

Spring 5-1-2016

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

Stephen Andrew Hunter  
*University of Southern Mississippi*

Follow this and additional works at: <https://aquila.usm.edu/dissertations>



Part of the [Composition Commons](#), [Fine Arts Commons](#), [Music Education Commons](#), [Music Performance Commons](#), and the [Other Music Commons](#)

---

**Recommended Citation**

Hunter, Stephen Andrew, "An Annotated Bibliography and Performance Commentary of the Works for Concert Band and Wind Orchestra by Composers Awarded the Pulitzer Prize in Music 1993-2015, and a List of Their Works for Chamber Wind Ensemble" (2016). *Dissertations*. 333.  
<https://aquila.usm.edu/dissertations/333>

This Dissertation is brought to you for free and open access by The Aquila Digital Community. It has been accepted for inclusion in Dissertations by an authorized administrator of The Aquila Digital Community. For more information, please contact [Joshua.Cromwell@usm.edu](mailto:Joshua.Cromwell@usm.edu).

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

by

Stephen Andrew Hunter

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

Approved:

---

Dr. Catherine A. Rand, Committee Chair  
Associate Professor, School of Music

---

Dr. Gregory A. Fuller, Committee Member  
Professor, School of Music

---

Dr. James E. Standland, Committee Member  
Instructor, School of Music

---

Dr. Edward M. Hafer, Committee Member  
Associate Professor, School of Music

---

Dr. Joseph L. Brumbeloe, Committee Member  
Associate Professor, School of Music

---

Dr. Karen S. Coats  
Dean of the Graduate School

May 2016

COPYRIGHT BY

Stephen Andrew Hunter

2016

*Published by the Graduate School*



## ABSTRACT

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

by Stephen Andrew Hunter

May 2016

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

A brief biographical sketch will be given for each composer, followed by a complete listing of their works for concert band, wind orchestra, and chamber wind ensembles of five to fourteen performers. Works for concert band and wind orchestra will be annotated, including available information on the premiere, instrumentation, publisher and date of publication, availability, level of difficulty, duration, and commission. Each of these works will be given a brief performance commentary and will include a selective bibliography and selective discography. Works for chamber wind ensembles will be listed by composer, title, and number of instrumental performers, but will not be annotated.

There are 348 works in total to be considered in this research. The 257 chamber wind ensemble works account for 74% of the total, with the 91 works for concert band and wind orchestra comprising 26% of the total number. Second-party transcriptions of works originally for other genres are listed in the appendices, but not annotated or included in the number of total works. This study suggests that conductors should entreat these distinguished composers to continue to write for the wind band medium and identifies works that have been overlooked in scholarly research or have not been professionally recorded.

## ACKNOWLEDGMENTS

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

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

## DEDICATION

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

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

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

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

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

## TABLE OF CONTENTS

ABSTRACT .....	ii
ACKNOWLEDGMENTS .....	iv
DEDICATION .....	v
LIST OF TABLES .....	x
LIST OF ILLUSTRATIONS .....	xi
CHAPTER I – INTRODUCTION, PURPOSE OF STUDY, AND PROCEDURES .....	1
Introduction.....	1
The Pulitzer Prize in Music.....	3
Purpose.....	5
Need .....	6
Scope and Limitations.....	6
Procedure .....	9
CHAPTER II – THE CHAMBER WIND ENSEMBLE, CONCERT BAND, AND WIND ORCHESTRA WORKS OF COMPOSERS AWARDED THE PULITZER PRIZE IN MUSIC 1993-2015.....	16
John Adams.....	16
John Luther Adams .....	17
Henry Brant.....	19
John Corigliano.....	23



Ornette Coleman .....	25
Morton Gould.....	26
Jennifer Higdon.....	29
Aaron Jay Kernis.....	31
David Lang.....	32
Zhou Long.....	35
Wynton Marsalis .....	36
Paul Moravec .....	37
Kevin Puts.....	39
Steve Reich .....	40
Christopher Rouse.....	42
Gunther Schuller .....	43
Caroline Shaw.....	47
Lewis Spratlan .....	47
Steven Stucky.....	49
Melinda Wagner.....	51
George Walker .....	53
Julia Wolfe .....	54
Yehudi Wyner.....	56

### CHAPTER III – ANNOTATED BIBLIOGRAPHY AND PERFORMANCE

COMMENTARY OF WORKS FOR CONCERT BAND AND WIND .....	58
John Adams.....	58
Henry Brant.....	60
John Corigliano.....	82
Morton Gould.....	87
Jennifer Higdon.....	148
Aaron Jay Kernis.....	167
David Lang.....	170
Paul Moravec .....	172
Kevin Puts.....	176
Steve Reich .....	179
Christopher Rouse.....	181
Gunther Schuller .....	185
Steven Stucky.....	212
Melinda Wagner.....	223
George Walker .....	226
CHAPTER IV – CONCLUSIONS AND SUGGESTIONS FOR FURTHER RESEARCH	
.....	229
Conclusions.....	229

Suggestions for Further Research .....	232
APPENDIX A – Works for Concert Band and Wind Orchestra Organized by Composer .....	235
APPENDIX B – Works for Concert Band and Wind Orchestra Organized by Title .....	238
APPENDIX C – Works for Chamber Wind Ensemble Organized by Composer .....	241
APPENDIX D – Works for Chamber Wind Ensemble Organized by Title .....	247
APPENDIX E – Works for Chamber Wind Ensemble Organized by Number of Instrumental Performers.....	253
APPENDIX F – Second-Party Transcriptions, Arrangements, and Reconstructions of Works for Concert Band, Wind Orchestra, and Chamber Wind Ensemble Organized by Composer .....	259
APPENDIX G – Chronological Listing of the Pulitzer Prizes in Music .....	261
APPENDIX H – Listing of Composer Websites .....	262
BIBLIOGRAPHY .....	263
DISCOGRAPHY .....	273
SCORE BIBLIOGRAPHY .....	283

## LIST OF TABLES

Table 1 Total Number of Works for Winds and Percussion.....	229
---	-----

LIST OF ILLUSTRATIONS

*Figure 1.* Works of John Adams ..... 17

*Figure 2.* Works of John Luther Adams ..... 19

*Figure 3.* Works of Henry Brant..... 23

*Figure 4.* Works of John Corigliano ..... 25

*Figure 5.* Works of Ornette Coleman ..... 26

*Figure 6.* Works of Morton Gould..... 29

*Figure 7.* Works of Jennifer Higdon..... 31

*Figure 8.* Works of Aaron Jay Kernis..... 32

*Figure 9.* Works of David Lang..... 35

*Figure 10.* Works of Zhou Long..... 36

*Figure 11.* Works of Wynton Marsalis ..... 37

*Figure 12.* Works of Paul Moravec ..... 38

*Figure 13.* Works of Kevin Puts..... 40

*Figure 14.* Works of Steve Reich ..... 41

*Figure 15.* Works of Christopher Rouse..... 43

*Figure 16.* Works of Gunther Schuller ..... 46

*Figure 17.* Works of Lewis Spratlan..... 49

*Figure 18.* Works of Steven Stucky..... 51

*Figure 19.* Works of Melinda Wagner..... 52

*Figure 20.* Works of George Walker ..... 54

*Figure 21.* Works of Julia Wolfe ..... 56

*Figure 22.* Works of Yehudi Wyner ..... 57

## CHAPTER I – INTRODUCTION, PURPOSE OF STUDY, AND PROCEDURES

### Introduction

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

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

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

---

1. H. Robert Reynolds, "Repertoire Is the Curriculum," *Music Educators Journal* 87, no. 1 (July 2000): 31-33.

ensembles. Composers of significance, including Vincent Persichetti, Darius Milhaud, Paul Hindemith, and Morton Gould, to name a few, composed original works for wind band near the midpoint of the century. This interest in composing for bands may be attributed to a number of factors. In 1941, William D. Revelli, Director of Bands at the University of Michigan, founded the College Band Directors National Association (CBDNA), which was, according to the founding documents, dedicated “to the college band as a serious and distinctive medium of musical expression.”<sup>2</sup>

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

College and university bands must assume the responsibility for developing the concert band repertory. Since professional bands are almost nonexistent and high school bands usually lack either resources or musical maturity, leadership is therefore in the hands of the colleges and universities. The burden of proof is upon us, the directors... We cannot afford to perpetuate the concert band in the musical tradition of the town band of several years ago unless we are willing to accept the musical reputation that was associated with it.<sup>3</sup>

The founding of The Eastman Wind Ensemble by Frederick Fennell in 1952 certainly had an impact on the perception of the capabilities of the band. Fennell explains the evolution of wind band music thoroughly in his 1954 treatise *Time and the Winds*, explaining the events that led to creation of this new ensemble and the importance of commissioning new works of significance for its furtherance.<sup>4</sup> The seminal research of Acton Ostling, Jr. in 1978 sought to evaluate compositions for wind band through

---

2. Frank Battisti, *The Twentieth Century American Wind Band/Ensemble: History, Development, and Literature* (Fort Lauderdale, FL: Meredith Music Publications, 1995), 12.

3. *Ibid.*, 12.

4. Frederick Fennell, *Time and the Winds* (Kenosha, WI: G. Leblanc Company, 1954).

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

#### The Pulitzer Prize in Music

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

---

5. Acton Ostling, Jr., “An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit” (PhD diss., University of Iowa, 1978).

6. Jay Warren Gilbert, “An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit; A Replication and Update” (DMA diss., Northwestern University, 1993); Clifford N. Towner, “An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Second Update” (DMA diss., University of Nebraska, 2011).

7. Gilbert, 183, 185.

8. Seymour Topping, “History of the Pulitzer Prizes,” The Pulitzer Prizes, accessed February 28, 2016, <http://www.pulitzer.org/page/13989>.



amount left to establish the Pulitzer Prizes.<sup>9</sup> In 1943, the Board converted the Pulitzer Scholarship in Music, begun in 1917 with the initial categories of the Prize, into the Pulitzer Prize in Music, with the following rules:

For distinguished musical composition by an American in any of the larger forms, including chamber, orchestral, choral, opera, song, dance, or other forms of musical theatre, which has had its performance in the United States during the year...<sup>10</sup>

A look at the first fifty years of the Pulitzer Prize (1943 to 1992) finds that many of the most significant composers of the twentieth century were awarded the Prize in Music. These include Aaron Copland, Howard Hanson, Charles Ives, Gian Carlo Menotti, Samuel Barber, George Crumb, and Karel Husa, to name but a few. While many of these composers have written works of significance for the wind band, a composition specifically for the medium has not been awarded the Pulitzer Prize in Music. In 1995, Timothy Mahr completed a doctoral dissertation providing an annotated bibliography and performance commentary on the wind band works of composers who had been awarded the Pulitzer Prize in Music from 1943 to 1992, as well as a listing of their works for chamber wind ensemble.<sup>11</sup> Mahr's study attempted to address the following:

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

---

9. J. Douglas Bates, *The Pulitzer Prize: The Inside Story of America's Most Prestigious Award* (New York: Birch Lane Press, 1991), 131.

10. *Ibid.*, 131.

11. Timothy Jon Mahr, "An Annotated Bibliography and Performance Commentary of the Works for Concert Band and Wind Orchestra by Composers Awarded the Pulitzer Prize in Music 1943-1992, and a List of Their Works for Chamber Wind Ensemble" (DMA diss., University of Iowa, 1995).

only peruse the work listings of Jacob Druckman, George Perle, Robert Ward, and Charles Wuorinen to realize the high level of interest they have had for creating music utilizing this medium.<sup>12</sup>

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

#### Purpose

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

---

12. Ibid., 15.

13. Ibid., 360.

## Need

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

## Scope and Limitations

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

---

14. Ibid., 16-19.

The terms for ensembles will be defined according to the categories employed by Mahr, with minor revisions.

1. Chamber Wind Ensemble: five to fourteen woodwind, brass, or percussion instrumental performers in either a mixed or unmixed instrumentation.
2. Wind Orchestra: fifteen to twenty-five instrumental performers in the basic instrumentation of the symphony orchestra woodwind, brass, and percussion sections.
3. Concert Band: includes the use of saxophones and/or euphoniums in the ensemble.

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

String instruments are allowed in combination with wind and percussion, provided the winds and percussion equal or outnumber the strings. To merit inclusion, the number of strings must be specific and not open-ended, as in a traditional orchestral score. Works involving solo voices, narrators, choruses, and/or electronic media in combination with a chamber or large ensemble will be included.

Works written specifically for jazz band or jazz ensemble will not be listed.

Works withdrawn from public performance by the composer, and works which are lost or incomplete will be listed, but not annotated or included in the appendices.

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

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

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

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

This formidable catalog tells you what, for what, by whom, with whom, when, from where, and how; being a catalog and not a critique, it does not tell you why; this is up to you to decide through examination and/or audition; that, too, is part

of the fun and that portion of repertory study and program-making which only you can provide...Like all catalogs, it is a mere listing of facts – an unemotional recitation of information.<sup>15</sup>

### Procedure

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

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

---

15. H. Robert Reynolds et al., *Wind Ensemble Literature* (Madison, WI: University of Wisconsin Bands, 1975), v.

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

Appendices will be:

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

Composer

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

Title

Appendix C: Works for Chamber Wind Ensemble Organized by Composer

Appendix D: Works for Chamber Wind Ensemble Organized by Title

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

Instrumental Performers

Appendix F: Second-Party Transcriptions, Arrangements, and Reconstructions of

Works for Concert Band, Wind Orchestra, and Chamber Wind Ensemble

Organized by Composer

Appendix G: Chronological Listing of the Pulitzer Prizes in Music

Appendix H: Listing of Composer Websites

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

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

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

---

16. Ibid., 21-24

2.2.2.2./4.3.3.1.

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

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

3(pic).2(eh).3(E<sup>b</sup> cl, bcl).3(cbn)

Interpretation: 3 flutes with one doubling piccolo, 2 oboes with one doubling English horn, 3 clarinets with one doubling E<sup>b</sup> clarinet and one doubling bass clarinet, and 3 bassoons with one doubling contrabassoon

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

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

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

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

0.0.0.0./0.2.2.0.; p(5)

Interpretation: 2 trumpets, 2 trombones, and 5 percussionists

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

6. Saxophones will be listed directly after orchestral woodwinds.

woodwinds.saxophones./brasses; percussion; keyboards, guitars, harp



7. String instruments, including string contrabass, will be listed directly after percussion and keyboards

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

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

8. Instrumental and vocal soloists, as well as groups of soloists, will precede the instrumental listing. Choral groups will be listed last, following any strings.
9. Abbreviations for voices indicate a solo voice when used alone. Abbreviations for voice parts in chorus will be followed by the word “chorus.”

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

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

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

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

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

11. Mahr utilizes the standard instrumentation adopted by the National Band Association, American Band Directors Association, Music Publishers Association, and Music Educators National Conference (now the National Association for Music Education).<sup>17</sup> Given the trend in scoring for wind band in the past two decades, bass trombone will be included as part of the standard ensemble. The instrumentation follows:

piccolo	B <sup>b</sup> cornet/trumpet 1
flute 1	B <sup>b</sup> cornet/trumpet 2
flute 2	B <sup>b</sup> cornet/trumpet 3
oboe 1	F horn 1
oboe 2	F horn 2
English horn	F horn 3
E <sup>b</sup> clarinet	F horn 3
B <sup>b</sup> clarinet 1	F horn 4
B <sup>b</sup> clarinet 2	trombone 1

---

17. Ibid., 23.

B<sup>b</sup> clarinet 3  
E<sup>b</sup> alto clarinet  
B<sup>b</sup> bass clarinet  
E<sup>b</sup> contralto clarinet  
B<sup>b</sup> contrabass clarinet  
bassoon 1  
bassoon 2  
contrabassoon  
E<sup>b</sup> alto saxophone 1  
E<sup>b</sup> alto saxophone 2  
B<sup>b</sup> tenor saxophone  
E<sup>b</sup> baritone saxophone

trombone 2  
trombone 3/bass trombone  
baritone/euphonium  
tuba  
string bass  
timpani  
mallet percussion  
battery percussion

12. The following abbreviations are used:

a – alto (prefix)  
A – alto voice  
acc – accordion  
acl – alto clarinet  
amp – amplified  
asx – alto saxophone  
b – bass (prefix)  
B – bass voice  
bar – baritone horn  
Bar – baritone voice  
bcl – bass clarinet  
bn – bassoon  
bsx – baritone saxophone  
bssx – bass saxophone  
btrb – bass trombone  
CA – contralto voice  
cb – contrabass (prefix)  
cbcl – contrabass clarinet  
cbn – contrabassoon  
cel – celeste  
cem – cembalo  
cl – clarinet  
cnt – cornet  
cym – cymbals  
db – string contrabass (double bass)  
dr – drums  
eh – English horn  
el – electric (prefix)  
euph – euphonium  
fl – flute

flhn – flugelhorn  
gl – glockenspiel  
gtr – guitar  
hn – horn  
hp – harp  
hpsd – harpsichord  
kb – keyboard instrument  
mand – mandolin  
mar – marimba  
MS – mezzo-soprano voice  
nar – narrator  
ob – oboe  
ob d’a – oboe d’amore  
p – percussion  
pic – piccolo  
pno – piano  
rec – recorder  
S – soprano voice  
sc – suspended cymbal  
sn – snare drum  
ssx – soprano saxophone  
str – strings  
sx – saxophone  
syn – synthesizer  
T – tenor voice  
t – timpani  
tamb – tambourine  
ten – tenor (prefix)  
tpt – trumpet  
trb – trombone  
tri – triangle  
tt – tam-tam  
ttm – tom-toms  
tu – tuba  
xyl – xylophone  
va – viola  
vc – violincello  
vib – vibraphone  
vn – violin

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

---

18. Gilbert, 208.

When score availability allows, the following information will be presented as completely as possible for each concert band or wind orchestra work:<sup>19</sup>

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

---

19. Mahr, 25.

CHAPTER II – THE CHAMBER WIND ENSEMBLE, CONCERT BAND, AND  
WIND ORCHESTRA WORKS OF COMPOSERS AWARDED  
THE PULITZER PRIZE IN MUSIC 1993-2015

John Adams

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

Adams's works are marked by a minimalist style that maintains its roots in the classical tradition. In addition to large-scale works for orchestra and solo and chamber works for both voice and instruments, Adams has also composed several operas, including the acclaimed *Nixon in China* and the highly-controversial *The Death of Klinghoffer*. He holds honorary doctorates from numerous institutions, and recordings of his works have received multiple Grammy nominations and awards. In addition to the Pulitzer Prize in Music, Adams has been honored with numerous prizes and awards.

<u>Title and Date of Work</u>	<u>Instrumentation</u>
Grand Pianola Music (1982)* [p. 58]	2 pno; amp 2 S, MS; 2(pic).2.2(bcl).2/ 2.2.2.1.; p(3)
Chamber Symphony (1994)	1(pic).1.1, bcl.1./1.1.1.0.; p(2); pno(cel); kb; [1.1.1.1.1.]
Gnarly Buttons (1996)	cl; 0.0, eh.0.1./0.0.1.0.; pno(kb); gtr, man, banjo; [1.1.1.1.0.]
Scratchband (1996)	1(pic).1.1, bcl.0./1.1.1.0.; p(1); pno; kb; el gtr; el bgtr
Son of Chamber Symphony (2007)	1(pic).1.1, bcl.1./1.1.1.0.; p(2); pno(cel); kb; [1.1.1.1.1.]

*Figure 1.* Works of John Adams

#### John Luther Adams

Born in Meridian, Mississippi in 1953, John Luther Adams received the Pulitzer Prize in Music in 2014 for his orchestral work *Become Ocean*. Adams received his BFA from the California Institute of the Arts, where he studied with James Tenney and Leonard Stein. Upon graduation, he moved to Alaska in 1975, where he served as executive director of the Northern Alaska Environmental Center, and would later perform as timpanist and principal percussionist in the Fairbanks Symphony Orchestra and Arctic Chamber Orchestra from 1982-1989. Since that time, he has made his home in Alaska, whose geography and culture greatly influence his compositions. Adams has taught at the University of Alaska, Fairbanks, the Oberlin Conservatory of Music, Bennington College, and Harvard University, and has served as composer-in-residence with the Fairbanks Symphony Orchestra, Anchorage Opera, Arctic Chamber Orchestra, Anchorage Symphony Orchestra, and Alaska Public Radio.

Both Adams's background as a percussionist and his reliance on Alaskan geography and culture for inspiration are evident in his compositions. His practice of "sonic geography" replicates natural sound and, in some cases, utilizes natural spaces as performance venues. Adams's concern for the environment and love of nature are represented throughout his compositional output. He is the recipient of numerous awards, including those from the National Endowment for the Arts and the Rockefeller Foundation.

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

Across the Distance (2015) 0.0.0.0./8.0.0.0

*Figure 2. Works of John Luther Adams*

Henry Brant

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

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

<u>Title and Date of Work</u>	<u>Instrumentation</u>
Angels and Devils (1932)	fl; 5, 3 pic, 2 afl.0.0.0./0.0.0.0.
A Requiem in Summer (1934)	1.1.1.1./0.0.0.0.; [1.0.2.1.0.]
The Marx Brothers (Three Faithful Portraits) (1938)	1, pic.1.0.0./0.0.0.0.; pno; hp; [0.0.1.1.0.]



