers* for symphony orchestra (no information available)	2009	1
Shapiro, Alex: American	Archipelago (chamber work: 11 instruments) (nature)	2009	1
Stephenson, James: American	Remembering Our Fathers (historical)	2009	1
Blumhofer, Jonathan: American	Diversions (concert overture)	2010	1
Brubeck, Chris: American	Travels in Time for Three (classical crossover)	2010	1
Hilliard, John: American	Piano Concerto No. 3 (segment) (concerto)	2010	1
Johnson, Seth: American, student composer	The Dance (dance)	2010	1
Miller, Paul D. (DJ Spooky): American	Arctic Rhythms (classical crossover)	2010	1
Miller, Paul D. (DJ Spooky): American	Goldberg Variations Remix (classical crossover))	2010	1
Miller, Paul D. (DJ Spooky): American	Nauru Elegies (classical crossover))	2010	1
Montreuil, David: Canadian	Confronting the Mirror (brass and percussion solo) (concertante)	2010	1
Peachey, Janet: American	Night Songs for Violin and Orchestra (concertante)	2010	1
Reznicow, Joshua: American	American Sketches (fantasia for strings)	2010	1

Senanes, Gabriel: Argentine	Petite Suisse Suite (suite)	2010	1
Strohman, Tom: American	Saxophonic Jam (no information available)	2010	1
Amundson, Steven: American	Serendipities (dance)	2011	1
Borchert, Gavin: American	Kermesse (no information available)	2011	1
Choate, Eric: American	Tango (dance)	2011	1
Garwell, Robert: American	Shanghai Legend (bass solo) (concertante)	2011	1
Peterson, Matthew: American	Hyperborea (nature)	2011	1
Ritz, Dennis: American	Concerto Da Camera for Oboe and Strings (concertante)	2011	1
Rodríguez, Arturo: Mexican	Cello Concerto with Wind Symphony (concerto)	2011	1
Singelton, Alvin: American	Miaka Kumi (fanfare)	2011	1
Bernal, Sergio: Colombian	Andares (trumpet solo) (concerto)	2012	1
Gordon, David M.: American	Gratias agimus tibi (religious)	2012	1
Kuster, Kristin: American	Rain On It (nature)	2012	1
López, Jimmy: Peruvian	Lord of the Air (concerto for cello and orchestra) (concerto)	2012	1
Miller, Paul D. (DJ Spooky): American	Go Down Moses (Winds of Change) (classical crossover))	2012	1
Roter, Bruce Craig: American	A Camp David Overture (Prayer for Peace) (war)	2012	1
Schwabe, Jonathan Clarke: American	Memory of a Dazzling Day (clarinet solo) (concertante)	2012	1
Thoms, Hollis: American	Symphony No. 2 (symphony)	2012	1
Amundson, Steven: American	Handprints (occasional)	2013	1
Clausen, René: American	Affekts for Orchestra (no information available)	2013	1
Eggert, Scott: American	Overture to The Winter's Tale (historical)	2013	1
Gong, Peng-Peng: Chinese	Lament for Orchestra (concert overture)	2013	1
He, Jianjun: Chinese	Festive Overture (concert overture)	2013	1
Ligon, Bert: American	Cascade (jazz)	2013	1
Locklair, Dan: American	Canzona for the Music Makers (composer)	2013	1
Mackey, Conor: American, student composer	Leave It As It Is (no information available)	2013	1