Whoopee in D Major (1938)	1, pic.2.2.1, cbn./2.0.0.0. (chamber version)
Statesmen in Jazz: Three Portraits (1945)	cl; 0.0.0.0.2 asx(bcl), 2 tsx(bcl), bsx(bcl)/1.4.2.0.; p(1); dr; pno; gr; [0.0.0.0.1.]
Concerto for Clarinet Solo with Full Dance Orchestra (1946)	cl; jazz ensemble
Street Music (1949)	0.0.2.0.asx, 2 tsx, bsx.0.2.2.1.; p(1)
Millennium I (1950)	0.0.0.0./0.8.0.0.; p(3)
Origins (Symphony for Percussion) (1952)	p(18); opt. trb, tu
Antiphony I (1953/1968)	1.1.1.0./1.1.1.0; t (or chimes); gl; [1.1.1.1.1.]; opt. solo voices (five groupings with five conductors)
Ceremony (1954)* [p. 67]	vln; vcl; ob; S, A, T, B; 2.0.2.2./0.2.2.0.; t; p(3); pno
December (Dramatic Cantata with Dialogues) (1954)* [p. 69]	S, T; 2 nar; 1.2.2.0./4.4.4.0.; t; p(3); org; SATB chorus
Galaxy II (1954)	0, pic.0.1.0./2.1.1.0.; t; gl
Millennium II (1954)	S; 0.0.0.0.2 asx, 2 tsx, 2 bsx./8.10.10.2.; t; p(1)
Signs and Alarms (1954)	0, pic.0.2.0./2.1.1.1.; t; p(1)
The Cain Within (1955)	Bar; 0.0.0.0./0.0.2.0.; p(6); pno
Conclave (1955)	MS, Bar; 2, pic.2(eh).2(bcl).2(cbn).0.0.0.0.; t; gl; pno; hp
Encephalograms II (1955)	S; 0, pic.1.1.0./0.0.0.0.; p(1); pno; hp; org
Grand Universal Circus (1956)	4.0.0.0./0.2.2.0.; p(4); 2 hp; pno; 2 acc; org; SATB chorus

On the Nature of Things (1956)	3.1.2.2./1.0.0.0.; gl; [1.0.1.1.1.]
The Fourth Season (1957)	MS; 1.1.0.0.tsx./0.0.0.0.; p(1); [1.0.0.0.0.]
Joquin (1957)	pic; 0.0, eh.0.1.asx./1.0.0.0.; [0.0.0.1.1.]
Millennium III: Anniversary Procession (1957)	0.0.0.0./0.2.4.0.; p(6)
The Children's Hour (1958)	S, MS, CA, T, 2 Bar; 0.0.0.0./0.2.2.0.; p(1); dr; org; SATB chorus
Mythical Beasts (1958)	MS; 1.1.1.1./2.1.1.1.; p(1); pno; [1.1.1.1.1.]
In Praise of Learning (1959)	16 S; p(17); SSAA chorus
Feuerwerk (Words over Fireworks) (1960)	nar; 0, pic.0.0, E <sup>b</sup> cl.1./0.0.0.0.; t; p(1); pno; hpsd; [1.0.1.0.0.]
The Fire Garden (1960)	S or T; 1.0.0.0./0.0.0.0.; t; p(4); pno; hp
Barricades (1961)	voice; 0,pic.1, eh.1, bcl.1.ssx/0.1.1.0.; xyl; pno; [1.1.1.1.1.]
Headhunt (1962)	trb; 0.0.0, bcl.1./0.0.0.0.; t; p(1); [0.0.0.0.5.]
Millennium IV (1963)	0.0.0.0./1.2.1.1. OR 0.0.0.0./1.2.1.0, bar.
Dialogue in the Jungle (1964)	T; 1(pic).1.1.0.bsx./2.2.1.1.
Sing, O Heavens (1964)	0.0.0.0./0.1.1.0.; t; p(2); SATB chorus
Violin Concerto with Lights (1967)	vln; 1.0.1.0./0.1.1.0.; p(1); pno; hp; [0.0.1.1.1.]; 5 musicians who operate lights
Verticals Ascending (After the Rodia Towers) (1969)* [p. 80]	concert band (separated into two groups)
Immortal Combat (1972)* [p. 74]	concert band (two separated groups)
An American Requiem (1973)* [p. 64]	S; 4.2, 2 eh.2, 2bcl.2, 2 cbn./4.4.4.2.; t; p(3); org; church bells

Divinity (1973)	hpsd; 0.0.0.0./1.2.2.0.
(6) Grand Pianos Bash (6) Plus Friends (1974)	0, 3 pic.0.0.0./0.1.1.0.; p(3); 6 pno
Prevailing Winds (1974)	1.1.1.1./1.0.0.0.
A Plan of the Air (1975)* [p. 76]	S, A, T, B-Bar; 9, 2 pic.0.8, acl, bcl, cbcl.0.asx, tsx./7.4.4.5.; p(12); org (two conductors)
American Commencement (1976)	0.0.0.0./0.2.1.1, bar.; p(2)
American Debate (1977)* [p. 62]	concert band (two separated groups)
Secret Strings and Prevailing Winds (1977)	1.1.1.1./1.0.0.0.; pno
\$1,000,000 Confessions (1978)	trb; 0.0.0.0./0.2.2.0.
Orbits (1979)	coloratura voice; 0.0.0.0./0.0.80.0.; org
Horizontals Extending (1982)* [p. 72]	1, pic.0.1, E <sup>b</sup> cl.2.asx, tsx./1.2.1.1.; t; p(1); dr
Sixty/Seventy (1983)* [p. 78]	0, 2 pic.0.2.0./2.2.2.2, 2 bar.; t; p(4)
Bran(d)t aan de Amstel (1984)* [p. 66]	100.0.0.0./0.0.0.0.; 3 concert bands; 4 dr; 3 SATB choruses; 4 org; 4 carillons (ten conductors)
Mass in Gregorian Chant (1984)	40, 5 pic.0.0.0./0.0.0.0.
Four Mountains in the Amstel (1986)	0.0.0.0./0.4.4.0.; p(4); SATB chorus
Flight over a Global Map (1989)	0.0.0.0./0.50.0.0.; p(3); pno
Pathways to Security (1990)	Bar; 1(pic).0.1(bcl).0./0.0.0.0.; t; p(1); pno; acc; [1.0.1.1.1.]
500: Hidden Hemisphere (1992)* [p. 60]	3 concert bands; steel drum band

Four Skeleton Pieces from <i>Skull and Bones</i> (1994)	S, A, T, B; 1, pic.0.0, E <sup>b</sup> cl.0./0.1.1.0.; p(6); pno
The Scientific Creation of the World (1994)	S, A, T, B; 0, 2 pic.0.1.0./0.1.1.0.; p(4); pno; hp; 2 acc.
Trajectory (1994)	S, A, T, Bar; 2 solo fl; 0.0.1.0./0.1.1.0.; p(10); 2 pno(hpsd); hp; 2 acc; [1.0.1.1.1.]
Dormant Craters (1995)	p(16)
Concerto for Alto Saxophone or Trumpet (1996)	asx OR tpt; 1.0.4, acl, bcl.0./0.0.0.1.; p(1)
Jericho (1996)	0.0.0.0./0.16.0.0.; dr (in four groups)
Festive Eighty (1997)* [p. 71]	concert band (in five groups)
Glossary (Computer Jargon) (2000)	MS; 1(pic).0.1(E <sup>b</sup> cl, bcl).0.ssx(bsx)./ 0.0.0.0.; p(2); pno; hp; mand; [1.0.1.1.1.]
4 Doctors (2001)	0.0.0.0./0.4.0.0.; p(1) OR 0.0.0.0.4 asx./0.0.4.0.; t
Ghosts and Gargoyles (2001)	fl; 8.0.0.0./0.0.0.0.; dr
Tremors (2003)	S, MS, T, B; 0, pic.0.2.0.bssx, cbbsx./ 2.1, pic tpt.1, btrb.2.; t; p(3)
Wind, Water, Clouds, and Fire (2004)	54 S; 1.1.2.0.ssx./0.5.0.0.; xyl; org; children's chorus

*Figure 3.* Works of Henry Brant

#### John Corigliano

John Corigliano, presently on the composition faculty at The Juilliard School of Music, received the Pulitzer Prize in Music for his *Symphony No. 2 for String Orchestra* in 2001. Born in New York on February 16, 1938, he is the son of John Corigliano, Sr. (1901-1975), former concertmaster of the New York Philharmonic. He studied at Columbia University with Otto Luening and at the Manhattan School with Vittorio

Giannini. He has held teaching positions at the Manhattan School, The Juilliard School, and Lehman College, City University of New York, where he holds the position of Distinguished Professor of Music. Corigliano also served as the first composer-in-residence for the Chicago Symphony Orchestra from 1987-1990.

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

<u>Title and Date of Work</u>	<u>Instrumentation</u>
Gazebo Dances (1972)* [p. 84]	concert band; arr. Corigliano 1974
Scherzo for Oboe and Percussion (1975)	ob; t; p(3); hp; pno(cel)
Fanfares to Music (1993)	On Stage: 0.0.0.0./1.2.1, btrb.0. Off Stage: 0.0.0.0./2.0, 2 pic tpt.1.1.
Antiphon (1994)	0.0.0.0./0.4.2, 2 btrb.0. OR 0.0.0.0./2.4.0, 2 btrb.2.
Two Works for Antiphonal Brass (1994)	0.0.0.0./2.4.2.2.
Utah Fanfare (2000)	0.0.0.0./4.2, 2 pic tpt.2, btrb.1.; p(2)

Circus Maximus: Symphony No. 3 for Large Wind Ensemble (2004)* [p. 82]	I. concert band (on stage) II. 0.0.1.0.2 asx, tsx, bsx./2.11.0.0.; p(3); db III. (marching band) 1(pic).0.0, E <sup>b</sup> cl.0./ 0.2.2.0.; p(1)
--	--

*Figure 4.* Works of John Corigliano

#### Ornette Coleman

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

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

In addition to the Pulitzer Prize in Music, Coleman was honored with a Grammy Lifetime Achievement Award (2007), the National Endowment of the Arts Jazz Master Fellowship (1984), a MacArthur Fellowship (1994), a Guggenheim Fellowship (1967), and was inducted into the Grammy Hall of Fame in 2015. Coleman died at the age of 85 on June 11, 2015 in New York City.

<u>Title and Date of Work</u>	<u>Instrumentation</u>
Forms and Sounds (1967)	1.1.1.1./1.0.0.0.

*Figure 5.* Works of Ornette Coleman

#### Morton Gould

Morton Gould was honored with the 1985 Pulitzer Prize in Music at the age of 82 for his *Stringmusic* for string orchestra, which was premiered at the Kennedy Center by the National Symphony Orchestra in 1994. The award was viewed by the committee not only as an award for a worthy work, but as recognition of a lifetime of excellence in musical contribution. The son of a Bulgarian immigrant, Gould was born on December 10, 1913 in Queens County, New York. He began playing piano by ear at the age of four, and was composing by the age of six. He received a scholarship to attend the Institute of Musical Art – which would later become The Juilliard School – at the age of nine, where his principal teachers were Vincent Jones and Abby Whiteside. His first published work came at the age of eighteen, and his *Chorale and Fugue in Jazz* was premiered by the Philadelphia Orchestra in 1933. Gould worked in a wide variety of musical genres, including vaudeville acts, movies, and radio, where he was director of the “Chrysler Hour” beginning in 1943.

Gould was inspired to write for band after attending a performance of the University of Michigan Band under the direction of William D. Revelli. In addition to numerous band and orchestral works, Gould also composed suites for television specials on World War I and the Holocaust. Gould was also a conductor, appearing as a guest with orchestras across the world. He served as president of the American Society for Composers and Publishers (ASCAP), and, in addition to receiving the Pulitzer in 1995,

was honored by the Kennedy Center in 1994 and was *Musical America's* “Composer of the Year” in 1993. He died on February 21, 1996 in Orlando, Florida at the age of 82.

<u>Title and Date of Work</u>	<u>Instrumentation</u>
Pavanne from <i>American Symphonette No. 2</i> (1938)* [p. 93]	concert band
Jericho (1941)* [p. 124]	concert band
Concertette for Viola and Band (1943)* [p. 105]	vla; wind orchestra; [0.0.0.1.1.]
Fanfare for Freedom for Wind Ensemble (1943)* [p. 112]	wind orchestra
Ballad for Band (1946)* [p. 95]	concert band
Holiday Music (1947)* [p. 118]	concert band; banjo; hp
Rumbolero (1947)	concert band
Adeste Fidelis (1949)* [p. 87]	concert band; SATB chorus
The First Noel (1949)* [p. 114]	concert band
O Little Town of Bethlehem and Away in a Manger (1949)* [p. 130]	2.2.2.2./4.0.0.0.
Serenade of Carols – Mvt. 2 (1949)* [p. 142]	concert band; pno
Silent Night (1949)* [p. 143]	concert band
Big City Blues (1950)* [p. ???]	concert band; pno
Family Album Suite (1951)* [p. 109]	concert band
Jingle Bells (1952)* [p. 126]	concert band
Symphony for Band: West Point (1952)* [p. 145]	concert band



Inventions (1953)* [p. 122]	4 pno; 2, pic.2, eh.2, bcl.2, cbn./ 4.3.3.1.; t; p(3)
Derivations for Solo Clarinet and Dance Band (1955)	cl; jazz ensemble
Formations (1955/1964)* [p. 116]	marching band
Parade (1956)	p(6)
Santa Fe Saga (1956)* [p. 139]	concert band
American Patrol (1958)* [p. 91]	0, 3 pic.0.3, E <sup>b</sup> cl.0./0.3, 3 cnt.3.3, 3 bar.; p(6)
St. Lawrence Suite for Band (1958)* [p. 137]	concert band
Dixie (1962)* [p. 107]	concert band
Prisms (1962)* [p. 131]	concert band
Salutations (1966)	nar.; 3(2 pic).0.3.2./4.3.3.1.; p(1); t; cel; hp
Columbian Fanfares (1967)	0.0.0.0./0.3.3.1.
Mini-Suite for Band (1968)* [p. 128]	concert band
Bird Movements from <i>Audubon</i> (1970)	3(2 pic, afl).2(eh).3(E <sup>b</sup> cl, bcl).2, cbn./ 0.0.0.1.; p(1); el bgtr
American Ballads (1976)* [p. 88]	concert band
Swanee River in the Style of Ellington (1978)	0.0.1.1.asx./2.2.1.0.; p(1); pno; hp; [0.0.0.0.1.]
Cheers! A Celebration March (1979)* [p. 103]	concert band
Holocaust Suite (1980)* [p. 120]	concert band; pno
Concerto Concertante (1981)	vln; 1.1.1.1./1.0.0.0.; pno

Centennial Symphony: Gala for Band (1983)* [p. 101]	concert band
Quotations (1983)* [p. 133]	2.2.2.2./4.3.3.1.; t; p(2-3); pno; hp; [0.0.0.0.2.]; 2 SATB choruses
Festive Fanfare (1991)	0.0.0.0./0.2.2.1.; t; p(1)
Hail to a First Lady (1991)	0.0.0.0./0.2.2.1.; t; p(1)
Global Greetings for Symphonic Band (1994)	nar; 2, pic.1.3, E <sup>b</sup> cl, bcl.2./4.2.3.2, 2 bar.; p(1)
Remembrance Day (Soliloquy for a Passing Century) (1995)* [p. 135]	concert band

Figure 6. Works of Morton Gould

#### Jennifer Higdon

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

Higdon's works feature extensive writing for percussion, and range in size and scope from works for solo instruments, concerti, major orchestral works, opera, and a variety of chamber ensembles. Her works have appeared on over sixty albums, and in 2010, her *Percussion Concerto* won the Grammy Award for Best Contemporary Classical

Composition. She is currently the Milton L. Rock Chair in Composition at the Curtis Institute of Music.

<u>Title and Date of Work</u>	<u>Instrumentation</u>
Autumn Music (1995)	1.1.1.1./1.0.0.0.
Lake Blue Sky (1995)	MS; 1.0.1.0./0.0.0.0.; p(1); pno; [1.0.0.1.0.]
Illuminata (1998)	concert band (withdrawn)
wissahickon poeTrees (1998)	1.0.1.0./0.0.0.0.; p(1); pno; [1.0.0.1.0.]
Fanfare Ritmico (1999)* [p. 148]	concert band; arr. Higdon 2002
Freedom Dreams (2000)	concert band (withdrawn)
Wind Shear (2000)* [p. 166]	3.3.2, bcl.2, cbn./4.0.0.0.
Ceremonies (2001)	0.0.0.0./1.2.1.1.; org
Fanfare Quintet (2002)	0.0.0.0./1.2.1.1.
Zaka (2003)	1.0.1.0./0.0.0.0.; p(1); pno; [1.0.0.1.0.]
Zango Bandango (2003)	1.0.1.0./0.0.0.0.; p(1); pno; [1.0.0.1.0.]
Rhythm Stand (2004)* [p. 159]	concert band
Summer Shimmers (2004)	1.1.1.1./1.0.0.0.; pno
Oboe Concerto (2005)* [p. 154]	ob; concert band, arr. Higdon 2008
Percussion Concerto (2005)* [p. 156]	p; concert band, arr. Higdon 2009
Smash (2005)	1.0.1.0./0.0.0.0.; pno; [1.0.0.1.0.] (version B)
Kelly's Field (2006)* [p. 150]	concert band
Spirit (2006)	0.0.0.0./4.3.3.1.; t; p(3)
Splendid Wood (2006)	p(6)

Soprano Sax Concerto (2007)* [p. 164]	ssx; concert band, arr. Higdon 2008
Mysterium (2011)* [p. 152]	concert band
Road Stories (2011)* [p. 161]	concert band
TenFold (2011)	0.0.0.0./4.3.2, btbn.1.; t; p(3)
Like Clockwork (2012)	p(12)

Figure 7. Works of Jennifer Higdon

#### Aaron Jay Kernis

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

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

co-founded the Nashville Symphony's Composer Lab and Workshop in collaboration with Music Director Giancarlo Guerrero.

<u>Title and Date of Work</u>	<u>Instrumentation</u>
Cycle III (1981)	S, Bar; 1(pic, afl).1(eh).0.0./0.0.0.0.; p(2); pno(cel); hp; gr; [0.0.1.0.0.]
Morningsongs (1982)	Bar; 1(pic, afl).0.2(bcl).1./1.0.0.0.; p(1); hp; [1.0.1.1.0.]
America(n) (Day)dreams (1984)	MS; 1(pic).0.1(bcl).0./1.1.0.0.; p(1); pno; hp; [1.0.1.1.1.]
Barbara Allen (1988)	S; 1.1.1.1./1.0.0.0.; p(2); hp; [1.1.1.1.1.]
Invisible Mosaic II (1988)	1(pic).1.1(bcl).1./1.1.1.1.; p(2); pno(cel); hp; [1.1.1.1.1.]
Harlem River Reveille (1993)	0.0.0.0./1.2.1.1.
Goblin Market (1995)	nar; 1(pic, afl).1(eh).2(E <sup>b</sup> cl, bcl).1./1.1.0.0.; p(1-2); pno; [1.0.1.1.1.]
a Voice, a Messenger (2009)* [p. 167]	tpt; 4(pic).3(eh).5(E <sup>b</sup> cl, bcl, cbcl).3(cbn)./ 4.3.2, btrb.2, euph.; t; p(5); pno; hp; [0.0.0.0.3.]
Pieces of Winter Sky (2012)	1(pic).0.1.0./0.0.0.0.; p(1); pno; [1.0.1.1.0.]

Figure 8. Works of Aaron Jay Kernis

David Lang

*the little match girl passion*, David Lang's four-voice setting of the folk tale by Hans Christian Andersen, earned the Pulitzer Prize in Music in 2008. Lang was born on January 8, 1957 in Los Angeles, California. He studied at Stanford University (BA 1978), the University of Iowa (MM 1980), and Yale University (DMA 1989), working with teachers including Lou Harrison, Martin Bresnick, Leland Smith, Jacob Druckman, Roger Reynolds, and Morton Subotnick. Lang's involvement with Bresnick's "Sheep's

Clothing” concert series at Yale helped to shape his non-traditional views on the performance of new works, and in 1987 he founded the Bang on a Can Festival with co-founders Michael Gordon and Julia Wolfe.

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

<u>Title and Date of Work</u>	<u>Instrumentation</u>
hammer amour (1978/1989)	pno; 2.0.2.0./2.1.1.0.; p(1)
spud (1986)	1.1.1(bcl).0./1.0.0.0.; t; [1.0.1.1.1.]
are you experienced? (1987)	nar; tu; 1.1.1.1./1.1.1.0.; p(1); pno/syn; el gtr; [0.0.1.1.1.]
dance/drop (1987/1997)	0.0.0.1.bsx./0.0.0.0.; p(1); pno; syn OR 1.0.0, bcl.0./0.0.0.0.; p(1); pno; [1.0.0.1.0.]
my evil twin (1992)	0.0.3.0./2.0.0.0.; p(1); hp; el org; el bgtr; [0.0.2.2.0.]
cheating, lying, stealing (1993)* [p. 170]	concert band, arr. Lang 2011
slow movement (1993)	2.0.0.0.asx, tsx, bsx./0.0.0.0.; p(1); 2 syn; acc; 2 el gtr; el bgtr; [1.0.0.1.0]
street (1994)	1.0.0.0.3 ssx/1.3.3.0.; pno; el bgtr

I fought the law (1998)	0, pic.1.0, E <sup>b</sup> cl.0./0.1.0.0.; p(1-2); [1.0.1.1.1.]
Link (1998)	2.0.0.0.ssx, asx./0.0.0.0.; p(1); 2 syn; el gtr; el bgtr; [1.0.0.1.0.]
the passing measures (1998)	bcl; 8 A; 0.0.0.0./4.3.3.1.; p(4); 2 pno; el bgtr; [0.0.0.8.2.]
sweet air (1999)	1.0.1.0./0.0.0.0.; pno; [1.0.0.1.0.]
child (2001)	1(pic).0.1(bcl).0./0.0.0.0.; p(1); pno; [1.0.1.1.0.]
men (2001)	trb; 0.0, eh.0, bcl.0.bsx/0.0.0.0.; p(2); 2 pno; [0.0.1.1.1.]
increase (2002)	1.1.1.1./1.1.1.0.; p(2); pno; syn; [1.1.1.1.1.]
breathless (2003)	1.1.1.1./1.0.0.0.
o isis and osiris (2005)	0.0.0.0./2.2.3.0.; t
Shelter (2005)	3 S; 1.1.1.1./1.1.1.1.; p(1); pno; el gtr; el bgtr; [1.1.1.1.1.]
writing on water (2005)	2 Bar, 1 B; 0.0.0.0./1.1.1.0.; p(2); pno; el gtr; el bgtr; [0.0.1.1.0.]
sunray (2006)	0.0.1.0./0.0.0.0.; p(1); pno; el gtr; [0.0.0.1.1.]
forced march (2008)	1.0.0, bcl.0./0.0.1.0.; p(1); pno; el gtr; [1.0.1.1.1.]
these broken wings (2008)	1(pic).0.1(bcl).0./0.0.0.0.; p(1); pno; [1.0.0.1.0.]
water (2008)	1.1.1.1(cbn)./1.1.1.0.; p(2); pno; el gtr; [1.1.1.1.1.]; SATB chorus
involuntary (2011)	0, 2 pic.0.0.0./0.2.0.0.; p(1)
my international (2012)	0, pic.1.1.1./1.1.1.1.; p(1); pno; [1.1.1.1.1.]

unused swan (2012)	0.0.1.0./0.0.0.0.; p(1); pno; el gtr; [0.0.0.1.1.]
wed for brass quintet (2013)	0.0.0.0./1.2.1.1.
hammerspace (2014)	1.1.1.1./1.1.1.1.; p(1); el gtr; [1.1.1.1.1.]
Cloud-River-Mountain (2015)	S; 0.0.1.0./0.0.0.0.; p(1); pno; gtr; [0.0.0.1.1.]