Meyn, Till MacIvor: American	Tango Royale (dance)	2013	1
Moya, Reinaldo: Venezuelan-**American**	Opera scenes from *Generalissimo* (chamber opera)	2013	1
Piazzolla, Astor: Argentine	La serie del Ángel (arranged by Octavio Brunetti for a New York Philharmonic commission; scored for accordion, piano, solo cello, strings) (suite)	2013	1
Ragonese, Jonathan: American	You & I Must Part (jazz)	2013	1
Roumain, Daniel Bernard: Haitian-**American**	Rosa Parks Symphony (historical)	2013	1
Stephenson, James: American	Two Brothers (war)	2013	1
Thomas, Augusta Read: American	Aureole (composer)	2013	1
Barden, Joseph: American, student composer	The Quantum Enigma (science)	2014	1
Betz, Michael: American	Enclosure (introspection)	2014	1
Emery, James: American	Double Concerto for Clarinet and Guitar (concerto)	2014	1
Shaw, Caroline: American	Entr'acte (string orchestra version) (composer)	2014	1
Squires, Robert: American	Andromeda (science)	2014	1
Breedon, Daniel: American	Suite for Strings (suite)	2015	1
Ginther, Kathleen: American	Echoes of Altgeld (occasional)	2015	1
Kallman, Daniel: American	"Gaia: Desecration, Lamentation, Awakening" (nature)	2015	1
Mahr, Timothy : American	Prayers in a New Land (strings) (historical)	2015	1

Appendix K: List of Orchestras in By the Numbers Reports

Number of Orchestras Surveyed in 2014-2015 Report: 21[108]
Number of Programmed Composers in 2014-2015 Report: 286

- Atlanta Symphony Orchestra
- Baltimore Symphony Orchestra
- Boston Symphony Orchestra
- Chicago Symphony Orchestra
- Cincinnati Symphony Orchestra
- Cleveland Orchestra
- Dallas Symphony Orchestra
- Detroit Symphony Orchestra
- Houston Symphony
- Los Angeles Philharmonic
- Milwaukee Symphony Orchestra
- Minnesota Orchestra
- National Symphony Orchestra
- New York Philharmonic
- Philadelphia Orchestra
- Pittsburgh Symphony Orchestra
- San Diego Symphony
- San Francisco Symphony
- Seattle Symphony Orchestra
- St. Louis Symphony
- Utah Symphony

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[108] O'Bannon, "2014-2015 Season By the Numbers."

Number of Orchestras Surveyed in 2015-2016 Report: 88[109]
Number of Programmed Composers in 2015-2016 Report: 504

- Alabama Symphony Orchestra
- Albany Symphony Orchestra
- Allentown Symphony Orchestra
- Arkansas Symphony Orchestra
- Atlanta Symphony Orchestra
- Austin Symphony Orchestra
- Baltimore Symphony Orchestra
- **Boise Philharmonic**
- Boston Symphony Orchestra
- Buffalo Philharmonic Orchestra
- Cape Symphony
- Charleston Symphony Orchestra
- Charlotte Symphony Orchestra
- Chicago Symphony Orchestra
- Cincinnati Symphony Orchestra
- Cleveland Orchestra
- Colorado Springs Philharmonic
- Columbus Symphony Orchestra
- Dallas Symphony Orchestra
- Dayton Philharmonic Orchestra
- **Delaware Symphony Orchestra**
- Des Moines Symphony
- Detroit Symphony Orchestra
- Eugene Symphony
- The Florida Orchestra
- Fort Wayne Philharmonic
- Fort Worth Symphony Orchestra
- Grand Rapids Symphony
- Greenville Symphony Orchestra
- Harrisburg Symphony Orchestra
- Hartford Symphony Orchestra
- Houston Symphony
- Indianapolis Symphony Orchestra
- Jacksonville Symphony
- Kalamazoo Symphony Orchestra
- Kansas City Symphony
- Knoxville Symphony Orchestra

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[109] O'Bannon, "2015-2016 Season By the Numbers."