*Figure 9.* Works of David Lang

### Zhou Long

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

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



Road Project Festival of the Seattle Symphony Orchestra since 2002. He is married to composer Chen Yi.

<u>Title and Date of Work</u>	<u>Instrumentation</u>
Dhyana (1990)	1.0.1.0./0.0.0.0.; pno; [1.0.0.1.0.]
Five Maskers (1994)	0.0.0.0./1.2.1.1.
Metal, Stone, Silk, Bamboo (1996)	1(pic).0.1(bcl).0./0.0.0.0.; p(1); dizi; [1.0.0.1.0.]
The Five Elements (2003)	1.0.1(in A).0./0.0.0.0.; p(1); pno; [1.0.0.1.0.]

*Figure 10.* Works of Zhou Long

### Wynton Marsalis

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

Marsalis assembled his own band in 1981, and would continue to form jazz ensembles for touring and recording to the present day, in which he is the artistic director of the Jazz at Lincoln Center Orchestra. He is a prolific composer of works for jazz

ensemble of many sizes and forms, from symphonies for orchestra and big band to smaller combos. He has led many educational initiatives throughout his career, including the acclaimed Marsalis on Music series on PBS and Making the Music on National Public Radio. In addition to the Pulitzer Prize in Music, his numerous awards include nine Grammys, an Emmy for Outstanding Short Feature, a multitude of honorary doctorates, the 2005 National Medal for the Arts, and was named a United Nations Messenger of Peace in 2001.

<u>Title and Date of Work</u>	<u>Instrumentation</u>
A Fiddler's Tale (1999)	0.0.1.1./0.0, cnt.1.0.; p(1); [1.0.0.0.1.]

*Figure 11.* Works of Wynton Marsalis

#### Paul Moravec

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

Moravec's works are generally tonal and follow traditional Western structures and forms, lending a sense of accessibility to his music. He has been commissioned by ensembles and soloists across the world, including works for orchestra, concert band, chorus, chamber ensembles, and several operas. He has received many awards, including the Rome Prize Fellowship from the American Academy in Rome, a Guggenheim

Fellowship, a Rockefeller Fellowship, a National Endowment for the Arts Fellowship, and three awards from the American Academy of Arts and Letters. Additionally, he holds membership in the American Philosophical Society.

<u>Title and Date of Work</u>	<u>Instrumentation</u>
Music for Chamber Ensemble (1983)	1.1.1.0./1.1.0.0.; pno; [1.0.1.1.1.]
The Kingdom Within (1987)	1.0.1.0./0.0.0.0.; pno; [1.0.0.1.0.]
Quintessence (1999)	0.0.0.0./0.5.0.0.
The Time Gallery (2000)	1.0.1.0./0.0.0.0.; p(1); pno; [1.0.0.1.0.]
Chamber Symphony (2003)	1.0.1.0./1.0.0.0.; p(1); pno; [1.0.0.1.0.]
American Activities (2004)	0.0.0.0./1.2.1.1.
Capital Unknowns (2004)	1.1.1.1./1.0.0.0.; p(1); hp; [1.1.1.1.1.]
Cornoepan Airs (2006)	0.0.0.0./1.2.1.1.; org
Albany Rhythms (2007)	1.1.1.1./1.1.1.0.; [1.1.1.1.1.]
Indialantic Impromptu (2007)	1.1.1.1./1.0.0.0.
Wind Quintet (2010)	1.1.1.1./1.0.0.0.
Danse Russe (2011)	2 T, Bar, B; 1(pic).1(eh).1.1./2.1.0.0.; p(1); cem; [1.1.1.1.1.]
Wind Symphony (2012)* [p. 174]	concert band
Change at Jamaica (2013)* [p. 172]	concert band
The King's Man (2013)	(vocal parts); 1(pic).1(eh).1(E <sup>b</sup> cl).1./2.1.0.0.; p(1); cem; [1.1.1.1.1.]

*Figure 12.* Works of Paul Moravec

## Kevin Puts

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

After graduation from Eastman, he taught composition at The University of Texas at Austin from 1999 to 2005. He joined the composition faculty at the Peabody Institute in 2006, and is currently the Director of the Minnesota Orchestra Composer's Institute. His music is generally tonal, and often makes use of minimalism, polytonality, and world music. Many of his works are based in social and political accounts, including his *Symphony No. 2: Island of Innocence*, which arose as a response to the events of September 11, 2001, and his *Clarinet Concerto*, based on an HBO documentary on Section 60 at Arlington National Cemetery, dedicated to fallen soldiers of the wars in Iraq and Afghanistan. His works have been commissioned in North America, Europe, and the Far East. He is the recipient of a Guggenheim Fellowship, the Rome Prize from the American Academy in Rome, the William Schuman Prize, and grants from BMI and ASCAP.

<u>Title and Date of Work</u>	<u>Instrumentation</u>
Continuo (1996)	0.0.0.0./4.3.3.1.; org
Obsessive Nature (2000)	1.0.1.0./0.0.0.0.; p(1); pno; [1.0.0.1.0.]
Einstein on Mercer Street (2002)	B; 1(pic).0.1(E <sup>b</sup> cl/bcl).0./0.1.0.0.; p(1); pno; [1.0.0.1.0.]
Chorus of Light (2003)* [p. 177]	concert band
Four Airs (2004)	1.0.1.0./0.0.0.0.; pno; [1.0.0.1.0.]
Elegy (2005)	0.0.0.0./3.5.5.1.
Charm (2012)* [p. 176]	concert band

Figure 13. Works of Kevin Puts

#### Steve Reich

Widely considered one of the leading minimalist composers in America, Steve Reich was awarded the 2009 Pulitzer Prize in Music for his *Double Sextet* for paired flutes, clarinets, percussion, pianos, violins, and celli. Reich was born in New York City on October 3, 1936, though the divorce of his parents divided his childhood years between New York and California. He graduated with honors with a degree in philosophy from Cornell University, where he also attended a music course that drew his interest. He studied composition privately in New York with Hall Overton, then at The Juilliard School of Music with William Bergsma and Vincent Persichetti. He left New York to study with Luciano Berio and Darius Milhaud at Mills College (MA 1963). He began composing works utilizing taped loops while in San Francisco before continuing his education, studying drumming at the Institute of African Studies in Ghana, Balinese Gamelan in Seattle, Washington, and Berkeley, California, and traditional Hebrew cantillation in New York and Jerusalem.

He formed Steve Reich and Musicians in 1966, beginning with three members and quickly growing to eighteen members. This group has toured across the world since 1971. He has composed for a wide variety of instruments and textures, from his *Clapping Hands* for two pairs of hands to larger works for orchestra. He has also expanded upon the concept of taped music to utilizing video in his compositions, including *The Cave* and *Three Tales*, collaborations with his wife, filmmaker Beryl Korot. In addition to the Pulitzer Prize, Reich has won two Grammy Awards, a Guggenheim Fellowship, the Polar Prize, Yale's Chubb Fellowship, the William Schuman Prize, and was *Musical America's* Composer of the Year in 2000.

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

*Figure 14.* Works of Steve Reich

## Christopher Rouse

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

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

Title and Date of Work  
Vulcan (1975)

Instrumentation  
concert band (withdrawn)

Ogoun Badagris (1976)	p(5)
Thor (1981)	concert band (withdrawn)
Rotae Passionis (1982)	1(pic, afl).0.1(E <sup>b</sup> cl, bcl).0./0.0.0.0.; p(1); pno; [1.0.1.1.0.]
Artemis (1988)	0.0.0.0./1.2.1.1.
Bonham (1988)	p(8)
Wolf Rounds (2006)* [p. 183]	2, pic.3.2, bcl. 2, cbn.bsx, bssx./4.3.3.1.; t; p(5); [0.0.0.0.1.]
Supplica (2015)* [p. 181]	3.3.3.2, cbn./4.3.3.1.; vib

*Figure 15.* Works of Christopher Rouse

#### Gunther Schuller

A prolific conductor, hornist, as well as composer, Gunther Schuller's *Of Reminiscences and Reflections* for orchestra received the 1994 Pulitzer Prize in Music. Schuller was born in New York on November 22, 1925. Schuller was exposed to music of the highest kind at an early age, as his father was a violinist in the New York Philharmonic for 42 years. Still, he did not begin studying music until age eleven. He proved a quick study on the horn, securing a playing position with the American Ballet Theatre in 1943 at age fifteen, followed quickly by an appointment as principal horn on the Cincinnati Symphony Orchestra (1943-45), and then the Metropolitan Opera Orchestra (1945-59). In high demand as a composer and conductor, he resigned his post with the Metropolitan Opera Orchestra in 1959. He served on the teaching faculties at the Berkshire Music Center (now Tanglewood), Manhattan School of Music, Yale University, and was president of the New England Conservatory.



Schuller's compositions frequently reflect his interest in the integration of jazz elements into classical forms and styles. He referred to this as "third stream music," which bridges these two musical worlds. He particularly served as an advocate for the work of Ornette Coleman, providing analysis of his compositions and lending validity to the advanced harmonic concepts Coleman utilized. An accomplished writer, he authored the texts *Early Jazz* and *The Swing Era*, two of the first books to treat jazz with sophisticated analysis, and his book *The Compleat Conductor*, though controversial in its critique of many conductors, serves as one of the seminal texts for the concept of conductor as advocate for the composer. Along with the 1994 Pulitzer Prize in Music, Gunther Schuller was awarded a MacArthur Foundation "genius" grant, the William Schuman Award, a Kennedy Center Friedheim Award, and a lifetime achievement medal from the MacDowell Colony.

<u>Title and Date of Work</u>	<u>Instrumentation</u>
Pavane (Hommage à Maurice Ravel) (1943)* [p. 203]	cnt; 2, pic.0.3, bcl.0./4.0.0.4, 2 bar.
Blues (1945)	0.0.0.0./1.2.1.1.; dr; [0.0.0.0.1]
Jumpin' in the Future (1948)	1.1.0.0.ssx, asx, tsx./2.1.1.1.; pno; dr; [0.0.0.0.1.]
Symphony for Brass and Percussion (1950)* [p. 208]	0.0.0.0./4.6.3.2, bar.; t; p(2)
Transformation (1956)	1.0.1.1.tsx./1.0.1.0.; p(2); pno; hp; [0.0.0.0.1.]
Woodwind Quintet (1958)	1.1.1.1./1.0.0.0.
Lines and Contrasts (1960)	0.0.0.0./16.0.0.0.
Double Quintet for Wind and Brass Quintets (1961)	1.1.1.1./2.2.1.1.

Music for Brass Quintet (1961)	0.0.0.0./1.2.1.1.
Automation (1962)	1.0.1(bcl).1./1.0.0.0.; p(2); pno; hp; [1.0.0.0.1.]
Fanfare (1962)	0.0.0.0./0.4.4.0.
Meditation for Concert Band (1963)* [p. 197]	concert band
Diptych for Brass Quintet and Concert Band (1964)* [p. 187]	brass quintet; concert band
Five Pieces for Five Horns (1965)	0.0.0.0./5.0.0.0.
Sacred Cantata (Psalm 98) (1966)	1.1.0.1./1.1.1.0.; p(2); org; [1.0.0.1.1.]; SATB chorus
Study in Textures for Concert Band (1966)* [p. 206]	concert band
Tear Drop (1967)	1.0.1(asx, bsx).0./1.1.1.1.; gtr; dr; [0.0.0.0.1.]
Fanfare for St. Louis (1968)* [p. 192]	wind orchestra
Poems of Time and Eternity (1972)	1, pic.0.1.1./1.0.0.0.; pno; [1.0.1.1.0.]; SATB chorus
Tre Invenzioni for Chamber Ensembles (1972) (five groups)	I. 1, pic.1.1, E <sup>b</sup> cl.0./0.0.0.0. II. 0.0, eh.0, bcl.1, cbn.asx./0.0.0.0. III. 0.0.0.0./2, pic tpt.0.1, btrb.0. IV. 0.0.0.0./2.0, flhn.0.1, bar. V. gl; pno; hp; kb; cel; hpsd
Tribute to Rudy Wiedoeft (1978)* [p. 210]	asx; concert band; pno
Eine Kleine Posaunenmusik (1980)* [p. 189]	trb; concert band pno; hp; hpsd; cel

In Praise of Winds, Symphony for Large Wind Orchestra (1981)* [p. 195]	concert band
Thou Art the Son of God (1987)	1, pic.0, eh.1.0./1.1.0.0.; p(1); [1.0.0.1.1.]
Bouquet for Collage (1988)	1.0.1.0./0.0.0.0.; p(1); pno; [1.0.0.1.0.]
Chimeric Images (1988)	1.0.1.1./1.1.0.0.; pno(cel); hp; [1.0.1.1.1.]
On Winged Flight (1989)* [p. 201]	concert band; afl; pno; hp; [0.0.0.3.1.]
Impromptus and Cadenzas (1990)	0.1, eh.1.1./1.0.0.0.; [1.0.0.1.0.]
Song and Dance (1990)* [p. 205]	vln; concert band; afl; pno; hp
Paradigm Exchange (1991)	1.0.1.0./0.0.0.0.; pno; [1.0.0.1.0.]
Festive Music (1992)* [p. 193]	wind orchestra; pno; hp
Brass Quintet No. 2 (1993)	0.0.0.0./1.2.1.1.
Headin' Out, Movin' In (1994)	tsx; jazz ensemble
Sextet (1994)	pno; 1.1.1.1./1.0.0.0.
Blue Dawn Into White Heat (1997)* [p. 185]	concert band
Bright and Sassy (1997)	0.0.0.0./2.2.2.1.
Quodlibet (2001)	0.1.0.0./1.0.0.0.; hp; [1.0.0.1.0.]
Grand Concerto for Percussion and Keyboards (2005)	p(8); pno; hp; cel
Nature's Way (2006)* [p. ???]	concert band
Refrains (2006)	0.0.0.0./0.0.0.12, 10 euph.; p(2)
Games (2013)	1.1.1.1./1.0.0.0.; [1.1.1.1.1.]
Magical Trumpets (2014)	0.0.0.0./0.12.0.0.

*Figure 16.* Works of Gunther Schuller

### Caroline Shaw

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

### Lewis Spratlan

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

Prize winner Roger Sessions. He has taught at Pennsylvania State University and Amherst College, where he has been on the faculty since 1970.

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

<u>Title and Date of Work</u>	<u>Instrumentation</u>
Flange (1966)	1, pic.0.1, E <sup>b</sup> cl.0./0.2.2.1.; p(3); pno; [0.0.0.0.1.]
Quintet (1969)	1.1.1.1./1.0.0.0.
Three Carols on Medieval Texts (1971)	1.1.0.1./0.1.1.0.; SATB chorus
Coils (1980)	1 (pic, afl).0.1(bcl, cbcl).0./0.0.0.0.; mba; pno; [1.0.1.1.0.]
Penelope's Knees (1985)	asx; db; 1.0.1.0./1.1.1.1.; p(2); [1.0.1.1.0.]
When Crows Gather (1985)	0.0.4(E <sup>b</sup> cl, bcl), bcl.0./0.0.0.0.; pno; [1.1.0.0.0.]
Wolves (1988)	S; 1.0.1.0./0.0.0.0.; pno; [1.0.0.1.0.]
A Barred Owl (1993)	Bar; 1.0.0, bcl.0./0.0.0.0.; pno; [1.0.0.1.0.]
Concertino for Violin and Chamber Ensemble (1995)	vln; 1(pic).1.0.0.asx./1.1.1.0.; p(1); pno; [0.0.1.1.1.]

Psalm 42 (1996)	S, Bar; 0.1.0.0./1.0.0.0.; p(1); pno; [1.0.0.1.0.]
Sojourner (1999)	1(pic).0.1, bcl.0./1.0.0.0.; p(1); pno; [1.0.1.1.1.]
Of Time and Seasons (2001)	S; 1(pic, afl).0.1(bcl).0./0.0.0.0.; p(1); pno; [1.0.0.1.0.]
Earthrise (2002)	3 S, CA, CT, B-Bar; 1.1.1.1./1.1.1.0.; p(1); pno; [1.1.1.1.1.]
Zoom (2003)	1(pic).1.1, bcl.0./1.1.1.1.; p(1); pno; [1.0.1.1.1.]
Process/Bulge (2011)	S; 1(pic, afl).0.0.0.tsx./0.0.0.0.; p(1); pno; [1.0.0.0.0.]
Architect (2012)	S, T, Bar; 1(pic).1.0.0.ssax, asx, tsx./ 1.0.0.0.; p(1); [1.0.1.1.1.]
Vespers Cantata: Hesperus Is Phosphorus (2012)	0.0.1.0./1.0.0.0.; p(1); pno; [1.0.0.1.0.]; SATB chorus

*Figure 17.* Works of Lewis Spratlan

#### Steven Stucky

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

Composition, Emeritus. At Cornell, he was also chair of the Music Department from 1992 to 1997. Additionally, he has served on composition faculties at Temple University, The Eastman School of Music, and the University of California, Berkeley. In 2014, he joined the faculty of The Juilliard School.

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

<u>Title and Date of Work</u>	<u>Instrumentation</u>
Refrains (1979)	p(5)
Sappho Fragments (1982)	MS; 1(pic).0.1.0./0.0.0.0.; p(1); pno; [1.0.0.1.0.]
Voyages for Cello and Wind Orchestra (1983-84)* [p. 222]	vc; concert band
Boston Fancies (1985)	1(afl).0.1(bcl).0./0.0.0.0.; p(1); pno; [1.0.1.1.0.]
Threnos (1988)* [p. 220]	concert band
Serenade (1990)	1.1.1.1./1.0.0.0.

Anniversary Greeting (1991) (chamber version)	1.0.1.1./0.0.0.0.; pno; [1.0.1.1.0.]
Four Poems of A.R. Ammons for Baritone and 6 Instruments (1992)	Bar; 1.0.1.0./1.0.0.0.; [0.0.1.1.1.]
Funeral Music for Queen Mary, after Purcell (1992)* [p. 216]	concert band
To Whom I Said Farewell (1992; rev. 2003)	MS; 1(pic).1(eh).1(E <sup>b</sup> cl, bcl).1(cbn)/ 1.1(pic tpt).1.0.; p(2); hp; [1.1.1.1.1.]
Fanfares and Arias (1994)* [p. 214]	concert band
Salute (1997)	1.0.1.0./1.0.1.0.; p(1); pno; [1.0.0.1.0.]
Ad Parnassum (1998)	1(afl).0.1(bcl).0./0.0.0.0.; p(1); pno; [1.0.0.1.0.]
Etudes (2000)	rec; 1(pic).1.1.1./1.1.1.0.; p(1-2); pno; [1.1.1.1.0.]
Concerto for Percussion and Wind Orchestra (2001)* [p. 212]	p; wind orchestra
Hue and Cry (2006)* [p. 218]	concert band
Take Him, Earth (2012)	1.1.1.0./1.0.0.0.; [1.1.1.1.1.]; SATB chorus

*Figure 18.* Works of Steven Stucky

#### Melinda Wagner

Melinda Wagner's *Concerto for Flute, Strings, and Percussion* was awarded the Pulitzer Prize in Music in 1999, propelling the composer into prominence as the third female composer ever to win the award. She was born in Philadelphia, Pennsylvania in 1957, and earned graduate degrees in composition from the University of Chicago and the University of Pennsylvania. At these institutions, her teachers included Jay Reise and Pulitzer Prize winners George Crumb, Richard Wernick, and Shulamit Ran. Wagner has



held teaching positions at the University of Pennsylvania, Swarthmore College, Hunter College, Syracuse University, Smith College, and Brandeis University. She has also lectured at schools including Yale University, Cornell University, The Juilliard School, and the Mannes School of Music. She has served as Composer-in-Residence at the University of Texas and the Bravo! Vail Valley Music Festival.

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

<u>Title and Date of Work</u>	<u>Instrumentation</u>
Circle, Stone, and Passage (1981)	1.0, eh.1.0./0.0.0.0.; vib; pno; [1.0.1.1.0.]
Thinking About the Moon (1995)	1.0.1.0./0.0.0.0.; pno; [1.0.0.1.0.]
Brass Quintet No. 1 (2000)	0.0.0.0./1.2.1.1.
Wick (2000)	1(pic).0.1(bcl).0./0.0.0.0.; p(1); pno; [1.0.0.1.0.]
Scamp (2008)* [p. 223]	concert band
Swept Up (2012)* [p. 225]	concert band

*Figure 19.* Works of Melinda Wagner

George Walker

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

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

<u>Title and Date of Work</u>	<u>Instrumentation</u>
Music for brass, sacred and profane (1975)	0.0.0.0/1.2.1.1.

Music for diverse instruments (1981)	0.0.0.0./3.3.2.1.
Wind Set (1999)	1.1.1.1./1.0.0.0.
Canvas (2001)* [p. 226]	5 nar; wind orchestra; SATB chorus

*Figure 20.* Works of George Walker

### Julia Wolfe

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

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

York University Steinhardt, and has given master classes and seminars at numerous colleges and universities across the country.