- Los Angeles Philharmonic
- Louisiana Philharmonic Orchestra
- The Louisville Orchestra
- Madison Symphony Orchestra
- Memphis Symphony Orchestra
- Milwaukee Symphony Orchestra
- Minnesota Orchestra
- Mobile Symphony Orchestra
- **Monterey Symphony**
- Naples Philharmonic
- Nashville Symphony
- National Symphony Orchestra
- New Haven Symphony Orchestra
- New Jersey Symphony Orchestra
- New West Symphony
- New York Philharmonic
- North Carolina Symphony
- Oakland Symphony
- Oklahoma City Philharmonic Orchestra
- Omaha Symphony
- Orchestra Iowa
- Oregon Symphony
- Orlando Philharmonic Orchestra
- Pacific Symphony
- Philadelphia Orchestra
- Phoenix Symphony
- Pittsburgh Symphony Orchestra
- Portland Symphony Orchestra
- Quad City Symphony Orchestra
- Reno Philharmonic
- Rhode Island Philharmonic Orchestra
- Richmond Symphony Orchestra
- Rochester Philharmonic Orchestra
- **San Antonio Symphony**
- San Diego Symphony
- San Francisco Symphony
- Santa Barbara Symphony Orchestra
- Santa Rosa Symphony
- Sarasota Orchestra
- Seattle Symphony Orchestra
- Spokane Symphony
- **Springfield Symphony Orchestra**
- St. Louis Symphony
- Toledo Symphony Orchestra

- Tucson Symphony Orchestra
- Utah Symphony
- Virginia Symphony Orchestra
- West Virginia Symphony Orchestra
- Wichita Symphony Orchestra
- **Winston-Salem Symphony**
- **Youngstown Symphony Orchestra**

Number of Orchestras Surveyed in 2016-2017 Report: 85[110]
Number of Programmed Composers in 2016-2017 Report: 519

- Alabama Symphony Orchestra
- Albany Symphony Orchestra
- Allentown Symphony Orchestra
- Arkansas Symphony Orchestra
- Atlanta Symphony Orchestra
- Austin Symphony Orchestra
- Baltimore Symphony Orchestra
- Boston Symphony Orchestra
- Buffalo Philharmonic Orchestra
- Cape Symphony
- Charleston Symphony Orchestra
- Charlotte Symphony Orchestra
- Chicago Symphony Orchestra
- Cincinnati Symphony Orchestra
- Cleveland Orchestra
- **Colorado Symphony**
- Colorado Springs Philharmonic
- Columbus Symphony Orchestra
- Dallas Symphony Orchestra
- Dayton Philharmonic Orchestra
- Des Moines Symphony
- Detroit Symphony Orchestra
- Eugene Symphony
- The Florida Orchestra
- Fort Wayne Philharmonic
- Fort Worth Symphony Orchestra
- Grand Rapids Symphony
- Greenville Symphony Orchestra
- Harrisburg Symphony Orchestra
- Hartford Symphony Orchestra
- **Hawaii Symphony**
- Houston Symphony
- Indianapolis Symphony Orchestra
- Jacksonville Symphony
- Kalamazoo Symphony Orchestra
- Kansas City Symphony
- Knoxville Symphony Orchestra
- **Long Beach Symphony**

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[110] O'Bannon, "2016-2017 Season By the Numbers."

- Los Angeles Philharmonic
- Louisiana Philharmonic Orchestra
- The Louisville Orchestra
- Madison Symphony Orchestra
- Memphis Symphony Orchestra
- Milwaukee Symphony Orchestra
- Minnesota Orchestra
- Mobile Symphony Orchestra
- **Modesto Symphony Orchestra**
- Naples Philharmonic
- Nashville Symphony
- National Symphony Orchestra
- New Haven Symphony Orchestra
- New Jersey Symphony Orchestra
- New West Symphony
- New York Philharmonic
- North Carolina Symphony
- Oakland Symphony
- Oklahoma City Philharmonic Orchestra
- Omaha Symphony
- Orchestra Iowa
- Oregon Symphony
- Orlando Philharmonic Orchestra
- Pacific Symphony
- Philadelphia Orchestra
- Phoenix Symphony
- Pittsburgh Symphony Orchestra
- Portland Symphony Orchestra
- Quad City Symphony Orchestra
- Reno Philharmonic
- Rhode Island Philharmonic Orchestra
- Richmond Symphony Orchestra
- Rochester Philharmonic Orchestra
- San Diego Symphony
- San Francisco Symphony
- Santa Barbara Symphony Orchestra
- Santa Rosa Symphony
- Sarasota Orchestra
- Seattle Symphony Orchestra
- Spokane Symphony
- St. Louis Symphony
- Toledo Symphony Orchestra
- Tucson Symphony Orchestra
- Utah Symphony

- Virginia Symphony Orchestra
- West Virginia Symphony Orchestra
- Wichita Symphony Orchestra

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Appendix L: List of American Composers by Programming Decade

Programming Decade	Names and Number of Composers
1895-1894	Amy Beach, Charles Ives (2)
1895-1904	George Chadwick, George M. Cohan, Scott Joplin (3)
1905-1914	Salvatore Cardillo, George Chadwick, James Reese Europe, Percy Grainger, Charles Ives (5)
1915-1924	George Gershwin, Charles Griffes, Rudy Wiedoeft (3)
1925-1934	Samuel Barber, Ernest Bloch, George Gershwin, Ferde Grofé, Howard Hanson, William Grant Still, Edgar Varèse (7)
1935-1944	Samuel Barber, Leonard Bernstein, Aaron Copland, Henry Cowell, Paul Creston, David Diamond, George Gershwin, Morton Gould, Howard Hanson, Charles Ives, Harry James, Kent Kennan, Gian Carlo Menotti, Vincent Persichetti, Max Steiner, William Grant Still, Randall Thompson, Elinor Remick Warren (18)
1945-1954	Leroy Anderson, Samuel Barber, Aaron Copland, David Diamond, Carlisle Floyd, Lukas Foss, Ferde Grofé, Alan Hovhaness, George Kleinsinger, Gian Carlo Menotti, Wallingford Riegger, William Grant Still, George Walker (13)
1955-1964	Leroy Anderson, Samuel Barber, Leonard Bernstein, Aaron Copland, John Corigliano, Henry Cowell, Howard Hanson, Lee Hoiby, Alan Hovhaness, Lionel Semiatin, Mary Louise Miller Spang, William Grant Still, Richard Yardumian (13)
1965-1974	Merrill Bradshaw, Duke Ellington, Harold Laudenslager, Stephen Sondheim (4)
1975-1984	John Corigliano, Robert Cundick, Kirke Mechem, Christopher Rouse, Joseph Schwantner, Robert Ward, Curtis Wilson, Ellen Taafe Zwilich (8)
1985-1994	John Adams, Cy Coleman, John Corigliano, Richard Danielpour, Michael Daugherty, Ralph Ferraro, Robert J. Hanson, Daniel Kallman, Aaron Kernis, Libby Larsen, Morten Lauridsen, Bob Mintzer, Robert Moran, Gregory Pascuzzi, Frank Proto, Christopher Rouse, James Stephenson, Michael Torke, Joan Tower, Dan Welcher, John Williams, Howard Whittaker (22)
1995-2004	Mark Adamo, John Adams, Steven Amundson, Scott Eggert, Mark Ewazen, Stephen Flaherty, Philip Glass, Robert J. Hanson, William R. Hayes, Jake Heggie, Jennifer Higdon, Scott L. Hines, Michael Kamen, Libby Larsen, Bert Ligon, Marcus Karl Maroney, Scott McAllister, Russell Peck, Russell Peterson, Richard Pearson Thomas, Joan Tower, John Williams, Russell Wilson (23)