<u>Title and Date of Work</u>	<u>Instrumentation</u>
On-Seven-Star-Shoes (1985)	1.1.1.1./1.0.0.0.
Arsenal of Democracy (1993)	0, pic.0.0.0.ssx, asx, bsx; 1.3.2, btrb.0.; pno; bgtr
Lick (1994)	ssx.; p(1); pno; el gtr; [0.0.0.1.1.]
Believing (1997)	0.0.1.0./0.0.0.0.; p(1); kb; el gtr; [0.0.0.1.1.]
Girlfriend (1998)	1.0.1.0./0.0.0.0.; t; p(1); kb; [1.0.0.1.0.]
Big Beautiful Dark and Scary (2002)	0.0.1.0./0.0.0.0.; p(1); pno; el gtr; [0.0.0.1.1.]
Impatience (2005)	1(pic).1.1.1./1.1.1.1.; p(2); hp; pf; el gtr; [1.1.1.1.1.]
Shelter (2005)	3 S; 1.1.1.1./1.1.1.1.; p(1); pno; el gtr; el bgtr; [1.1.1.1.1.]
True Love (2006)	el. acc.; 1(pic).1.1.1./1.1.1.0; p(2); hp; pno; [1.1.1.1.1.]
Singing in the dead of night (2008)	1.0.1.0./0.0.0.0.; p(1); pno; [0.0.0.1.1.]
Thirst (2008)	1.1.1.1(cbn)/1.1.1.0.; p(2); pno; el gtr; [1.1.1.1.1.]; SATB chorus
Water (2008)	1.1.1.1(cbn)/1.1.1.0.; p(2); pno; el gtr; [1.1.1.1.1.]; SATB chorus
Steel Hammer (2009)	2 S, A; 0.0.1.0./0.0.0.0.; p(1); pno; gtr; [0.0.0.1.1.]
Reeling (2012)	0.0.1.0./0.0.0.0.; p(1); pno; el gtr; [0.0.0.1.1.]
Anthracite Fields (2014)	0.0.1.0./0.0.0.0; p(1); pno; [0.0.0.1.1.]; SATB chorus

Cloud-River-Mountain (2015) S; 0.0.1.0./0.0.0.0; p(1); gr; pno; [0.0.0.1.1.]

Figure 21. Works of Julia Wolfe

### Yehudi Wyner

Yehudi Wyner received the 2006 Pulitzer Prize in Music for his *Piano Concerto: 'Chiavo in Mano.'* Born in Calgary, Alberta, Canada, Wyner was raised in New York City. His father, Lazar Weiner, was a concert pianist, conductor, and a leading figure in the development of Yiddish art song. Yehudi studied piano throughout his childhood, eventually being accepted to The Juilliard School. His interest in composition led him to Yale University (BM 1951, MM 1953), where he studied with Richard Donovan and Paul Hindemith. Between degrees at Yale, he attended Harvard University (MA 1952), working there with Randall Thompson and Pulitzer Prize winner Walter Piston. In 1953, Wyner was awarded the Prix de Rome, which allowed him to live at the American Academy in Rome from 1953 to 1956.

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

Sciences, and in 2015 was elected as President of the American Academy of Arts and Letters.

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

*Figure 22.* Works of Yehudi Wyner

CHAPTER III – ANNOTATED BIBLIOGRAPHY AND PERFORMANCE

COMMENTARY OF WORKS FOR CONCERT BAND AND WIND

ORCHESTRA BY COMPOSERS AWARDED THE

PULITZER PRIZE IN MUSIC 1993-2015

John Adams

*Grand Pianola Music*

*Part I*

*Part II: On the Dominant Divide*

Premiere:	February 26, 1982 San Francisco Symphony Orchestra John Adams, conductor Robin Sutherland and Julie Steinberg, pianos San Francisco, CA
Instrumentation:	2 pno; amp 2 S, MS; 2(pic).2.2(bcl).2/2.2.2.1.; p(3)
Publisher/Date:	Associated Music Publishers/Hal Leonard, 1982
Availability:	rental
Score:	full, transposed
Level of Difficulty:	Grade 6+/6
Duration:	c. 30'00
Commission:	General Atlantic Corporation and David M. Rumsey
Program Note:	included in score
Performance Commentary:	The work is divided into two movements, with the first movement being separated into two distinct sections, yet without pause (Part IA and IB). This sets the piece up in a typical “fast-slow-fast” structure. As with many minimalist works, the changes of harmony and texture are often quite subtle. The two pianos are crucial to the work, and

require virtuosity and precision; Adams frequently offsets the piano parts by one beat to achieve a “looped” effect. Each of the three solo female voices must be amplified.

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

#### Selective Bibliography:

Adams, John. *Hallelujah Junction: Composing an American Life*. New York: Picador, 2009.

Johnson, Timothy A. “Harmonic Vocabulary in the Music of John Adams: A Hierarchical Approach.” *Journal of Music Theory* 37, no. 1 (1993): 117-156.

May, Thomas, ed. *The John Adams Reader: Essential Writings on an American Composer*. Pompton Plains, NJ: Amadeus Press, 2006.

McCutchan, Ann. “John Adams.” In *The Muse That Sings: Composers Speak About the Creative Process*, 63-73. New York City: Oxford University Press, 1999.



Traficante, Debra Lee. "An Analysis of John Adams' Grand Pianola Music." DMA diss., University of Oklahoma, 2010.

Selective Discography:

Adams, John. "Grand Pianola Music" on *Absolute Jest*. Conducted by John Adams. San Francisco Symphony. SFS Media 0063, 2015. CD.

———. "Grand Pianola Music" on *Adams/Lang*. Conducted by Stephen Mosko. Netherlands Wind Ensemble. Chandos 9363, 1995. CD.

———. "Grand Pianola Music" on *Chamber Symphony/Grand Pianola Music*. Conducted by John Adams. London Sinfonietta. Nonesuch 79219-2, 1994. CD.

———. "Grand Pianola Music" on *Grand Pianola Music*. Conducted by Ransom Wilson. Solisti New York. EMI CDC-7 47331-2, 2002. CD.

Henry Brant

*500: Hidden Hemisphere*

Premiere:	August 22, 1992 United States Coast Guard Band Lewis J. Buckley, conductor Goldman Memorial Band Henry Brant, conductor U.S. Military Academy Band Frank. G. Dubuy, conductor Pandemonium: Wesleyan University Steel Band Neely Bruce Lincoln Center Plaza New York, New York
Instrumentation:	Three concert bands and steel drum band (each with its own conductor)
Publisher/Date:	Carl Fischer, 1992
Availability:	rental
Score:	full, score in C

Level of Difficulty:	6
Duration:	c. 60'00
Commission:	Lincoln Center Out-of-Doors
Program Note:	none
Performance Commentary:	<p>Written for the Columbus Quincentennial, this work is truly monumental in scope. The title is reflective of this, with <i>500</i> referring to the number of years, and <i>Hidden Hemisphere</i> meaning the Western Hemisphere. Three concert bands and a steel drum ensemble were placed at the north, south, east, and west corridors of the plaza at Lincoln Center for the premiere. Brant indicates that future performances should take place in outdoor spaces that are enclosed by buildings, relatively free from street noise, low-flying aircraft, and heavy wind. At no point should amplification be utilized; all sounds must be acoustic, taking advantage of natural surroundings. Brant gives very specific explanations in the score for each ensemble's conductor, including the order in which each of the elements should be put together (individual ensemble, the conductors – without ensembles – in a small room, then conductors alone in performance space, then ensembles together). Instrumentation is relatively standard within groups, with the exception of “slide clarinets” and “mouth sirens,” for which Brant gives indications for where they may be obtained.</p> <p>Each ensemble's part requires highly technical playing and independence of line within the ensemble, and elements are coordinated only through intense precision and planning from the conductors. Each concert band calls for a large amount of solo playing throughout the ensemble. The work is divided into sixteen sections, highlighting major themes and motives, though there are no breaks between sections.</p>

Selective Bibliography:

- Brant, Henry, interview by Alan Baker, *American Public Media*, June 2002, accessed January 8, 2015, [http://musicmavericks.publicradio.org/features/interview\\_brant.html](http://musicmavericks.publicradio.org/features/interview_brant.html).
- Brion, Keith and J.E. Brown. "The Spatial Wind Music of Henry Brant." *The Instrumentalist* 30, no. 6 (January 1976): 36-39.
- Gagne, Cole and Tracy Caras. "Henry Brant." In *Soundpieces: Interviews with American Composers*, 69-86. Metuchen, NJ: Scarecrow Press, 1982.
- Gann, Kyle. "isn't that spatial?" In *Music Downtown: Writings from the Village Voice*, 253-255. Berkeley: University of California Press, 2006.
- Harley, Maria Anna. "An American in Space: Henry Brant's 'Spatial Music'." *American Music* 15, no. 1 (Spring 1997): 70-92.
- Holland, Bernard, "Review/Music: Four Bands A-Playing At the Pool," *New York Times*, August 25, 1992, accessed January 8, 2015, <http://www.nytimes.com/1992/08/25/arts/review-music-four-bands-a-playing-at-the-pool.html>.
- Sykes, Debra. "Henry Brant: Spatialman." *Musicworks* 64 (Spring 1996): 42-48.

Selective Discography:

none available

*American Debate: an antiphonal overture*

- Premiere: no data available
- Instrumentation: concert band (two separated groups)
- Publisher/Date: Carl Fischer, 1977
- Availability: out of print
- Score: condensed, score in C
- Level of Difficulty: Grade 4

Duration: 4'20

Commission: Carl Fischer

Program Note: none

Performance  
Commentary:

*American Debate* was part of a collection of commissions by Carl Fischer in which the publishing company sought to provide new music for school bands by composers of significance. Limitations were given with regard to instrumentation, range, and technical demand. As such, this is one of Brant's most accessible compositions. Performers are separated into two groups: one on stage and the other in the back of the hall. The two groups may be viewed in a simplified manner as soprano/tenor (Group I) and alto/bass (Group II), with a complement of percussion represented in each. An assistant conductor may be used for the group in the back of the hall, but only for purposes of keeping time by staying visually connected to the principal conductor. Rebound of the conducting pattern should be kept at a minimum to eliminate fluctuation in tempo between the groups. Brant gives the possibility of a cut in the music to shorten its performance time; this is noted in the front of the score.

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

Selective Bibliography:

Battisti, Frank L. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*, 111, 200. Galesville, MD: Meredith Music Publications, 2002.

Brant, Henry, interview by Alan Baker, *American Public Media*, June 2002, accessed January 8, 2015, [http://musicmavericks.publicradio.org/features/interview\\_brant.html](http://musicmavericks.publicradio.org/features/interview_brant.html).

Brion, Keith and J.E. Brown. "The Spatial Wind Music of Henry Brant." *The Instrumentalist* 30, no. 6 (January 1976): 36-39.

Gagne, Cole and Tracy Caras. "Henry Brant." In *Soundpieces: Interviews with American Composers*, 69-86. Metuchen, NJ: Scarecrow Press, 1982.

Harley, Maria Anna. "An American in Space: Henry Brant's 'Spatial Music'." *American Music* 15, no. 1 (Spring 1997): 70-92.

Sykes, Debra. "Henry Brant: Spatialman." *Musicworks* 64 (Spring 1996): 42-48.

Selective Discography:

none available

*An American Requiem*

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

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

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

Availability: rental

Score: full, transposed

Level of Difficulty: Grade 5

Duration: 15'00

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

Program Note: included in score

Performance

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

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

Selective Bibliography:

Brant, Henry, interview by Alan Baker, *American Public Media*, June 2002, accessed January 8, 2015, [http://musicmavericks.publicradio.org/features/interview\\_brant.html](http://musicmavericks.publicradio.org/features/interview_brant.html).

Brion, Keith and J.E. Brown. "The Spatial Wind Music of Henry Brant." *The Instrumentalist* 30, no. 6 (January 1976): 36-39.

Gagne, Cole and Tracy Caras. "Henry Brant." In *Soundpieces: Interviews with American Composers*, 69-86. Metuchen, NJ: Scarecrow Press, 1982.

Harley, Maria Anna. "An American in Space: Henry Brant's 'Spatial Music'." *American Music* 15, no. 1 (Spring 1997): 70-92.

Sykes, Debra. "Henry Brant: Spatialman." *Musicworks* 64 (Spring 1996): 42-48.

Selective Discography:

Brant, Henry. "An American Requiem" on *Bicentennial Odyssey, Vol. 2*. Conducted by Robert Austin Boudreau. American Wind Symphony Orchestra. AWS 103, 1976. LP.

*Bran(d)t Aan De Amstel*  
*"Fire on the Amstel"*

Premiere:	1984 Holland Festival Amsterdam, The Netherlands
Instrumentation:	100.0.0.0./0.0.0.0.; 3 concert bands; 4 dr; 3 SATB choruses; 4 org; 4 carillons (Ten conductors)
Publisher/Date:	Carl Fischer, 1984
Availability:	rental
Score:	full, score in C
Level of Difficulty:	Grade 6
Duration:	180'00"
Commission:	Holland Festival
Program Note:	none
Performance Commentary:	Perhaps the largest exhibition of Henry Brant's concept of spatial music, the only performance of this work took place in 1984 in the canals of Amsterdam. Four barges carried hundreds of musicians; each musical group performing either in turn or simultaneously. It would be beyond the practical nature of this research to begin to offer suggestions for performance of a work of this magnitude, yet Brant does utilize three concert bands, thereby meriting its inclusion.

Selective Bibliography:

- Brant, Henry, interview by Alan Baker, *American Public Media*, June 2002, accessed January 8, 2015, [http://musicmavericks.publicradio.org/features/interview\\_brant.html](http://musicmavericks.publicradio.org/features/interview_brant.html).
- Brion, Keith and J.E. Brown. "The Spatial Wind Music of Henry Brant." *The Instrumentalist* 30, no. 6 (January 1976): 36-39.
- Drennan, Dorothy C. "Henry Brant's Use of Ensemble Dispersion, As Found In the Analysis of Selected Compositions." DMA diss., University of Miami, 1975.
- Gagne, Cole and Tracy Caras. "Henry Brant." In *Soundpieces: Interviews with American Composers*, 69-86. Metuchen, NJ: Scarecrow Press, 1982.
- Harley, Maria Anna. "An American in Space: Henry Brant's 'Spatial Music'." *American Music* 15, no. 1 (Spring 1997): 70-92.
- Sykes, Debra. "Henry Brant: Spatialman." *Musicworks* 64 (Spring 1996): 42-48.

Selective Discography:

none

*Ceremony*

Premiere:	1954 Columbia University New York, New York
Instrumentation:	vln; vcl; ob; S, A, T, B; 2.0.2.2./0.2.2.0.; t; p(3); pno
Publisher/Date:	Carl Fischer, 1954
Availability:	rental
Score:	full, score in C
Level of Difficulty:	Grade 5/5
Duration:	12'00"



Commission: Columbia University for its Bicentennial

Program Note: included in score

Performance

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

Selective Bibliography:

Brant, Henry, interview by Alan Baker, *American Public Media*, June 2002, accessed January 8, 2015, [http://musicmavericks.publicradio.org/features/interview\\_brant.html](http://musicmavericks.publicradio.org/features/interview_brant.html).

Brion, Keith and J.E. Brown. "The Spatial Wind Music of Henry Brant." *The Instrumentalist* 30, no. 6 (January 1976): 36-39.

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

Gagne, Cole and Tracy Caras. "Henry Brant." In *Soundpieces: Interviews with American Composers*, 69-86. Metuchen, NJ: Scarecrow Press, 1982.

Harley, Maria Anna. "An American in Space: Henry Brant's 'Spatial Music'." *American Music* 15, no. 1 (Spring 1997): 70-92.

Sykes, Debra. "Henry Brant: Spatialman." *Musicworks* 64 (Spring 1996): 42-48.

Selective Discography:

Brant, Henry. "Ceremony" on *The Henry Brant Collection: Volume 9*. Conducted by Nicole A. Paiement. University of California, Santa Cruz Orchestra. Innova 416, 2008. CD.

*December (Dramatic Cantata with Dialogues)*

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

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

Publisher/Date: Carl Fischer, 1954/1966

Availability: rental

Score: full, score in C

Level of Difficulty: Grade 5

Duration: 20'00"

Commission: The Collegiate Chorale

Program Note: included in score

Performance  
Commentary: Brant's cantata is based upon text written by his wife Patricia. A radio performance of the work, its premiere, won the 1955 *Prix Italia* award. The text alludes to the story of the Christ child, yet would not be considered to be overtly sacred, and refers to no biblical text. As with the majority of the composer's output, the work is intended to be performed spatially. A large group, including SATB chorus, woodwinds, solo trumpet and horn, timpani, and organ occupy the stage. Isolated groups throughout the hall

include: soprano solo (who may also serve as female speaker), tenor solo (who may serve as male speaker), 3 muted trumpets, 3 muted trombones, melodic percussion (glockenspiel, vibraphone, and chimes), and a rhythmic percussion section, including bongos, suspended cymbals, five cowbells, and xylophone (one player).

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

#### Selective Bibliography:

- Brant, Henry, interview by Alan Baker, *American Public Media*, June 2002, accessed January 8, 2015, [http://musicmavericks.publicradio.org/features/interview\\_brant.html](http://musicmavericks.publicradio.org/features/interview_brant.html).
- Brion, Keith and J.E. Brown. "The Spatial Wind Music of Henry Brant." *The Instrumentalist* 30, no. 6 (January 1976): 36-39.
- Drennan, Dorothy C. "Henry Brant's Use of Ensemble Dispersion, As Found In the Analysis of Selected Compositions." DMA diss., University of Miami, 1975.
- Gagne, Cole and Tracy Caras. "Henry Brant." In *Soundpieces: Interviews with American Composers*, 69-86. Metuchen, NJ: Scarecrow Press, 1982.
- Harley, Maria Anna. "An American in Space: Henry Brant's 'Spatial Music'." *American Music* 15, no. 1 (Spring 1997): 70-92.
- Sykes, Debra. "Henry Brant: Spatialman." *Musicworks* 64 (Spring 1996): 42-48.

#### Selective Discography:

none

*Festive Eighty*

Premiere:	July 1997 Goldman Memorial Band Henry Brant and Gene Young, conductors Central Park New York, New York
Instrumentation:	concert band (in five groups)
Publisher/Date:	Carl Fischer, 1997
Availability:	rental
Score:	full, score in C (except for clarinets)
Level of Difficulty:	Grade 5
Duration:	16'00"
Commission:	For the Eightieth Anniversary of the Goldman Band
Program Note:	included in score
Performance Commentary:	<p>The Central Park celebration of the Goldman Band's Eightieth Anniversary was marked by the premiere of the unique spatial work <i>Festive Eighty</i>. A small group on stage consists of percussion, alto saxophones, and horns, with the conductor facing the audience. Groups in the audience include: trumpets; trombones; euphoniums and tubas; and clarinets and piccolos with a dedicated percussionist and conductor leading them into the performance space. Specific markers in the music inform the progression of this final group into the hall and in proximity to the main stage area. For indoor performances, Brant suggests a large church as an appropriate venue, preferably utilizing any available balconies.</p> <p>Two main divisions exist in the music; Brant refers to these as "Co-ordinated" and "Unco-ordinated" passages. In "Co-ordinated" sections, the conductor keeps time, shows dynamics and articulation, and progresses as conventionally expected, keeping each element of the music closely aligned. As one might expect, "Unco-</p>

ordinated” sections are cued by the conductor, who then allows performers to progress uninhibited. However, Brant instructs these performers to maintain absolute rhythmic integrity, avoiding “approximate or slipshod rhythm.” The work is organized through large rehearsal numbers, where new forces may enter, conducting may stop, or texture noticeably changes. A thorough understanding of the structure of the work, the logistics involved in moving the upper woodwind group, and allowances for uncoordinated sections are vital to a successful performance.

#### Selective Bibliography:

- Brant, Henry, interview by Alan Baker, *American Public Media*, June 2002, accessed January 8, 2015, [http://musicmavericks.publicradio.org/features/interview\\_brant.html](http://musicmavericks.publicradio.org/features/interview_brant.html).
- Brion, Keith and J.E. Brown. “The Spatial Wind Music of Henry Brant.” *The Instrumentalist* 30, no. 6 (January 1976): 36-39.
- Drennan, Dorothy C. “Henry Brant’s Use of Ensemble Dispersion, As Found In the Analysis of Selected Compositions.” DMA diss., University of Miami, 1975.
- Gagne, Cole and Tracy Caras. “Henry Brant.” In *Soundpieces: Interviews with American Composers*, 69-86. Metuchen, NJ: Scarecrow Press, 1982.
- Harley, Maria Anna. “An American in Space: Henry Brant's 'Spatial Music'.” *American Music* 15, no. 1 (Spring 1997): 70-92.
- Sykes, Debra. “Henry Brant: Spatialman.” *Musicworks* 64 (Spring 1996): 42-48.

#### Selective Discography:

none

#### *Horizontals Extending*

Premiere:                    June 18, 1982  
Henry Brant, conductor  
San Francisco, California

Instrumentation:	1, pic.0.1, E <sup>b</sup> cl.2.asx, tsx./1.2.1.1.; t; p(1); dr (in two widely separated groups)
Publisher/Date:	Carl Fischer, 1982
Availability:	rental
Score:	full, score in C
Level of Difficulty:	Grade 5
Duration:	8'00"
Commission:	not commissioned
Program Note:	included in score
Performance Commentary:	<p>This work should be viewed as a companion to the 1969 <i>Verticals Ascending</i>. Though the musical material does not appear to be derived directly from <i>Verticals</i>, the basic concepts for coordinating the piece are quite similar. Group I (melodic percussion, upper woodwinds, and horn) plays in 3/4 at 96 beats per minute, while Group II (trumpets, trombones, tuba, bassoons, and timpani) play in 4/4 at 144 beats per minute. A third “group” consists of drum set, to be placed in between the two groups. Each of the primary groups should have their own conductor, and it is not necessary for conductors to see one another. Brant suggests placing Group II on stage, Group I in a balcony, and the drummer in the center of the hall amongst the audience as the most plausible performance setup.</p> <p>The two groups are uncoordinated, often performing separately, with sections broken up by improvised (though prescribed) drum solos. On occasions in which both groups play together, they are not coordinated – simple arithmetic between the two tempi shows that, in order to maintain time, the downbeats between groups would grow further apart after each measure. This pattern continues for some time, until the final twenty measures, in which the two groups are to join together in a coordinated finish, mediated by the tempo of the drummer. The work is more tonal in sections than the majority of Brant’s other works for the</p>

wind band medium, and would be a suitable introduction for wind ensembles to the performance of his spatial music.