Programming Decade	Names and Number of Composers
2005-2015	Lee Actor, Steven Amundson, Joseph Barden, Michael Betz, Jonathan Blumhofer, Gavin Borchert, Daniel Breedon, Chris Brubeck, Richard Chiarappa, Eric Choate, René Clausen, Mark Dal Porto, Glen Daum, Scott Eggert, James Emery, Robert Garwell, Kathleen Ginther, David M. Gordon, Jennifer Higdon, John Hilliard, Gregory Houston, Seth Johnson, Daniel Kallman, Geoff Knorr, Kristin Kuster, Libby Larsen, Gustavo Leone, Bert Ligon, Dan Locklair, Conor Mackey, Timothy Mahr, Steven Makela, Till MacIvor Meyn, Paul Miller (also known as DJ Spooky), Reinaldo Moya, Janet Peachey, Matthew Peterson, Jonathan Ragonese, Joshua Reznicow, Dennis Ritz, James Romig, Bruce Craig Roter, Daniel Bernard Roumain, David Schiff, Jonathan Clarke Schwabe, Alex Shapiro, Caroline Shaw, Alvin Singleton, Robert Squires, James Stephenson, Greg Strohman, Tom Strohman, Augusta Read Thomas, Hollis Thoms, Curt Wilson, Michael Zaporski (56)

Glossary of Genre Names

"Art:" A piece based on a work of visual art.

Ballet: Historically, a work of dance that uses precise and graceful steps and gestures. Ballet-related pieces on the submitted repertoire list consisted of four types: instrumental numbers from ballets, such as Dukas' Fanfare from *La Peri*; specific dances from ballets, such as Barber's Medea's Dance of Vengeance from *Medea*; orchestral suites from ballets of composers such as Tchaikovsky, Stravinsky and Prokofiev; and complete ballets, whether or not performed with dancers, such as Milhaud's *The Creation of the World*.

Cantata: A multi-movement, shorter, non-staged choral-orchestral work, most often sacred but occasionally secular, that contains recitative, aria, and chorus numbers.

Character piece: A self-standing piece of relatively short duration that evokes a particular mood; this designation infrequently refers to pieces composed for large ensembles.

"Children:" A children's story set to music, with or without a narrator.

"City:" A piece that pays homage to a city.

Classical crossover: A piece that combines elements of classical and popular styles, including the use of amplification and electric instruments.

"Composer:" A piece that pays homage to an historical composer.

Concertante: A piece, possibly multi-movement, featuring one or more soloists, and is generally of shorter duration and less virtuosic than a concerto.

Concerto: A multi-movement virtuosic piece, generally with one soloist.

Concerto grosso: A multi-movement piece with at least two soloists.

Concert overture: A self-standing piece, either in standard or free form and not part of a larger work such as an opera or ballet.

"Counterpoint:" A piece that makes frequent use of counterpoint.

"Dance:" A piece based on dance music other than ballet.

Divertimento: A multi-movement piece of lighter character.

Fanfare: A short, rousing piece that usually features the brass section in a prominent manner.

Fantasia: A free-form piece that sounds improvisatory in character.

"Film:" A piece of non-arranged music from a film soundtrack.

"Folk:" A setting of a folksong, or music influenced by folk music or folksong.

"Historical:" A piece influenced by historical events, figures or documents.

Incidental music: Generally speaking, a series of pieces composed for intermittent use in a play.

"Introspection:" A piece of music that reflects contemplative and/or agitated states of being. Examples from the earlier decades of the survey period include Charles Ives' *The Unanswered Question* (1935) and Samuel Barber's *Adagio for Strings* (1936). More-recent examples include Arvo Pärt's *Fratres* (1977) and Jennifer Higdon's *blue cathedral* (2000).

Jazz: A symphonic piece that incorporates one or more of the following elements of jazz: "tall" tertian chords, swing-style rhythms, improvisation and use of standard jazz-ensemble instruments.

"Literature:" A piece of music based on a work of poetry or prose.

March: A short, generally lively piece in duple meter that makes regular use of dotted rhythms and is often associated with military bands.

Musical Theatre: A piece, either with or without a vocal soloist, from the musical theatre repertoire. For purposes of this study, musical theatre refers to one or more of the following: an overture or fanfare; one or more songs; one or more dances, such as Bernstein's Three Dance Episodes from *On the Town*; or an entire production.

"Nature:" A piece that depicts one or more elements of the natural world.