Selective Bibliography:

- Brant, Henry, interview by Alan Baker, *American Public Media*, June 2002, accessed January 8, 2015, [http://musicmavericks.publicradio.org/features/interview\\_brant.html](http://musicmavericks.publicradio.org/features/interview_brant.html).
- Brion, Keith and J.E. Brown. "The Spatial Wind Music of Henry Brant." *The Instrumentalist* 30, no. 6 (January 1976): 36-39.
- Drennan, Dorothy C. "Henry Brant's Use of Ensemble Dispersion, As Found In the Analysis of Selected Compositions." DMA diss., University of Miami, 1975.
- Gagne, Cole and Tracy Caras. "Henry Brant." In *Soundpieces: Interviews with American Composers*, 69-86. Metuchen, NJ: Scarecrow Press, 1982.
- Harley, Maria Anna. "An American in Space: Henry Brant's 'Spatial Music'." *American Music* 15, no. 1 (Spring 1997): 70-92.
- Sykes, Debra. "Henry Brant: Spatialman." *Musicworks* 64 (Spring 1996): 42-48.

Selective Discography:

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

*Immortal Combat*

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

Instrumentation: concert band (divided into two groups)

Publisher/Date: Carl Fischer, 1972

Availability: rental

Score: full, transposed

Level of Difficulty: Grade 5

Duration: 12'00"

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

Program Note: included in score

Performance  
Commentary:

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

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



Selective Bibliography:

- Brant, Henry, interview by Alan Baker, *American Public Media*, June 2002, accessed January 8, 2015, [http://musicmavericks.publicradio.org/features/interview\\_brant.html](http://musicmavericks.publicradio.org/features/interview_brant.html).
- Brion, Keith and J.E. Brown. "The Spatial Wind Music of Henry Brant." *The Instrumentalist* 30, no. 6 (January 1976): 36-39.
- Drennan, Dorothy C. "Henry Brant's Use of Ensemble Dispersion, As Found In the Analysis of Selected Compositions." DMA diss., University of Miami, 1975.
- Gagne, Cole and Tracy Caras. "Henry Brant." In *Soundpieces: Interviews with American Composers*, 69-86. Metuchen, NJ: Scarecrow Press, 1982.
- Harley, Maria Anna. "An American in Space: Henry Brant's 'Spatial Music'." *American Music* 15, no. 1 (Spring 1997): 70-92.
- Sykes, Debra. "Henry Brant: Spatialman." *Musicworks* 64 (Spring 1996): 42-48.

Selective Discography:

none

*A Plan of the Air*

- Premiere: April 24, 1975  
University of Wisconsin-River Falls Symphony Band  
W. Larry Brentzel, conductor  
Henry Brant, conductor  
Sandra Cross, soprano  
Jody Bartholomew, alto  
Robert Hanson, tenor  
James Bohn, bass-baritone  
Kleinpell Fine Arts Building Recital Hall  
River Falls, Wisconsin
- Instrumentation: S, A, T, B-Bar; 9, 2 pic.0.8, acl, bcl, bcl.0.asx, tsx./7.4.4.5.; p(12); org (Two conductors)
- Publisher/Date: Carl Fischer, 1975

Availability: rental  
Score: full, score in C  
Level of Difficulty: Grade 6  
Duration: 21'00"  
Commission: University of Wisconsin-River Falls for its Centennial  
Program Note: included in score

Performance

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

Selective Bibliography:

- Brant, Henry, interview by Alan Baker, *American Public Media*, June 2002, accessed January 8, 2015, [http://musicmavericks.publicradio.org/features/interview\\_brant.html](http://musicmavericks.publicradio.org/features/interview_brant.html)
- Brion, Keith and J.E. Brown. "The Spatial Wind Music of Henry Brant." *The Instrumentalist* 30, no. 6 (January 1976): 36-39.
- Drennan, Dorothy C. "Henry Brant's Use of Ensemble Dispersion, As Found In the Analysis of Selected Compositions." DMA diss., University of Miami, 1975.
- Gagne, Cole and Tracy Caras. "Henry Brant." In *Soundpieces: Interviews with American Composers*, 69-86. Metuchen, NJ: Scarecrow Press, 1982.

Harley, Maria Anna. "An American in Space: Henry Brant's 'Spatial Music'." *American Music* 15, no. 1 (Spring 1997): 70-92.

Sykes, Debra. "Henry Brant: Spatialman." *Musicworks* 64 (Spring 1996): 42-48.

Selective Discography:

Brant, Henry. "A Plan of the Air" on *The Henry Brant Collection: Volume 1*. Conducted by W. Larry Brentzel and Henry Brant. University of Wisconsin-River Falls Symphony Band. Innova 408, 2005. CD.

*Sixty/Seventy*

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

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

Publisher/Date: Carl Fischer, 1983

Availability: rental

Score: full, score in C

Level of Difficulty: Grade 4

Duration: 1'00" or 1'10"

Commission: Yale University Band  
Keith Brion, conductor

Program Note: included in score

Performance

Commentary: The original sixty measure composition was entitled *Sixty*, and was composed on a flight to Los Angeles to celebrate his sixtieth birthday. Ten years later, he added ten bars to bring the work to seventy measures in total, commemorating his seventieth birthday. The performing forces are divided into three groups. On stage, the conductor stands at the rear wall of the stage, and has

horns, baritones, tubas, saxophones, bassoons, low clarinets, timpani, snare drum, and cymbals. Spaced into two groups in the hall (preferably the balcony, if available) are: piccolos, flutes, clarinets, xylophone, and glockenspiel (group 1) and trumpets, oboes, trombones, and chimes (group 2). It is recommended that the conductor have a silent metronome placed on the stand with the score, and that the conducting pattern be as clear and uncluttered as possible, devoid of any rebound or stylistic markers. Many of the instruments are doubling other instruments, which is reflected in the score and in the performance notes. If the entire seventy measures are to be played, there should be no hesitation after measure sixty.

#### Selective Bibliography:

- Battisti, Frank L. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*, 192. Galesville, MD: Meredith Music Publications, 2002.
- Brant, Henry, interview by Alan Baker, *American Public Media*, June 2002, accessed January 8, 2015, [http://musicmavericks.publicradio.org/features/interview\\_brant.html](http://musicmavericks.publicradio.org/features/interview_brant.html).
- Brion, Keith and J.E. Brown. "The Spatial Wind Music of Henry Brant." *The Instrumentalist* 30, no. 6 (January 1976): 36-39.
- Drennan, Dorothy C. "Henry Brant's Use of Ensemble Dispersion, As Found In the Analysis of Selected Compositions." DMA diss., University of Miami, 1975.
- Gagne, Cole and Tracy Caras. "Henry Brant." In *Soundpieces: Interviews with American Composers*, 69-86. Metuchen, NJ: Scarecrow Press, 1982.
- Harley, Maria Anna. "An American in Space: Henry Brant's 'Spatial Music'." *American Music* 15, no. 1 (Spring 1997): 70-92.
- Sykes, Debra. "Henry Brant: Spatialman." *Musicworks* 64 (Spring 1996): 42-48.

#### Selective Discography:

none

*Verticals Ascending: after the Rodia Towers*

Premiere:	no information available
Instrumentation:	concert band (separated into two groups)
Publisher/Date:	MCA Music, 1969
Availability:	out of print
Score:	full, transposed
Level of Difficulty:	Grade 5
Duration:	8'00
Commission:	none
Program Note:	included in score
Performance Commentary:	Perhaps Brant's most performed work for wind band, <i>Verticals Ascending</i> was inspired by the Rodia Towers in the Watts section of Los Angeles, which were constructed by artist Simon Rodia over a twenty-five-year period using only common materials. Representative of this inspiration, Brant uses only small, fragmented musical material for the construction of this work. As with most of Brant's music, there are two groups of performers, each with its own conductor. Group I plays in 4/4 meter throughout, while Group II simultaneously plays in 3/4 meter. Each downbeat should be aligned. In order to facilitate this, the conductors must be facing one another. Brant also suggests a sort of visual "click track," such as a light that flashes on the downbeat of each measure (at a pace of twenty-four flashes per minute), but only visible to the conductors.

The work would not be characterized as tonal, though it seems each self-contained musical idea is somewhat tonal within itself. Performers in each group must be instructed not to listen across the hall, but to intently watch their assigned conductor and stay resolutely in time with their own group. Though the work is somewhat formless in the traditional sense, there is organization, as Group I plays an exposition, followed by Group II's exposition, then a

collaborative (to use the term somewhat loosely) interior section. Of note is a fugue section that occurs directly at the point of the Golden Proportion – one of the only instances in which individual voices are heard outside of the group dynamic. The fugue develops into a second fugue-like section before repeating itself to bring the work to a close.

Selective Bibliography:

- Battisti, Frank L. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*, 288. Galesville, MD: Meredith Music Publications, 2002.
- Brant, Henry, interview by Alan Baker, *American Public Media*, June 2002, accessed January 8, 2015, [http://musicmavericks.publicradio.org/features/interview\\_brant.html](http://musicmavericks.publicradio.org/features/interview_brant.html).
- Brion, Keith and J.E. Brown. "The Spatial Wind Music of Henry Brant." *The Instrumentalist* 30, no. 6 (January 1976): 36-39.
- Drennan, Dorothy C. "Henry Brant's Use of Ensemble Dispersion, As Found In the Analysis of Selected Compositions." DMA diss., University of Miami, 1975.
- Gagne, Cole and Tracy Caras. "Henry Brant." In *Soundpieces: Interviews with American Composers*, 69-86. Metuchen, NJ: Scarecrow Press, 1982.
- Harley, Maria Anna. "An American in Space: Henry Brant's 'Spatial Music'." *American Music* 15, no. 1 (Spring 1997): 70-92.
- Sykes, Debra. "Henry Brant: Spatialman." *Musicworks* 64 (Spring 1996): 42-48.

Selective Discography:

- Brant, Henry. "Verticals Ascending" on *Winds of Change*. Conducted by John Paynter. Northwestern University Symphonic Wind Ensemble. New World Records 80211, 1997. CD.

John Corigliano

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

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

- Premiere: February 16, 2005  
University of Texas Wind Ensemble  
Jerry Junkin, conductor  
Austin, Texas
- Instrumentation: I. concert band (on stage)  
II. 0.0.1.0.2 asx, tsx, bsx./2.11.0.0.; p(3); db (off stage)  
III. (marching band) 1(pic).0.0, E<sup>b</sup> cl.0./0.2.2.0.; p(1)
- Publisher/Date: G. Schirmer, 2005
- Availability: rental
- Score: full, score in C
- Level of Difficulty: Grade 6
- Duration: 35'00"
- Commission: School of Music, The University of Texas at Austin, for the  
University of Texas Wind Ensemble, Jerry F. Junkin,  
Director of Bands
- Program Note: included in score
- Performance  
Commentary: This work utilizes all areas of the concert hall for a  
surround sound acoustical experience. The hall should be  
large enough to accommodate all of the required musicians,  
and should have a balcony. Corigliano has provided a  
diagram in the score for the positioning of the "Surround  
Band" and "Marching Band" in addition to the "Stage  
Band." The piece consists of eight continuous movements.  
The music requires musicians of the highest caliber, and

will almost certainly necessitate additional musicians from outside of an established ensemble (fifteen trumpets in total; fourteen clarinets; eight percussionists). The work also calls for a twelve-gauge shotgun to be fired in the final measure, so conductors should make sure all local fire laws are followed.

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

#### Selective Bibliography:

- Adamo, Mark. *John Corigliano: A Monograph*. Todmorden, Lancs, UK: Royal Northern College of Music in association with Arc Music, 2000.
- Battisti, Frank L. *The Winds of Change II: The New Millennium. A Chronicle of the Continuing Evolution of the Contemporary American Wind Band/Ensemble*, 58-9, 138, 173-4. Galesville, MD: Meredith Music Publications, 2012.
- Bennefield, Troy. “Selected Pulitzer Prize-Winning Composers’ Changing Views of Composing for Wind Band.” DMA diss., University of Oklahoma, 2012.
- Dippre, Keith Gregory. “Compositional Issues with Corigliano, Oliveros, and Kernis.” DMA diss., Ohio State University, 2001.
- Koch, Christopher. “John Corigliano.” In *A Composer’s Insight: Thoughts, Analysis, and Insight on Contemporary Masterpieces for Wind Band: Volume 3*. Edited by Timothy Salzman, 84-112. Galesville, MD: Meredith Music Publications, 2012.



McCutchan, Ann. "John Corigliano." In *The Muse That Sings: Composers Speak About the Creative Process*, 33-42. New York City: Oxford University Press, 1999.

Schneider, Mary K. "Circus Maximus: Symphony No. 3 for Large Wind Ensemble." In *Teaching Music Through Performance in Band: Volume 6*, edited by Richard Miles, 762-74. Chicago: GIA Publications, 2007.

Selective Discography:

Corigliano, John. "Symphony No. 3, "Circus Maximus"" on *Circus Maximus*. Conducted by Jerry Junkin. University of Texas Wind Ensemble. Naxos American Classics 8.559601, 2009. CD.

*Gazebo Dances*

- I. *Overture*
- II. *Waltz*
- III. *Adagio*
- IV. *Tarantella*

Premiere:	Band version: June 5, 1973 University of Evansville Wind Ensemble Robert Bailey, conductor Evansville, Indiana
Instrumentation:	concert band
Publisher/Date:	G. Schirmer, 1973
Availability:	rental
Score:	full, transposed
Level of Difficulty:	Grade 6
Duration:	17'00"
Commission:	not commissioned
Program Note:	included in score

Performance  
Commentary:

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

The first movement, *Overture*, changes meter nearly every measure, utilizes hemiola and displacement of pulse, and requires a wide variety of styles of articulation, often within the same measure. Its form is simple, with much of the material being repeated verbatim throughout the movement. *Waltz* is similar in its lack of constancy with regard to pulse and meter. In fact, much of the waltz is in 5/4. Corigliano additionally utilizes strong beats in 3/4 on each of the three beats in various places, rather than staying true to traditional strong/weak pulse tendencies. The *Adagio* begins (and remains for much of the movement) in 7/4, which may cause initial issues for conductor and performer alike. True to its title, the music moves very slowly, with extended melodic lines and changing harmony seemingly within each measure. The final movement, *Tarantella*, is quick and dance-like, the most rhythmically stable of the four movements, remaining in 6/8 throughout with few exceptions. Rapid changes in dynamics must be observed for greatest effect, and attention should be carefully paid to the maintenance of a light, unencumbered style.

Selective Bibliography:

- Adamo, Mark. *John Corigliano: A Monograph*. Todmorden, Lancs, UK: Royal Northern College of Music in association with Arc Music, 2000.
- Battisti, Frank L. *The Winds of Change II: The New Millennium. A Chronicle of the Continuing Evolution of the Contemporary American Wind Band/Ensemble*, 58-9, 138, 173-4. Galesville, MD: Meredith Music Publications, 2012.
- Bennefield, Troy. "Selected Pulitzer Prize-Winning Composers' Changing Views of Composing for Wind Band." DMA diss., University of Oklahoma, 2012.

Dippre, Keith Gregory. "Compositional Issues with Corigliano, Oliveros, and Kernis." DMA diss., Ohio State University, 2001.

Kim, Do Young. "A Structural Analysis and Selected Aspects of Performance of *Gazebo Dances* for Piano Four Hands by John Corigliano." DMA diss., University of North Texas, 2008.

Koch, Christopher. "John Corigliano." In *A Composer's Insight: Thoughts, Analysis, and Insight on Contemporary Masterpieces for Wind Band: Volume 3*. Edited by Timothy Salzman, 84-112. Galesville, MD: Meredith Music Publications, 2012.

McCutchan, Ann. "John Corigliano." In *The Muse That Sings: Composers Speak About the Creative Process*, 33-42. New York City: Oxford University Press, 1999.

Olfert, Warren D. "An Analysis of John Corigliano's *Gazebo Dances for Band*." *Journal of Band Research* 29, no. 1 (Fall 1993): 25-42.

Schueller, Rodney C. "Gazebo Dances for Band." In *Teaching Music Through Performance in Band: Volume 2*. Edited by Richard Miles, 598-605. Chicago: GIA Publications, 1998.

#### Selective Discography:

Corigliano, John. "Gazebo Dances" on *Circus Maximus*. Conducted by Jerry Junkin. University of Texas Wind Ensemble. Naxos American Classics 8.559601, 2009. CD.

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

———. "Gazebo Dances" on *dialogues and entertainments*. Conducted by Eugene Migliaro Corporon. North Texas Wind Symphony. Klavier 11083, 1997. CD.

Morton Gould

*Adeste Fidelis*

Premiere: no information available

Instrumentation: concert band; SATB chorus

Publisher/Date: G & C Music, 1949

Availability: out of print

Score: full, transposed

Level of Difficulty: Grade 4

Duration: 3'30"

Commission: none

Program Note: none

Performance

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

Selective Bibliography:

Battisti, Frank. "A Morton Gould Salute: Reflections On an Open-Minded Genius." *The Instrumentalist* 67, no. 7 (February 2013): 16-20, 54.

Evans, Lee. "Morton Gould: His Life and Music." EdD diss., Columbia University Teachers College, 1978.

Goodman, Peter W. *Morton Gould: American Salute*. Portland, OR: Amadeus Press, 2000.

Gould, Morton. "The Sound of a Band." *Music Educators Journal* 48 (April-May 1962): 36-47.

Neidig, Kenneth L. "American Salute: An Interview with Morton Gould." *The Instrumentalist* 33, no. 3 (October 1978): 19-22.

Phillips, Harvey. "Morton Gould: Musical Citizen." *The Instrumentalist* 41, no. 12 (July 1987): 10-16.

Scott, Ronald David. "Band Music of Morton Gould." PhD diss., Texas Tech University, 1997.

Selective Discography:

Gould, Morton. "Adeste Fidelis" on *A Musical Christmas*. Conducted by Morton Gould. New Philharmonia Orchestra. RCA 7931, 1988. CD.

———. "Adeste Fidelis" on *The Little Drummer Boy: Christmas Favorites*. Conducted by Morton Gould. New Philharmonia Orchestra. RCA Victor 09026-61837-2, 1993. CD.

*American Ballads*

IV. Memorials on "Taps"

V. Saratoga Quick-Step on "The Girl I Left Behind"

VI. Hymnal on "We Shall Overcome"

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

Instrumentation: concert band  
pno; hp

Publisher/Date: G. Schirmer, 1978

Availability: here

Score: full, score in C

Level of Difficulty: Grade 5

Duration: 17'00"

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

Program Note: included in score

Performance  
Commentary:

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

*Saratoga Quickstep on "The Girl I Left Behind Me"* seems to be the most individually performed of the three movements that were set for band. The theme is presented in a relatively straightforward manner in the opening phrases, then undergoes significant melodic fragmentation through what seems to be a development section. This idea of development is further augmented by a long dominant pedal, which, for lack of a better term, rarely functions as a dominant chord, leading the listener to believe a final, full statement of the theme is coming. Instead, Gould pares down the forces of the ensemble and augments and

fragments them in such a way that the piece does not end as much as it simply disappears.

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

Selective Bibliography:

Battisti, Frank. "A Morton Gould Salute: Reflections On an Open-Minded Genius." *The Instrumentalist* 67, no. 7 (February 2013): 16-20, 54.

Evans, Lee. "Morton Gould: His Life and Music." EdD diss., Columbia University Teachers College, 1978.

Goodman, Peter W. *Morton Gould: American Salute*. Portland, OR: Amadeus Press, 2000.

Gould, Morton. "The Sound of a Band." *Music Educators Journal* 48 (April-May 1962): 36-47.

Neidig, Kenneth L. "American Salute: An Interview with Morton Gould." *The Instrumentalist* 33, no. 3 (October 1978): 19-22.

Phillips, Harvey. "Morton Gould: Musical Citizen." *The Instrumentalist*, 41, no. 12 (July 1987): 10-16.

Scott, Ronald David. "Band Music of Morton Gould." PhD diss., Texas Tech University, 1997.

Selective Discography:

- Gould, Morton. "American Ballads" on *The Compositions of Morton Gould*. Conducted by Frank Wickes. University of Florida Symphonic Band. Golden Crest ATH 5067. 1980. LP.
- . "American Ballads" on *Gould: American Ballads – Foster Gallery – American Salute*. Conducted by Theodore Kuchar. National Symphony Orchestra of Ukraine. Naxos American Classics 8.559005. 2000. CD.
- . "Hymnal on 'We Shall Overcome'" on *Canvases*. Conducted by Eugene Migliaro Corporon. North Texas Wind Symphony. GIA WindWorks CD-961. 2014. CD.
- . "Saratoga Quickstep on 'The Girl I Left Behind Me'" on *Heritage I – The Music of Morton Gould*. Conducted by Cpt. Steven Grimo. United States Air Force Air Education and Training Command Band of the West. 1998. CD.
- . "Saratoga Quickstep" on *Morton Gould: An American Salute*. Conducted by Col. Michael J. Colburn. The President's Own United States Marine Band. 2012. CD.

*American Patrol (for Three Bands)*

Premiere:	no information available
Instrumentation:	0, 3 pic.0.3, E <sup>b</sup> cl.0./0.3, 3 cnt.3.3, 3 bar.; p(6)
Publisher/Date:	G. Schirmer, 1959
Availability:	rental
Score:	full, transposed
Level of Difficulty:	Grade 3
Duration:	2'30"
Commission:	none
Program Note:	none



## Performance

### Commentary:

Gould's setting of the piece by F.W. Meacham is for three small ensembles, equally divided. Each ensemble contains the following: piccolo, clarinet, cornet, trumpet, trombone, baritone, tuba, and paired percussion. Additionally, the second of the three "bands" includes E<sup>b</sup> clarinet. The overall form of the work is a modified arch form, beginning and ending with solo battery percussion. The first statement is a simpler version of the theme without ornamentation, played by "band 1." The B section of the tune is treated with mild dissonance that marks much of Gould's popular music. The interior of the work is marked by a collision between "band 1" continuing the original tune and "band 2" interrupting with a contrasting folk song, "Columbia, Gem of the Ocean," also known as "The Red, White and Blue." In this two-band competition, Gould recasts the original tune as a counter-melody to "Columbia." "Band 3" makes its first appearance in the piece's conclusion, offering a subdued restatement of the original tune with momentary counter-melodic fragmentation of "Columbia." The piece ends as it began, with snare drum, bass drum, and cymbals fading into the distance.