"Occasional:" A piece composed for a specific occasion. Examples from the submitted repertoire list are pieces written for the Olympic Games, the dedication of an academic building on a college campus, a memorial service for a deceased person, a person diagnosed with a terminal disease, the death of a close family member and an anniversary celebration of an orchestra's founding.

Opera: Generally speaking, a lengthy staged work of dramatic or comedic character involving singers and musicians. All dialogue is sung and the individual sections consist of recitative, aria and chorus numbers. For purposes of this study, opera refers to one or more of the following: opera overture or prelude; one or more dances from an opera, such as Polovetsian Dances from Borodin's opera *Prince Igor*; one or more opera arias; an orchestral selection from an opera other than the overture or prelude, such as the Intermezzo from Mascagni's opera *Cavalleria Rusticana* or the March from Prokofiev's opera *The Love for Three Oranges*; an orchestral suite derived from an opera; one or more opera scenes; and an entire opera.

Operetta: A genre that is shorter and lighter in character than opera, and contains spoken dialogue.

Oratorio: A multi-movement non-staged choral-orchestral work comparable in length to an opera, almost always religious in nature, narrated, and containing recitative, aria, and chorus numbers.

Patriotic: A piece that promotes support for one's country.

Ragtime: A short piece, usually in duple meter, containing a syncopated melody over a disjunct bass line consisting of left-hand downbeat notes alternating with left-hand off-beat chords. Most ragtime pieces are for solo piano, but a good number of them have been orchestrated.

"Religious:" A piece of music derived from elements of personal or group worship, based on religious texts, or a requiem on behalf of the dead.

Rhapsody: Usually a single-movement, multi-sectional piece in free form that sounds improvisatory in nature. One exception is Ravel's *Rapsodie Espagnol*, which is a multi-movement rhapsody.

"Science:" A piece inspired by one of the scientific disciplines. The two examples from this study are based on physics or astronomy: Joseph Barden's *The Quantum Enigma* (2014) and Robert Squires' *Andromeda* (2014).

Serenade: A multi-movement work of lighter character for large ensemble.

Sinfonietta: A rarely-used genre name for a multi-movement work that is of shorter duration and lighter character than a symphony.

Song: A piece for solo singer, with or without a text, accompanied by an orchestra.

Song cycle: A group of songs, for solo singer accompanied by an orchestra, intended to be performed in a specific order and as a set.

Soundscape: A piece based especially on timbre.

Suite: Historically speaking, suite referred to a series of stylized dances. It has since become associated with a series of musical movements from a ballet, opera, play or film, or with sets of pieces such as Gustav Holst's *The Planets*.

Symphonette: A rarely-used genre name for a multi-movement work that is of shorter duration and lighter character than a symphony.

Symphonic concerto: A mixture of symphony and concerto that typically involves virtuosic parts for orchestra members.

Symphonic poem: A multi-sectional pictorial piece, generally in free form.

Symphony: Historically speaking, symphony has been regarded as an abstract genre, yet an increasing number of newer-music composers have written programmatic symphonies: examples of symphonies within the survey period for this study that have programmatic titles are Carl Nielsen's Symphony No. 2 ("The Four Temperaments," 1902), William Grant Still's Afro-American Symphony (1930), Alan Hovhaness' Symphony No. 2 ("Mysterious Mountain," 1955) and Michael Daugherty's *Metropolis Symphony* (1995).

Theatre music: A piece that was originally designed to be performed as a work with actors and dancers, yet can be performed without any staging elements. The only example of this genre on the submitted repertoire list was Stravinsky's *L'Histoire du Soldat*.

Theme and variations: A piece that introduces an original or borrowed theme, followed by a series of variations based on the theme.

"War:" A piece that musically expresses aspects of armed conflict. One example from the earlier decades of the survey period is William Grant Still's *In Memoriam: The*

Colored Soldiers Who Died for Democracy (1943). A more-recent example is Robert J.

Hanson's *Normandy 1944* (1994).

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