### Selective Bibliography:

- Aldrich, Mark. "American Patrol." In *A Catalog of Folk Song Settings for Wind Band*, 71. Galesville, MD: Meredith Music, 2004.
- Battisti, Frank. "A Morton Gould Salute: Reflections On an Open-Minded Genius." *The Instrumentalist* 67, no. 7 (February 2013): 16-20, 54.
- Evans, Lee. "Morton Gould: His Life and Music." EdD diss., Columbia University Teachers College, 1978.
- Goodman, Peter W. *Morton Gould: American Salute*. Portland, OR: Amadeus Press, 2000.
- Gould, Morton. "The Sound of a Band." *Music Educators Journal* 48 (April-May 1962): 36-47.
- Neidig, Kenneth L. "American Salute: An Interview with Morton Gould." *The Instrumentalist* 33, no. 3 (October 1978): 19-22.
- Phillips, Harvey. "Morton Gould: Musical Citizen." *The Instrumentalist* 41, no. 12 (July 1987): 10-16.

Scott, Ronald David. "Band Music of Morton Gould." PhD diss., Texas Tech University, 1997.

Selective Discography:

Gould, Morton. "American Patrol" on *Brass and Percussion*. Conducted by Morton Gould. Morton Gould and his Symphonic Band. RCA Victor 66371, 2005. CD.

*American Symphonette No. 2: Pavanne*

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

Instrumentation: concert band

Publisher/Date: Mills Music, 1939

Availability: out of print

Score: condensed

Level of Difficulty: Grade 4

Duration: 3'00"

Commission: not commissioned

Program Note: none

Performance

Commentary: This stand-alone composition is the interior movement of a larger three-movement "symphonette" that the composer originally wrote for radio performance, as noted in the performance notes in the score. The work was originally for orchestra, but was set for band by the composer. Solo trumpet is the featured instrument, carrying much of the major melodic material throughout the work. Though it derives its name from the Baroque dance, this setting is far more jazz influenced than a period dance piece. Still, it maintains some traditional formal characteristics, as it is set

in a modified sonata form. Snare drum plays much of the work on brushes, trumpet with cup mute in the opening melodic statement plays a highly-stylized swing melody, and all dotted eighth-sixteenth figures are swung throughout. Gould uses saxophone extensively in the middle section, and the lead-in to the recapitulation utilizes a blues scale. The frequent ostinato is reminiscent of a walking bass line.

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

#### Selective Bibliography:

Battisti, Frank. “A Morton Gould Salute: Reflections On an Open-Minded Genius.” *The Instrumentalist* 67, no. 7 (February 2013): 16-20, 54.

Evans, Lee. “Morton Gould: His Life and Music.” EdD diss., Columbia University Teachers College, 1978.

Goodman, Peter W. *Morton Gould: American Salute*. Portland, OR: Amadeus Press, 2000.

Gould, Morton. “The Sound of a Band.” *Music Educators Journal* 48 (April-May 1962): 36-47.

Neidig, Kenneth L. “American Salute: An Interview with Morton Gould.” *The Instrumentalist* 33, no. 3 (October 1978): 19-22.

Phillips, Harvey. “Morton Gould: Musical Citizen.” *The Instrumentalist*, 41, no. 12 (July 1987):10-16

Scott, Ronald David. “Band Music of Morton Gould.” PhD diss., Texas Tech University, 1997.

Selective Discography:

- Gould, Morton. "American Symphonette No. 2: Pavanne" on *Beachcomber*. Conducted by Frederick Fennell. Dallas Wind Symphony. Reference Recordings RR-62CD, 1994. CD.
- . "American Symphonette No. 2: Pavanne" on *Heritage I – The Music of Morton Gould*. Conducted by Cpt. Steven Grimo. United States Air Force Air Education and Training Command Band of the West. 1998. CD.
- . "American Symphonette No. 2: Pavanne" on *Morton Gould*. Conducted by Gerard Schwarz. Seattle Symphony Orchestra. Naxos American Classics 8.559715, 2012. CD.
- . "Pavanne" on *Made in America*. Conducted by Lt. Leonel Pena. United States Army Ground Forces Band. Altissimo ALT 70902, 2012. CD.
- . "Pavanne" on *Our Band Heritage, Vol. 27: Morton Gould*. Conducted by Ronald Demkee. The Allentown Band. Allentown Band AMP 2D059, 2014. CD.

*Ballad for Band*

Premiere:	June 21, 1946 The Goldman Band Edwin Franko Goldman, conductor New York, New York
Instrumentation:	concert band 2 flhn
Publisher/Date:	G & C Music/G. Schirmer, 1947
Availability:	in print
Score:	full, transposed
Level of Difficulty:	Grade 4
Duration:	8'30"
Commission:	The Goldman Band

Program Note: none

Performance

Commentary:

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

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

Selective Bibliography:

Battisti, Frank. "A Morton Gould Salute: Reflections On an Open-Minded Genius." *The Instrumentalist* 67, no. 7 (February 2013): 16-20, 54.

———. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*, 291. Galesville, MD: Meredith Music Publications, 2002.

- Dvorak, Thomas, Robert Grechesky, and Gary M. Ciepluch. *Best Music for High School Band*, 31. New York: Manhattan Beach Music, 1993.
- Evans, Lee. "Morton Gould: His Life and Music." EdD diss., Columbia University Teachers College, 1978.
- Goodman, Peter W. *Morton Gould: American Salute*. Portland, OR: Amadeus Press, 2000.
- Gould, Morton. "The Sound of a Band." *Music Educators Journal* 48 (April-May 1962): 36-47.
- Neidig, Kenneth L. "American Salute: An Interview with Morton Gould." *The Instrumentalist* 33, no. 3 (October 1978): 19-22.
- Paré, Craig. "Ballad for Band." In *Teaching Music Through Performance in Band: Volume 3*, edited by Richard Miles, 990-5. Chicago: GIA Publications, 2000.
- Phillips, Harvey. "Morton Gould: Musical Citizen." *The Instrumentalist*, 41, no. 12 (July 1987): 10-16.
- Prindl, Frank Joseph. "A Study of Ten Original Compositions for Band Published in America Since 1946." EdD diss., Florida State University, 1956.
- Scott, Ronald David. "Band Music of Morton Gould." PhD diss., Texas Tech University, 1997.

Selective Discography:

- Gould, Morton. "Ballad" on *American Concert Band Masterpieces*. Conducted by Frederick Fennell. Eastman Wind Ensemble. Naxos Classical Archives 9.81002. 2012. CD.
- . "Ballad" on *American Originals*. Conducted by Col. Lowell Graham. United States Air Force Heritage of America Band. Klavier K11188. 2011. CD.
- . "Ballad for Band" on *Heritage I – The Music of Morton Gould*. Conducted by Cpt. Steven Grimo. United States Air Force Air Education and Training Command Band of the West. 1998. CD.

- . “Ballad for Band” on *Morton Gould: An American Salute*. Conducted by Col. Michael J. Colburn. The President’s Own United States Marine Band. 2012. CD.
- . “Ballad for Band” on *Symphonic Songs for Band*. Conducted by Frederick Fennell. Tokyo Kosei Wind Orchestra. Kosei KOCD-3562, 1987. CD.
- . “Ballad for Band” on *Tributes*. Conducted by Eugene Migliaro Corporon. North Texas Wind Symphony. Klavier K11070. 1995. CD.

*Battle Hymn of the Republic*

Premiere:	November 1, 1942 NBC Symphony Arturo Toscanini, conductor NBC Radio broadcast New York, New York
Instrumentation:	concert band
Publisher/Date:	G & C Music, 1951
Availability:	out of print
Score:	condensed, score in C
Level of Difficulty:	Grade 4
Duration:	4’00”
Commission:	Arturo Toscanini and the NBC Symphony
Program Note:	none
Performance Commentary:	Gould’s setting of the traditional tune is relatively straightforward, with two full statements of the tune and several repetitions of the chorus. Militaristic rhythms dominate the accompaniment throughout, and there are no statements in which all parts are legato, unlike the more frequently performed Wilhousky arrangement. Several key changes occur, with Gould’s preferred method of modulation being the common tone/mediant relationship.

The condensed score causes some confusion regarding the number of instruments performing at any given time, and at times is very difficult to read given the number of independent musical lines being played. The piece begins quietly, and seems as though it will end similarly, but a *tutta forza* final phrase concludes the work somewhat abruptly.

Selective Bibliography:

- Battisti, Frank. "A Morton Gould Salute: Reflections On an Open-Minded Genius." *The Instrumentalist* 67, no. 7 (February 2013): 16-20, 54.
- Evans, Lee. "Morton Gould: His Life and Music." EdD diss., Columbia University Teachers College, 1978.
- Goodman, Peter W. *Morton Gould: American Salute*. Portland, OR: Amadeus Press, 2000.
- Gould, Morton. "The Sound of a Band." *Music Educators Journal* 48 (April-May 1962): 36-47.
- Neidig, Kenneth L. "American Salute: An Interview with Morton Gould." *The Instrumentalist* 33, no. 3 (October 1978): 19-22.
- Phillips, Harvey. "Morton Gould: Musical Citizen." *The Instrumentalist* 41, no. 12 (July 1987): 10-16.
- Scott, Ronald David. "Band Music of Morton Gould." PhD diss., Texas Tech University, 1997.

Selective Discography:

- Gould, Morton. "Battle Hymn of the Republic" on *Brass and Percussion*. Conducted by Morton Gould. Morton Gould and his Symphonic Band. RCA Victor 66371, 2005. CD.
- . "Battle Hymn of the Republic" on *Morton Gould Conducts the Marches of Morton Gould*. Conducted by Morton Gould. Knightsbridge Symphonic Band. EMG Classical, 2012. CD.



*Big City Blues*

Premiere: no information available

Instrumentation: concert band  
pno

Publisher/Date: G & C Music, 1953

Availability: rental

Score: full, transposed

Level of Difficulty: Grade 5

Duration: 5'00"

Commission: none

Program Note: none

Performance

Commentary: As the title might suggest, this work is heavily influenced by the jazz of the early twentieth century. The instrumental colors Gould selects are reminiscent of Gershwin's writing for orchestra, most notably *An American in Paris*. There is extensive solo work for clarinet and trumpet with Harmon mute. Much of the music is written to achieve certain sound effects, though melody is prevalent throughout. The listener can clearly hear the rush of life in a large city during the middle section, with cars flying quickly by and honking their horns. Percussion is noticeably not heavily utilized at all in this work, and the piece does not end as much as it evaporates, as though the music simply forgets where it is going.

Selective Bibliography:

Battisti, Frank. "A Morton Gould Salute: Reflections On an Open-Minded Genius." *The Instrumentalist* 67, no. 7 (February 2013): 16-20, 54.

Evans, Lee. "Morton Gould: His Life and Music." EdD diss., Columbia University Teachers College, 1978.

Goodman, Peter W. *Morton Gould: American Salute*. Portland, OR: Amadeus Press, 2000.

Gould, Morton. "The Sound of a Band." *Music Educators Journal* 48 (April-May 1962): 36-47.

Neidig, Kenneth L. "American Salute: An Interview with Morton Gould." *The Instrumentalist* 33, no. 3 (October 1978): 19-22.

Phillips, Harvey. "Morton Gould: Musical Citizen." *The Instrumentalist*, 41, no. 12 (July 1987): 10-16.

Scott, Ronald David. "Band Music of Morton Gould." PhD diss., Texas Tech University, 1997.

Selective Discography:

Gould, Morton. "Big City Blues" on *Morton Gould: Blues in the Night*. Conducted by Morton Gould. Morton Gould and his Orchestra. RCA Victor 68477, 1996. CD.

*Centennial Symphony*

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

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

Instrumentation: concert band

Publisher/Date: G. Schirmer, 1983

Availability: rental

Score: full, score in C

Level of Difficulty: Grade 5

Duration: 21'00"

Commission: University of Texas at Austin, in honor of its centennial in 1983.

Program Note: included in score

Performance  
Commentary:

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

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

Selective Bibliography:

Battisti, Frank. "A Morton Gould Salute: Reflections On an Open-Minded Genius." *The Instrumentalist* 67, no. 7 (February 2013): 16-20, 54.

Evans, Lee. "Morton Gould: His Life and Music." EdD diss., Columbia University Teachers College, 1978.

Goodman, Peter W. *Morton Gould: American Salute*. Portland, OR: Amadeus Press, 2000.

Gould, Morton. "The Sound of a Band." *Music Educators Journal* 48 (April-May 1962): 36-47.

Neidig, Kenneth L. "American Salute: An Interview with Morton Gould." *The Instrumentalist* 33, no. 3 (October 1978): 19-22.

Phillips, Harvey. "Morton Gould: Musical Citizen." *The Instrumentalist*, 41, no. 12 (July 1987): 10-16.

Scott, Ronald David. "Band Music of Morton Gould." PhD diss., Texas Tech University, 1997.

Selective Discography:

Gould, Morton. "Centennial Symphony – I. Fiesta" on *Heritage I – The Music of Morton Gould*. Conducted by Cpt. Steven Grimo. United States Air Force Air Education and Training Command Band of the West. 1998. CD.

*Cheers! A Celebration March*

Premiere:	Orchestral version: May 1, 1979 Boston Pops Orchestra Arthur Fiedler, conductor Boston, Massachusetts
Instrumentation:	concert band org
Publisher/Date:	G. Schirmer, 1980
Availability:	in print

Score: full, score in C

Level of Difficulty: Grade 4

Duration: 5'00"

Commission: Boston Symphony for Arthur Fiedler's 50<sup>th</sup> season as Conductor of the Boston Pops

Program Note: none

Performance  
Commentary:

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

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

Selective Bibliography:

Battisti, Frank. “A Morton Gould Salute: Reflections On an Open-Minded Genius.” *The Instrumentalist* 67, no. 7 (February 2013): 16-20, 54.

Evans, Lee. "Morton Gould: His Life and Music." EdD diss., Columbia University Teachers College, 1978.

Goodman, Peter W. *Morton Gould: American Salute*. Portland, OR: Amadeus Press, 2000.

Gould, Morton. "The Sound of a Band." *Music Educators Journal* 48 (April-May 1962): 36-47.

Neidig, Kenneth L. "American Salute: An Interview with Morton Gould." *The Instrumentalist* 33, no. 3 (October 1978): 19-22.

Phillips, Harvey. "Morton Gould: Musical Citizen." *The Instrumentalist*, 41, no. 12 (July 1987): 10-16.

Scott, Ronald David. "Band Music of Morton Gould." PhD diss., Texas Tech University, 1997.

Selective Discography:

Gould, Morton. "Cheers" on *The Compositions of Morton Gould*. Conducted by Frank Wickes. University of Florida Symphonic Band. Golden Crest ATH 5067. 1980. LP.

*Concertette for Viola and Band*

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

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

Instrumentation: vla; wind orchestra; hp; [0.0.0.1.1.]

Publisher/Date: G & C Music, 1944

Availability: rental

Score: full, score in C

Level of Difficulty: Grade 4/5

Duration: 15'00"

Commission: Composed for Emanuel Vardi

Program Note: none

Performance

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

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

Selective Bibliography:

Battisti, Frank. "A Morton Gould Salute: Reflections On an Open-Minded Genius." *The Instrumentalist* 67, no. 7 (February 2013): 16-20, 54.

Evans, Lee. "Morton Gould: His Life and Music." EdD diss., Columbia University Teachers College, 1978.

Goodman, Peter W. *Morton Gould: American Salute*. Portland, OR: Amadeus Press, 2000.

Gould, Morton. "The Sound of a Band." *Music Educators Journal* 48 (April-May 1962): 36-47.

Neidig, Kenneth L. "American Salute: An Interview with Morton Gould." *The Instrumentalist* 33, no. 3 (October 1978): 19-22.

Newlin, Dika. "Review of Concertette for Viola and Band by Morton Gould." *Pan Pipes* 52, no. 2 (January 1960): 30.

Phillips, Harvey. "Morton Gould: Musical Citizen." *The Instrumentalist*, 41, no. 12 (July 1987): 10-16.

Scott, Ronald David. "Band Music of Morton Gould." PhD diss., Texas Tech University, 1997.

Weaver, Michael Alan. "An Annotated Bibliography of Works by Pulitzer Prizewinning Composers for Solo Viola, Viola with keyboard, and Viola with Orchestra." DM diss., Florida State University, 2003.

Selective Discography:

Gould, Morton. "Concertette for Viola and Band" on *20<sup>th</sup> Century Music for Viola*. Conducted by Arthur Winograd. Performed by Emanuel Vardi. M-G-M Wind Band. KlassicHaus KHCD-2012-067, 2012. CD.

*Dixie*

Premiere:	Composed specifically for the <i>Doubling in Brass</i> recording
Instrumentation:	concert band
Publisher/Date:	G & C Music, 1959
Availability:	out of print
Score:	condensed
Level of Difficulty:	Grade 5
Duration:	2'45"



Commission: Written for the album *Doubling in Brass*, on the centennial of the song's composition

Program Note: none

Performance

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

Selective Bibliography:

Aldrich, Mark. "Dixie." In *A Catalog of Folk Song Settings for Wind Band*, 71. Galesville, MD: Meredith Music, 2004.

Battisti, Frank. "A Morton Gould Salute: Reflections On an Open-Minded Genius." *The Instrumentalist* 67, no. 7 (February 2013): 16-20, 54.

Evans, Lee. "Morton Gould: His Life and Music." EdD diss., Columbia University Teachers College, 1978.

Goodman, Peter W. *Morton Gould: American Salute*. Portland, OR: Amadeus Press, 2000.

Gould, Morton. "The Sound of a Band." *Music Educators Journal* 48 (April-May 1962): 36-47.

Neidig, Kenneth L. "American Salute: An Interview with Morton Gould." *The Instrumentalist* 33, no. 3 (October 1978): 19-22.

Phillips, Harvey. "Morton Gould: Musical Citizen." *The Instrumentalist* 41, no. 12 (July 1987): 10-16.

Scott, Ronald David. "Band Music of Morton Gould." PhD diss., Texas Tech University, 1997.

Selective Discography:

Gould, Morton. "Dixie" on *Brass and Percussion*. Conducted by Morton Gould. Morton Gould and his Symphonic Band. RCA Victor 66371, 2005. CD.

———. "Dixie" on *Morton Gould: An American Salute*. Conducted by Col. Michael J. Colburn. The President's Own United States Marine Band. 2012. CD.

———. "Dixie" on *Morton Gould: Doubling in Brass*. Conducted by Morton Gould. Morton Gould and his Symphonic Band. RCA Victor LM-2308, 1959. LP.

*Family Album Suite*

- I. *Outing in the Park*
- II. *Porch Swing on a Summer Evening*
- III. *Nickelodeon*
- IV. *Old Romance*
- V. *Horseless Carriage Galop*

Premiere: no information available

Instrumentation: concert band

Publisher/Date: G & C Music, 1951

Availability: in print (each movement separately)

Score: full, transposed

Level of Difficulty: Grade 5

Duration: 15'00"

Commission: none

Program Note: none

Performance  
Commentary:

This work was originally written for orchestra, but each of the movements have been arranged for concert band by the composer. They are available individually, but not as a collection, for concert band, though they may be performed as such. The work is programmatic in that each movement depicts a certain scene of “Americana.” As with much of Gould’s music, there is great detail in each setting, careful craftsmanship in scoring, and little predictability.

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

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

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

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

trombone are used in the interior of the movement, and should be carefully balanced and tuned.

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

#### Selective Bibliography:

Battisti, Frank. “A Morton Gould Salute: Reflections On an Open-Minded Genius.” *The Instrumentalist* 67, no. 7 (February 2013): 16-20, 54.

———. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*, 364. Galesville, MD: Meredith Music Publications, 2002.

Evans, Lee. “Morton Gould: His Life and Music.” EdD diss., Columbia University Teachers College, 1978.

Goodman, Peter W. *Morton Gould: American Salute*. Portland, OR: Amadeus Press, 2000.

Gould, Morton. “The Sound of a Band.” *Music Educators Journal* 48 (April-May 1962): 36-47.

Kenny, William. “Rediscovering Morton Gould’s *Family Album Suite* for Band.” *The Instrumentalist* 54, no. 6 (January 2000): 18-25.

Neidig, Kenneth L. “American Salute: An Interview with Morton Gould.” *The Instrumentalist* 33, no. 3 (October 1978): 19-22.

Phillips, Harvey. “Morton Gould: Musical Citizen.” *The Instrumentalist*, 41, no. 12 (July 1987): 10-16.

Scott, Ronald David. “Band Music of Morton Gould.” PhD diss., Texas Tech University, 1997.

Selective Discography:

Gould, Morton. "Family Album Suite" on *Family Album*. Conducted by Lt. Col. Michael J. Colburn. United States Marine Band. 2005. CD.

———. "Family Album Suite" on *Our Band Heritage, Vol. 27: Morton Gould*. Conducted by Ronald Demkee. The Allentown Band. Allentown Band AMP 2D059, 2014. CD.

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

———. "Old Romance" and "Horseless Carriage Galop" on *Heritage I – The Music of Morton Gould*. Conducted by Cpt. Steven Grimo. United States Air Force Air Education and Training Command Band of the West. 1998. CD.

*Fanfare for Freedom*

Premiere:	January 22, 1943 Cincinnati Symphony Orchestra Eugene Goosens, conductor Cincinnati, Ohio
Instrumentation:	wind orchestra
Publisher/Date:	G & C Music, 1971
Availability:	out of print
Score:	full, score in C
Level of Difficulty:	Grade 5
Duration:	1'30"
Commission:	Eugene Goosens and the Cincinnati Symphony
Program Note:	none

## Performance

### Commentary:

This brief fanfare is built on two simple motives. The first is the first sound heard, two sixteenths followed by a sustain. The second is a short melody, heard first in horn in measure nine and continued by flute. As one might expect in a fanfare, the brass section carries most of the melodic material, with woodwinds and percussion serving as the responsorial voices. There is no dominant tonality, yet each statement is tonal within itself. Gould composes through block scoring through much of the piece; notable exceptions include two “bell tones” passages through the trumpets and trombones, with each voice entering a fifth below the preceding note. There are no moments of silence in the entire piece, with each motive leading directly to another. Though written for a professional ensemble, ranges are reasonable. The most potent challenge is frequent double tonguing in each voice, most noticeably in a *tutti* statement at the conclusion of the fanfare.

### Selective Bibliography:

Battisti, Frank. “A Morton Gould Salute: Reflections On an Open-Minded Genius.” *The Instrumentalist* 67, no. 7 (February 2013): 16-20, 54.

Evans, Lee. “Morton Gould: His Life and Music.” EdD diss., Columbia University Teachers College, 1978.

Goodman, Peter W. *Morton Gould: American Salute*. Portland, OR: Amadeus Press, 2000.

Gould, Morton. “The Sound of a Band.” *Music Educators Journal* 48 (April-May 1962): 36-47.

Neidig, Kenneth L. “American Salute: An Interview with Morton Gould.” *The Instrumentalist* 33, no. 3 (October 1978): 19-22.

Phillips, Harvey. “Morton Gould: Musical Citizen.” *The Instrumentalist* 41, no. 12 (July 1987): 10-16.

Scott, Ronald David. “Band Music of Morton Gould.” PhD diss., Texas Tech University, 1997.

Selective Discography:

- Gould, Morton. "Fanfare for Freedom" on *Derivations*. Conducted by Scott Weiss. University of Kansas Wind Ensemble. Naxos Wind Band Classic 8.572629, 2011. CD.
- . "Fanfare for Freedom" on *Heritage to Horizons*. Conducted by Major Douglas Monroe. The United States Air Force Heritage of America Band. Altissimo 61812, 2010. CD.
- . "Fanfare for Freedom" on *Lost Vegas*. Conducted by Thomas G. Leslie. UNLV Wind Orchestra. Klavier Records K11195, 2013. CD.
- . "Fanfare for Freedom" on *The Compositions of Morton Gould*. Conducted by Frank Wickes. University of Florida Symphonic Band. Golden Crest ATH 5067, 1980. LP.
- . "Fanfare for Freedom" on *The Sun Will Rise Again*. Conducted by Bradley Genevro. Messiah College Wind Ensemble. Klavier Records K 11208, 2016. CD.
- . "Fanfare for Freedom" on *Winds of a Higher Order*. James F. Keene, conductor. University of Illinois Wind Symphony. Mark Custom MCD-4722, 2003. CD.

*The First Noel*

Premiere:	no information available
Instrumentation:	concert band
Publisher/Date:	G & C Music, 1949
Availability:	rental
Score:	condensed
Level of Difficulty:	Grade 4
Duration:	4'00"
Commission:	none
Program Note:	none

Performance

Commentary:

Gould's treatment of the hymn is not overly ambitious, following a relatively simple formula, with six statements of the full tune. Each statement is more involved than the preceding one. Most variations come through accompanying lines that flow continuously. Key changes occur at many cadential points, often not waiting until the final phrase, and sometimes taking place in the middle of a verse. After the fourth statement, the mood shifts dramatically, as Gould briefly quotes *Angels We Have Heard On High* before lifting the original tune out of the new texture. The piece is direct in its content, and would be accessible for some younger performers.

Selective Bibliography:

Battisti, Frank. "A Morton Gould Salute: Reflections On an Open-Minded Genius." *The Instrumentalist* 67, no. 7 (February 2013): 16-20, 54.

Evans, Lee. "Morton Gould: His Life and Music." EdD diss., Columbia University Teachers College, 1978.

Goodman, Peter W. *Morton Gould: American Salute*. Portland, OR: Amadeus Press, 2000.

Gould, Morton. "The Sound of a Band." *Music Educators Journal* 48 (April-May 1962): 36-47.

Neidig, Kenneth L. "American Salute: An Interview with Morton Gould." *The Instrumentalist* 33, no. 3 (October 1978): 19-22.

Phillips, Harvey. "Morton Gould: Musical Citizen." *The Instrumentalist* 41, no. 12 (July 1987): 10-16.

Scott, Ronald David. "Band Music of Morton Gould." PhD diss., Texas Tech University, 1997.

Selective Discography:

Gould, Morton. "The First Noël" on *A Musical Christmas Tree*. Conducted by Morton Gould. New Philharmonia Orchestra. RCA 7931, 1988. CD.



*Formations: Suite for Marching Band*

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

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

Instrumentation: marching band

Publisher/Date: G&C Music, 1964

Availability: in print

Score: condensed

Level of Difficulty: Grade 5

Duration: 18'00"

Commission: University of Florida Gator Marching Band

Program Note: included in score

Performance

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

instructions that each band member should dance in place as the director desires.

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

#### Selective Bibliography:

Battisti, Frank. "A Morton Gould Salute: Reflections On an Open-Minded Genius." *The Instrumentalist* 67, no. 7 (February 2013): 16-20, 54.

Evans, Lee. "Morton Gould: His Life and Music." EdD diss., Columbia University Teachers College, 1978.

Goodman, Peter W. *Morton Gould: American Salute*. Portland, OR: Amadeus Press, 2000.

Gould, Morton. "The Sound of a Band." *Music Educators Journal* 48 (April-May 1962): 36-47.

Neidig, Kenneth L. "American Salute: An Interview with Morton Gould." *The Instrumentalist* 33, no. 3 (October 1978): 19-22.

Phillips, Harvey. "Morton Gould: Musical Citizen." *The Instrumentalist*, 41, no. 12 (July 1987):10-16

Scott, Ronald David. "Band Music of Morton Gould." PhD diss., Texas Tech University, 1997.

#### Selective Discography:

Gould, Morton. "Formations" on *Morton Gould*. Conducted by Gerard Schwarz. Seattle Symphony Orchestra. Naxos American Classics 8.559715, 2012. CD.

———. “Formations” on *Morton Gould Conducts the Marches of Morton Gould*. Knightsbridge Symphonic Band. EMG Classical, 2012. CD.

*Holiday Music*

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

Premiere: no information available

Instrumentation: concert band  
banjo; hp

Publisher/Date: G & C Music, 1947

Availability: rental

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

Level of Difficulty: Grade 5

Duration: 16'00"

Commission: none

Program Note: included in score

Performance

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

folk tunes are wholly avoided, as small quotations find their way into the fabric of several of the movements.

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

#### Selective Bibliography:

Battisti, Frank. "A Morton Gould Salute: Reflections On an Open-Minded Genius." *The Instrumentalist* 67, no. 7 (February 2013): 16-20, 54.

Evans, Lee. "Morton Gould: His Life and Music." EdD diss., Columbia University Teachers College, 1978.

Goodman, Peter W. *Morton Gould: American Salute*. Portland, OR: Amadeus Press, 2000.

Gould, Morton. "The Sound of a Band." *Music Educators Journal* 48 (April-May 1962): 36-47.

Neidig, Kenneth L. "American Salute: An Interview with Morton Gould." *The Instrumentalist* 33, no. 3 (October 1978): 19-22.

Phillips, Harvey. "Morton Gould: Musical Citizen." *The Instrumentalist* 41, no. 12 (July 1987): 10-16.

Scott, Ronald David. "Band Music of Morton Gould." PhD diss., Texas Tech University, 1997.

#### Selective Discography:

Gould, Morton. "Fourth of July" on *Brass and Percussion*. Conducted by Morton Gould. Morton Gould and his Symphonic Band. RCA Victor 66371, 2005. CD.

———. "Fourth of July" on *2007 WASBE Killarney, Ireland: University of Louisville Wind Ensemble*. Conducted by Frederick Speck. University of Louisville Wind Ensemble. Mark Custom 7214-MCD, 2007. CD.

———. “Home for Christmas” on *A Musical Christmas Tree*.  
Conducted by Morton Gould. New Philharmonia Orchestra. RCA  
Victor 7931-2, 1988. CD.

*Holocaust Suite*

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

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

Instrumentation: concert band  
pno

Publisher/Date: G. Schirmer, 1980

Availability: rental; individual movements may be purchased

Score: full, score in C

Level of Difficulty: Grade 4

Duration: 20'00

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

Program Note: none

Performance

Commentary: Gould was commissioned by NBC to compose the  
soundtrack for a mini-series on the Holocaust. This six-  
movement suite constitutes the main themes and character  
representations from that series. Each of the themes is  
available for purchase separately from the publisher,  
though the full suite ties together nicely as a unit. The  
primary theme is presented in the “Prologue,” a simple

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

#### Selective Bibliography:

- Battisti, Frank. “A Morton Gould Salute: Reflections On an Open-Minded Genius.” *The Instrumentalist* 67, no. 7 (February 2013): 16-20, 54.
- Evans, Lee. “Morton Gould: His Life and Music.” EdD diss., Columbia University Teachers College, 1978.
- Goodman, Peter W. *Morton Gould: American Salute*. Portland, OR: Amadeus Press, 2000.
- Gould, Morton. “The Sound of a Band.” *Music Educators Journal* 48 (April-May 1962): 36-47.
- Neidig, Kenneth L. “American Salute: An Interview with Morton Gould.” *The Instrumentalist* 33, no. 3 (October 1978): 19-22.
- Phillips, Harvey. “Morton Gould: Musical Citizen.” *The Instrumentalist* 41, no. 12 (July 1987): 10-16.

Scott, Ronald David. "Band Music of Morton Gould." PhD diss., Texas Tech University, 1997.

Selective Discography:

Gould, Morton. "Holocaust Suite" on *Echoes of the Holocaust*. Conducted by Andrew Boysen, Jr. University of New Hampshire Wind Symphony. Mark Records 9050-MCD, 2011. CD.

———. *Holocaust: The Story of the Family Weiss*. Conducted by Morton Gould. National Philharmonic Orchestra. RCA Red Seal RL12785, 1978. LP.

———. "Holocaust Theme" and "Elegy" on *Morton Gould*. Conducted by Gerard Schwarz. Seattle Symphony Orchestra. Naxos American Classics 8.559715, 2012. CD.

*Inventions*

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

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

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

Publisher/Date: G. Schirmer, 1953

Availability: rental

Score: full, score in C

Level of Difficulty: Grade 6/6

Duration: 17'30"

Commission: Steinway & Sons Centennial Celebration

Program Note: included in score

Performance

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

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

Selective Bibliography:

Battisti, Frank. “A Morton Gould Salute: Reflections On an Open-Minded Genius.” *The Instrumentalist* 67, no. 7 (February 2013): 16-20, 54.

Evans, Lee. “Morton Gould: His Life and Music.” EdD diss., Columbia University Teachers College, 1978.

Goodman, Peter W. *Morton Gould: American Salute*. Portland, OR: Amadeus Press, 2000.

Gould, Morton. “The Sound of a Band.” *Music Educators Journal* 48 (April-May 1962): 36-47.

Neidig, Kenneth L. “American Salute: An Interview with Morton Gould.” *The Instrumentalist* 33, no. 3 (October 1978): 19-22.



Phillips, Harvey. "Morton Gould: Musical Citizen." *The Instrumentalist* 41, no. 12 (July 1987): 10-16.

Scott, Ronald David. "Band Music of Morton Gould." PhD diss., Texas Tech University, 1997.

Selective Discography:

none

*Jericho*

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

Instrumentation: concert band  
bssx; flhn

Publisher/Date: Mills Music, 1941

Availability: in print

Score: full, transposed

Level of Difficulty: Grade 5

Duration: 12'00"

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

Program Note: included in score

Performance  
Commentary: This work is Gould's first original work for the wind band medium (his *Pavane* from the *American Symphonette* was originally for orchestra and transcribed later for concert band). The piece derives its title from the biblical story of Joshua and the Battle of Jericho, and Gould uses the spiritual by the same name as source material later in the work. The commentary included in the score, which comes from the 1995 *Instrumentalist* article by Col. Arnald Gabriel, is more thorough in its analysis of this work than is

reasonable, or perhaps even suitable, for this document, and conductors interested in programming the work should certainly make use of this tremendous research from a most esteemed conductor. Gould's imagery in the work is astounding, and shows true mastery of craftsmanship in programmatic music.

Selective Bibliography:

Aldrich, Mark. "Jericho Rhapsody" In *A Catalog of Folk Song Settings for Wind Band*, 123. Galesville, MD: Meredith Music, 2004.

Battisti, Frank. "A Morton Gould Salute: Reflections On an Open-Minded Genius." *The Instrumentalist* 67, no. 7 (February 2013): 16-20, 54.

———. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*, 158-9. Galesville, MD: Meredith Music Publications, 2002.

Evans, Lee. "Morton Gould: His Life and Music." EdD diss., Columbia University Teachers College, 1978.

Gabriel, Arnald. "Conflict and Passion in Morton Gould's *Jericho*: An Interpretive Analysis." *The Instrumentalist* 49, no. 6 (January 1995): 24-28.

Goodman, Peter W. *Morton Gould: American Salute*. Portland, OR: Amadeus Press, 2000.

Gould, Morton. "The Sound of a Band." *Music Educators Journal* 48 (April-May 1962): 36-47.

Neidig, Kenneth L. "American Salute: An Interview with Morton Gould." *The Instrumentalist* 33, no. 3 (October 1978): 19-22.

Phillips, Harvey. "Morton Gould: Musical Citizen." *The Instrumentalist* 41, no. 12 (July 1987): 10-16.

Scott, Ronald David. "Band Music of Morton Gould." PhD diss., Texas Tech University, 1997.

Selective Discography:

Gould, Morton. "Jericho Rhapsody" on *Derivations*. Conducted by Scott Weiss. University of Kansas Wind Ensemble. Naxos Wind Band Classic 8.572629, 2011. CD.

———. "Jericho Rhapsody" on *Morton Gould: An American Salute*. Conducted by Col. Michael J. Colburn. The President's Own United States Marine Band. 2012. CD.

———. "Jericho Rhapsody" on *The Begian Years: Volume XVII*. Conducted by Harry Begian. University of Illinois Symphonic Band. Mark Custom 4887-MCD, 2004. CD.

———. "Jericho Rhapsody" on *Wind Band Masterworks, Vol. 4*. Conducted by Timothy Rhea. Texas A&M University Wind Symphony. Mark Custom 7264-MCD, 2007. CD.

*Jingle Bells*

Premiere: no information available

Instrumentation: concert band

Publisher/Date: G & C Music, 1949

Availability: rental

Score: full, transposed

Level of Difficulty: Grade 4

Duration: 4'00"

Commission: none

Program Note: none

Performance

Commentary: Gould's mastery of nuance in setting familiar tunes is brilliantly displayed in this setting of *Jingle Bells*. It may be best viewed as a series of variations on the original tune, though the structure of the tune remains in place throughout. The first statement is carried by solo bassoon and English horn, accompanied by light flute and clarinet.

Any substitutions for these solo instruments, though not recommended, would need to be equally consistent in their paired timbre. Stopped horn choir plays the first chorus, resulting in a very interesting effect that requires careful balance with accompaniment. Melodic fragmentation throughout the ensemble comprises the second statement. A third variation is marked by repeated double tonguing in muted trumpet, followed by rapid technical ornamentation on the melody by clarinets. A trademark Morton Gould key change occurs in the fourth statement, moving seamlessly between B-flat major and G major. A transition through *accelerando* and oboe duet lead to the final statement, marked by extreme fragmentation, before closing with material very similar to that in the introduction. Ranges are reasonable, and rhythms are not complex, but conductors should be aware that the sleigh bell part is more difficult than it may appear and should be covered by an experienced percussionist.

#### Selective Bibliography:

- Battisti, Frank. "A Morton Gould Salute: Reflections On an Open-Minded Genius." *The Instrumentalist* 67, no. 7 (February 2013): 16-20, 54.
- Evans, Lee. "Morton Gould: His Life and Music." EdD diss., Columbia University Teachers College, 1978.
- Goodman, Peter W. *Morton Gould: American Salute*. Portland, OR: Amadeus Press, 2000.
- Gould, Morton. "The Sound of a Band." *Music Educators Journal* 48 (April-May 1962): 36-47.
- Neidig, Kenneth L. "American Salute: An Interview with Morton Gould." *The Instrumentalist* 33, no. 3 (October 1978): 19-22.
- Phillips, Harvey. "Morton Gould: Musical Citizen." *The Instrumentalist* 41, no. 12 (July 1987): 10-16.
- Scott, Ronald David. "Band Music of Morton Gould." PhD diss., Texas Tech University, 1997.

Selective Discography:

Gould, Morton. "Jingle Bells" on *Holiday Fanfare*. Conducted by Lieutenant Kenneth W. Megan. United States Coast Guard Band. Altissimo 75442270772, 2008. CD.

*Mini-Suite for Concert Band*

1. *Birthday March*
2. *A Tender Waltz*
3. *Bell Carol*

Premiere: no information available

Instrumentation: concert band

Publisher/Date: G & C, 1968

Availability: in print

Score: full, transposed

Level of Difficulty: Grade 2

Duration: 4'30"

Commission: For his daughters, Abby and Deborah

Program Note: included in score

Performance

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

The second movement, "A Tender Waltz," is simple in its melodic content, and oscillates between B-flat major and G

minor. Solos are written for flute and cornet. The final movement, "Bell Carol," is built one bell-tones through the brass section, and features chimes prominently. Younger performers should pay careful attention to articulation and phrasing for the most effective performance. Ranges in this work are limited, making it suitable for younger players.

#### Selective Bibliography:

Battisti, Frank. "A Morton Gould Salute: Reflections On an Open-Minded Genius." *The Instrumentalist* 67, no. 7 (February 2013): 16-20, 54.

———. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*, 368. Galesville, MD: Meredith Music Publications, 2002.

Birdwell, John Cody. "Mini-Suite for Concert Band." In *Teaching Music Through Performance in Band: Volume 1*, 2<sup>nd</sup> ed., edited by Richard Miles, 197-203. Chicago: GIA Publications, 2010.

Evans, Lee. "Morton Gould: His Life and Music." EdD diss., Columbia University Teachers College, 1978.

Garofalo, Robert J. "Mini-Suite: Instructional Unit." In *Instructional Designs for Middle/Junior High School Band*, 109-126. Ft. Lauderdale, FL: Meredith Music Publications, 1995.

Goodman, Peter W. *Morton Gould: American Salute*. Portland, OR: Amadeus Press, 2000.

Gould, Morton. "The Sound of a Band." *Music Educators Journal* 48 (April-May 1962): 36-47.

Kreines, Joseph. *Music for Concert Band: A Selective Annotated Guide to Band Literature*, ME-5. Tampa, FL: Florida Music Service, 1989.

Neidig, Kenneth L. "American Salute: An Interview with Morton Gould." *The Instrumentalist* 33, no. 3 (October 1978): 19-22.

Phillips, Harvey. "Morton Gould: Musical Citizen." *The Instrumentalist*, 41, no. 12 (July 1987): 10-16.

Ripley, James C. "Morton Gould's *Mini-Suite*: A Performance Analysis." *The Instrumentalist* 53, no. 6 (January 1998): 27-30.

Scott, Ronald David. "Band Music of Morton Gould." PhD diss., Texas Tech University, 1997.

Selective Discography:

Gould, Morton. "Mini-Suite" on *Distinguished Music for the Developing Band, Volume 7*. Conducted by William Berz. Rutgers Wind Ensemble. Mark Custom 6947-MCD, 2012. CD.

———. "Mini-Suite" on *Teaching Music Through Performance in Band: Volume 1, Grades 2-3*. Conducted by Eugene Corporon. North Texas Wind Symphony. GIA CD-418, 1998. 3 CDs.

*O Little Town of Bethlehem and Away in a Manger*

Premiere: no information available

Instrumentation: 2.2.2.2./4.0.0.0.

Publisher/Date: G & C Music, 1949

Availability: out of print

Score: condensed

Level of Difficulty: Grade 3

Duration: 2'15"

Commission: none

Program Note: none

Performance

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

which is to be taken in one. These brief, simple settings would work well for a holiday chamber music concert.

#### Selective Bibliography:

- Battisti, Frank. "A Morton Gould Salute: Reflections On an Open-Minded Genius." *The Instrumentalist* 67, no. 7 (February 2013): 16-20, 54.
- Evans, Lee. "Morton Gould: His Life and Music." EdD diss., Columbia University Teachers College, 1978.
- Goodman, Peter W. *Morton Gould: American Salute*. Portland, OR: Amadeus Press, 2000.
- Gould, Morton. "The Sound of a Band." *Music Educators Journal* 48 (April-May 1962): 36-47.
- Neidig, Kenneth L. "American Salute: An Interview with Morton Gould." *The Instrumentalist* 33, no. 3 (October 1978): 19-22.
- Phillips, Harvey. "Morton Gould: Musical Citizen." *The Instrumentalist* 41, no. 12 (July 1987): 10-16.
- Scott, Ronald David. "Band Music of Morton Gould." PhD diss., Texas Tech University, 1997.

#### Selective Discography:

- Gould, Morton. "O Little Town of Bethlehem/Away in a Manger" on *A Musical Christmas Tree*. Conducted by Morton Gould. New Philharmonia Orchestra. RCA Victor 7931-2, 1988. CD.

#### *Prisms*

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

Premiere: December 17, 1962  
Indiana University Symphonic Band  
Morton Gould, conductor  
CBDNA Laboratory Session  
Chicago, Illinois



Instrumentation: concert band

Publisher/Date: G & C Music, 1962

Availability: out of print

Score: full, score in C

Level of Difficulty: Grade 6

Duration: 16'30

Commission: Dr. William Revelli and the College Band Directors National Association

Program Note: included in score

Performance Commentary: This work was composed based upon newly-adopted Recommendations for wind band instrumentation adopted by Dr. William Revelli's CBDNA Committee on Instrumentation in 1961. Gould allows, though, that the work may be performed by smaller ensembles with little discernable loss in color. The title suggests that the composer is seeking to explore all of the tonal colors available to the wind band, or, as he describes in his program notes, the "varied spectrum of the band palette." The work is decidedly more avant-garde than much of Gould's catalog, with emphasis on texture more than melody or form.

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

#### Selective Bibliography:

Battisti, Frank. "A Morton Gould Salute: Reflections On an Open-Minded Genius." *The Instrumentalist* 67, no. 7 (February 2013): 16-20, 54.

———. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*, 84, 86. Galesville, MD: Meredith Music Publications, 2002.

Evans, Lee. "Morton Gould: His Life and Music." EdD diss., Columbia University Teachers College, 1978.

Goodman, Peter W. *Morton Gould: American Salute*. Portland, OR: Amadeus Press, 2000.

Gould, Morton. "The Sound of a Band." *Music Educators Journal* 48 (April-May 1962): 36-47.

Kreines, Joseph. *Music for Concert Band: A Selective Annotated Guide to Band Literature*, AS-2. Tampa, FL: Florida Music Service, 1989.

Neidig, Kenneth L. "American Salute: An Interview with Morton Gould." *The Instrumentalist* 33, no. 3 (October 1978): 19-22.

Phillips, Harvey. "Morton Gould: Musical Citizen." *The Instrumentalist* 41, no. 12 (July 1987): 10-16.

Scott, Ronald David. "Band Music of Morton Gould." PhD diss., Texas Tech University, 1997.

#### Selective Discography:

Gould, Morton. "Prisms" on *Band Program 9*. Conducted by Acton Ostling, Jr. University of Maryland Symphony Band. Educational Record Reference Library BP 109, 1968. LP.

#### Quotations

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

Premiere:                    January 28, 1983  
New York Choral Society  
Robert DeCormier, conductor  
Carnegie Hall  
New York, New York

Instrumentation: 2.2.2.2./4.3.3.1.; t; p(2-3); pno; hp; [0.0.0.0.2.];  
2 SATB choruses

Publisher/Date: G. Schirmer, 1985

Availability: rental

Score: full, score in C

Level of Difficulty: Grade 5

Duration: 23'00"

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

Program Note: included in score

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

#### Selective Bibliography:

- Battisti, Frank. "A Morton Gould Salute: Reflections On an Open-Minded Genius." *The Instrumentalist* 67, no. 7 (February 2013): 16-20, 54.
- Evans, Lee. "Morton Gould: His Life and Music." EdD diss., Columbia University Teachers College, 1978.

Goodman, Peter W. *Morton Gould: American Salute*. Portland, OR: Amadeus Press, 2000.

Gould, Morton. "The Sound of a Band." *Music Educators Journal* 48 (April-May 1962): 36-47.

Neidig, Kenneth L. "American Salute: An Interview with Morton Gould." *The Instrumentalist* 33, no. 3 (October 1978): 19-22.

Phillips, Harvey. "Morton Gould: Musical Citizen." *The Instrumentalist* 41, no. 12 (July 1987): 10-16.

Scott, Ronald David. "Band Music of Morton Gould." PhD diss., Texas Tech University, 1997.

Selective Discography:

Gould, Morton. "Quotations" on *The Choral Music of Morton Gould: Time and the River*. Conducted by John Daly Goodwin. New York Choral Society and New York Choral Society Orchestra. Classics 37026-2, 1991. CD.

*Remembrance Day: Soliloquy for a Passing Century*

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

Instrumentation: concert band  
pno

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

Availability: in print

Score: full, transposed

Level of Difficulty: Grade 5

Duration: 9'00

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

Program Note: included in score

Performance  
Commentary:

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

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

Selective Bibliography:

Battisti, Frank. “A Morton Gould Salute: Reflections On an Open-Minded Genius.” *The Instrumentalist* 67, no. 7 (February 2013): 16-20, 54.

———. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*, 158-9. Galesville, MD: Meredith Music Publications, 2002.

Charles, Eleanor. “Connecticut Guide: Dedication.” *New York Times*, October 15, 1995. Accessed February 27, 2016. <http://www.nytimes.com/1995/10/15/nyregion/connecticut-guide-127395.html>.

Evans, Lee. "Morton Gould: His Life and Music." EdD diss., Columbia University Teachers College, 1978.

Goodman, Peter W. *Morton Gould: American Salute*. Portland, OR: Amadeus Press, 2000.

Gould, Morton. "The Sound of a Band." *Music Educators Journal* 48 (April-May 1962): 36-47.

Kozinn, Allan. "Celebrating Morton Gould With His Music." *New York Times*, March 21, 1996. Accessed February 27, 2016. <http://www.nytimes.com/1996/03/21/nyregion/celebrating-morton-gould-with-his-music.html>.

Neidig, Kenneth L. "American Salute: An Interview with Morton Gould." *The Instrumentalist* 33, no. 3 (October 1978): 19-22.

Phillips, Harvey. "Morton Gould: Musical Citizen." *The Instrumentalist* 41, no. 12 (July 1987): 10-16.

Scott, Ronald David. "Band Music of Morton Gould." PhD diss., Texas Tech University, 1997.

Selective Discography:

none

*Saint Lawrence Suite*

- I. *Dedication*
- II. *Quickstep*
- III. *Chansonnette*
- IV. *Commemoration March*

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

Instrumentation: concert band

Publisher/Date: G & C, 1959

Availability: out of print

Score: condensed

Level of Difficulty: Grade 4

Duration: 10'00"

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

Program Note: included in score

Performance  
Commentary:

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

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

Selective Bibliography:

- Battisti, Frank. "A Morton Gould Salute: Reflections On an Open-Minded Genius." *The Instrumentalist* 67, no. 7 (February 2013): 16-20, 54.
- Evans, Lee. "Morton Gould: His Life and Music." EdD diss., Columbia University Teachers College, 1978.
- Goodman, Peter W. *Morton Gould: American Salute*. Portland, OR: Amadeus Press, 2000.
- Gould, Morton. "The Sound of a Band." *Music Educators Journal* 48 (April-May 1962): 36-47.
- Neidig, Kenneth L. "American Salute: An Interview with Morton Gould." *The Instrumentalist* 33, no. 3 (October 1978): 19-22.
- Phillips, Harvey. "Morton Gould: Musical Citizen." *The Instrumentalist* 41, no. 12 (July 1987): 10-16.
- Scott, Ronald David. "Band Music of Morton Gould." PhD diss., Texas Tech University, 1997.

Selective Discography:

- Gould, Morton. "Saint Lawrence Suite" on *Derivations*. Conducted by Scott Weiss. University of Kansas Wind Ensemble. Naxos Wind Band Classic 8.572629, 2011. CD.
- . "Saint Lawrence Suite" on *Morton Gould: Doubling in Brass*. Conducted by Morton Gould. Morton Gould and His Symphonic Band. RCA Victor Red Seal LM-2308, 1959. LP.

*Santa Fe Saga*

"Rio Grande"  
"Roundup"  
"Wagon Train"  
"Fiesta"

Premiere: 1956  
The Goldman Band  
Edwin Franko Goldman, conductor  
American Bandmasters Association Annual Convention  
Santa Fe, New Mexico



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

Selective Bibliography:

Battisti, Frank. "A Morton Gould Salute: Reflections On an Open-Minded Genius." *The Instrumentalist* 67, no. 7 (February 2013): 16-20, 54.

———. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*, 188. Galesville, MD: Meredith Music Publications, 2002.

Evans, Lee. "Morton Gould: His Life and Music." EdD diss., Columbia University Teachers College, 1978.

Flanigan, Sean. "Santa Fe Saga." In *Teaching Music Through Performance in Band: Volume 4*, edited by Richard Miles, 673-9. Chicago: GIA Publications, 2002.

Goodman, Peter W. *Morton Gould: American Salute*. Portland, OR: Amadeus Press, 2000.

Gould, Morton. "The Sound of a Band." *Music Educators Journal* 48 (April-May 1962): 36-47.

Neidig, Kenneth L. "American Salute: An Interview with Morton Gould." *The Instrumentalist* 33, no. 3 (October 1978): 19-22.

Phillips, Harvey. "Morton Gould: Musical Citizen." *The Instrumentalist* 41, no. 12 (July 1987): 10-16.

Scott, Ronald David. "Band Music of Morton Gould." PhD diss., Texas Tech University, 1997.

Selective Discography:

Gould, Morton. "Santa Fe Saga" on *American Journeys*. Conducted by Captain Kenneth W. Megan. United States Coast Guard Band. Klavier KCD-11194, 2013. CD.

———. "Santa Fe Saga" on *Fiesta!*. Conducted by Howard Dunn. Dallas Wind Symphony. Reference Recordings RR-38CD, 1991. CD.

———. "Santa Fe Saga" on *Wind Band Masterworks, Vol. 6*. Conducted by Timothy Rhea. Texas A&M University Wind Symphony. Mark Custom 50546-MCD, 2014. CD.

*Serenade of Carols – Movement 2*

Premiere: no information available

Instrumentation: concert band  
pno

Publisher/Date: G & C Music, 1949

Availability: out of print

Score: condensed

Level of Difficulty: Grade 4

Duration: 3'15"

Commission: none

Program Note: none

Performance

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

Selective Bibliography:

Battisti, Frank. "A Morton Gould Salute: Reflections On an Open-Minded Genius." *The Instrumentalist* 67, no. 7 (February 2013): 16-20, 54.

Evans, Lee. "Morton Gould: His Life and Music." EdD diss., Columbia University Teachers College, 1978.

Goodman, Peter W. *Morton Gould: American Salute*. Portland, OR: Amadeus Press, 2000.

Gould, Morton. "The Sound of a Band." *Music Educators Journal* 48 (April-May 1962): 36-47.

Neidig, Kenneth L. "American Salute: An Interview with Morton Gould." *The Instrumentalist* 33, no. 3 (October 1978): 19-22.

Phillips, Harvey. "Morton Gould: Musical Citizen." *The Instrumentalist* 41, no. 12 (July 1987): 10-16.

Scott, Ronald David. "Band Music of Morton Gould." PhD diss., Texas Tech University, 1997.

Selective Discography:

Gould, Morton. "Serenade of Carols" on *Holiday Fanfare*. Conducted by Lieutenant Kenneth W. Megan. United States Coast Guard Band. Altissimo 75442270772, 2008. CD.

———. "Serenade of Carols" on *A Musical Christmas Tree*. Conducted by Morton Gould. New Philharmonia Orchestra. RCA Victor 7931-2, 1988. CD.

*Silent Night*

Premiere:	no information available
Instrumentation:	concert band
Publisher/Date:	G & C Music, 1949
Availability:	out of print
Score:	condensed
Level of Difficulty:	Grade 4
Duration:	3'30"
Commission:	none
Program Note:	none

Performance

Commentary: Another of Gould's 1949 Christmas carol settings, this is a straightforward simple arrangement for orchestra that was transcribed by the composer for concert band. The tune is stated in its entirety three times, each with little variation. There are significant solos for clarinet, oboe, trumpet, English horn, and bassoon. The second statement opens with muted brass playing bell tones, necessitating matching pitch and timbre. This muted brass returns at the end, this time the composite taking shape as the closing strains of the melody.

Selective Bibliography:

Battisti, Frank. "A Morton Gould Salute: Reflections On an Open-Minded Genius." *The Instrumentalist* 67, no. 7 (February 2013): 16-20, 54.

Evans, Lee. "Morton Gould: His Life and Music." EdD diss., Columbia University Teachers College, 1978.

Goodman, Peter W. *Morton Gould: American Salute*. Portland, OR: Amadeus Press, 2000.

Gould, Morton. "The Sound of a Band." *Music Educators Journal* 48 (April-May 1962): 36-47.

Neidig, Kenneth L. "American Salute: An Interview with Morton Gould." *The Instrumentalist* 33, no. 3 (October 1978): 19-22.

Phillips, Harvey. "Morton Gould: Musical Citizen." *The Instrumentalist* 41, no. 12 (July 1987): 10-16.

Scott, Ronald David. "Band Music of Morton Gould." PhD diss., Texas Tech University, 1997.

Selective Discography:

Gould, Morton. "Silent Night" on *A Musical Christmas Tree*. Conducted by Morton Gould. New Philharmonia Orchestra. RCA 7931, 1988. CD.

———. "Silent Night" on *The Little Drummer Boy: Christmas Favorites*. Conducted by Morton Gould. New Philharmonia Orchestra. RCA Victor 09026-61837-2, 1993. CD.

*Symphony for Band – “West Point”*

I. *Epitaphs*

II. *Marches*

Premiere:	April 13, 1952 West Point Academy Band Morton Gould, conductor West Point, New York
Instrumentation:	concert band
Publisher/Date:	G & C, 1952
Availability:	in print
Score:	full, score in C
Level of Difficulty:	Grade 5
Duration:	20'00”
Commission:	In honor of the West Point Sesquicentennial Celebration
Program Note:	included in score
Performance Commentary:	<p>The “West Point” <i>Symphony</i> is arguably Gould’s most significant composition for the wind band medium, and has been performed and recorded extensively since its premiere. The commission was at the request of Captain Frank E. Resta, the commanding officer of the United States Military Band and the Academy at West Point. The work was, according to biographer Peter Goodman, the last Gould would hear in his life, performed by the same United States Military Band in Orlando, Florida at the Disney Institute.</p> <p>The <i>Symphony</i> is in two contrasting movements. The first, “Epitaphs,” is the slower of the two, and contrasts large statements by brass with meditative sections by woodwinds. Gould describes the form as a passacaglia, with the bass based upon a military theme. The music is tonal, though Gould opens the piece with a twelve-tone row in first clarinet. The movement is constructed as one large</p>

crescendo, with forces constantly expanding to a climactic point, before fading quietly.

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

#### Selective Bibliography:

Battisti, Frank. “A Morton Gould Salute: Reflections On an Open-Minded Genius.” *The Instrumentalist* 67, no. 7 (February 2013): 16-20, 54.

———. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*, 291. Galesville, MD: Meredith Music Publications, 2002.

———. *The Winds of Change II: The New Millennium. A Chronicle of the Continuing Evolution of the Contemporary American Wind Band/Ensemble*, 138. Galesville, MD: Meredith Music Publications, 2012.

Dvorak, Thomas, Robert Grechesky, and Gary M. Ciepluch. *Best Music for High School Band*, 31. New York: Manhattan Beach Music, 1993.

Evans, Lee. “Morton Gould: His Life and Music.” EdD diss., Columbia University Teachers College, 1978.

Goodman, Peter W. *Morton Gould: American Salute*. Portland, OR: Amadeus Press, 2000.

Gould, Morton. “The Sound of a Band.” *Music Educators Journal* 48 (April-May 1962): 36-47.

Kreines, Joseph. *Music for Concert Band: A Selective Annotated Guide to Band Literature*, A-8. Tampa, FL: Florida Music Service, 1989.

Mullins, Joe Barry. “A Comparative Analysis of Three Symphonies for Band.” *Journal of Band Research* 6, no. 1 (Fall 1969): 17-28.

- . “Morton Gould: *Symphony for Band* (Part I).” *Journal of Band Research* 4, no. 2 (Spring 1968): 24-35.
- . “Morton Gould: *Symphony for Band* (Part II).” *Journal of Band Research* 5, no. 1 (Autumn 1968): 29-47.
- . “Three Symphonies for Band by American Composers.” EdD diss., University of Illinois at Urbana-Champaign, 1967.
- Neidig, Kenneth L. “American Salute: An Interview with Morton Gould.” *The Instrumentalist* 33, no. 3 (October 1978): 19-22.
- Phillips, Harvey. “Morton Gould: Musical Citizen.” *The Instrumentalist* 41, no. 12 (July 1987): 10-16.
- Scott, Ronald David. “Band Music of Morton Gould.” PhD diss., Texas Tech University, 1997.
- Stone, Thomas. “Symphony for Band 'West Point.'” In *Teaching Music Through Performance in Band: Volume 1*, 2<sup>nd</sup> ed., edited by Richard Miles, 942-51. Chicago: GIA Publications, 2010.

Selective Discography:

- Gould, Morton. “Symphony for Band” on *The Compositions of Morton Gould*. Conducted by Frank Wickes. University of Florida Symphonic Band. Golden Crest ATH 5067. 1980. LP.
- . “Symphony for Band, West Point” on *Morton Gould: An American Salute*. Conducted by Col. Michael J. Colburn. The President’s Own United States Marine Band. 2012. CD.
- . “Symphony for Band ‘West Point’” on *When the Trumpets Call*. Conducted by H. Dwight Satterwhite. University of Georgia Wind Symphony. Summit Records 247, 2001. CD.
- . “Symphony No. 4 ‘West Point’” on *Derivations*. Conducted by Scott Weiss. University of Kansas Wind Ensemble. Naxos Wind Band Classic 8.572629, 2011. CD.
- . “Symphony No. 4 ‘West Point’” on *Gould: West Point*. Conducted by Frederick Fennell. Eastman Wind Ensemble. Mercury Living Presence 434320, 1992. CD.



- . “Symphony No. 4 ‘West Point’” on *Memorials*. Conducted by Eugene Migliaro Corporon. Cincinnati Wind Symphony. Klavier K11042, 2000. CD.
- . “Symphony No. 4 ‘West Point’” on *Teaching Music Through Performance in Band: Volume 1, Grade 6*. Conducted by Eugene Corporon. North Texas Wind Symphony. GIA CD-818, 2009. 4 CDs.

Jennifer Higdon

*Fanfare Ritmico*

Premiere:	Band version: April 21, 2002 Illinois Wesleyan University Wind Ensemble Steven Eggleston, conductor Westbrook Auditorium, Presser Hall Bloomington, Illinois
	Orchestral version: March 25, 2000 Women’s Philharmonic Apo Hsu, conductor San Francisco, California
Instrumentation:	concert band pno; hp; cel
Publisher/Date:	Lawdon Press, 2000/2002
Availability:	in print
Score:	full, transposed
Level of Difficulty:	Grade 6
Duration:	7’00
Commission:	Orchestral version: The Women’s Philharmonic – The Fanfares Project

Band version:  
Phi Mu Alpha Sinfonia Fraternity of Illinois Wesleyan  
University

Program Note: none

Performance  
Commentary:

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

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

Selective Bibliography:

Alsop, Marin. "Jennifer Higdon And Me: A Musical Friendship." National Public Radio. Last modified December 12, 2012. <http://www.npr.org/templates/story/story.php?storyId=104464863>.

Fannin, Karen. "Fanfare Ritmico." In *Teaching Music Through Performance in Band: Volume 9*, edited by Richard Miles, 894-900. Chicago: GIA Publications, 2013.

McKinney, Donald. "Jennifer Higdon." In *Women of Influence in Contemporary Music*, edited by Michael K. Slayton, 141-189. Lanham, MD: Scarecrow Press, 2011.

Raines, Robert. "Jennifer Higdon." In *Composition in the Digital World: Conversations with 21<sup>st</sup>-Century American Composers*, 114-126. New York: Oxford University Press, 2015.

Stewart, Marian. "An Interview with Jennifer Higdon." *WASBE Journal*, 14 (2007): 105-110.

———. "Jennifer Higdon." In *A Composer's Insight: Thoughts, Analysis, and Insight on Contemporary Masterpieces for Wind Band: Volume 5*. Edited by Timothy Salzman, 117-41. Galesville, MD: Meredith Music Publications, 2012.

Selective Discography:

Higdon, Jennifer. "Fanfare Ritmico" on *American Portraits*. Conducted by Paavo Jarvi. Cincinnati Symphony Orchestra. Fanfare Cincinnati CSOM 945. 2011. CD.

———. "Fanfare Ritmico" on *Pathways*. Conducted by Eugene Migliaro Corporon. North Texas Wind Symphony. GIA CD-987. 2015. CD.

*Kelly's Field*

Premiere:	December 20, 2006 Musashino Academia Musicae Wind Ensemble Ray Cramer, conductor The 2006 Midwest Band and Orchestra Clinic Chicago, Illinois
Instrumentation:	concert band SSX
Publisher/Date:	Lawdon Press, 2006
Availability:	in print
Score:	full, transposed
Level of Difficulty:	Grade 5
Duration:	6'30
Commission:	The Midwest Clinic

Program Note:

none

Performance  
Commentary:

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

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

Selective Bibliography:

Alsop, Marin. "Jennifer Higdon And Me: A Musical Friendship." National Public Radio. Last modified December 12, 2012. <http://www.npr.org/templates/story/story.php?storyId=104464863>.

Battisti, Frank L. *The Winds of Change II: The New Millennium. A Chronicle of the Continuing Evolution of the Contemporary American Wind Band/Ensemble*, 88. Galesville, MD: Meredith Music Publications, 2012.

McKinney, Donald. "Jennifer Higdon." In *Women of Influence in Contemporary Music*, edited by Michael K. Slayton, 141-189. Lanham, MD: Scarecrow Press, 2011.

Raines, Robert. "Jennifer Higdon." In *Composition in the Digital World: Conversations with 21<sup>st</sup>-Century American Composers*, 114-126. New York: Oxford University Press, 2015.

Stewart, Marian. "An Interview with Jennifer Higdon." *WASBE Journal*, 14 (2007): 105-110.

———. "Jennifer Higdon." In *A Composer's Insight: Thoughts, Analysis, and Insight on Contemporary Masterpieces for Wind Band: Volume 5*. Edited by Timothy Salzman, 117-41. Galesville, MD: Meredith Music Publications, 2012.

#### Selective Discography:

Higdon, Jennifer. "Kelly's Field" on *2006 Midwest Clinic: Musashino Academia Wind Ensemble (Japan)*. Conducted by Ray Cramer. Musashino Academia Wind Ensemble. Mark Custom 6775-MCD, 2006. CD.

#### *Mysterium*

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

Instrumentation: concert band

Publisher/Date: Lawdon Press, 2011

Availability: in print

Score: full, transposed

Level of Difficulty: Grade 5

Duration: 8'00"

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

Program Note: none

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

Selective Bibliography:

- Alsop, Marin. "Jennifer Higdon And Me: A Musical Friendship." National Public Radio. Last modified December 12, 2012. <http://www.npr.org/templates/story/story.php?storyId=104464863>.
- McKinney, Donald. "Jennifer Higdon." In *Women of Influence in Contemporary Music*, edited by Michael K. Slayton, 141-189. Lanham, MD: Scarecrow Press, 2011.
- Raines, Robert. "Jennifer Higdon." In *Composition in the Digital World: Conversations with 21<sup>st</sup>-Century American Composers*, 114-126. New York: Oxford University Press, 2015.
- Stewart, Marian. "An Interview with Jennifer Higdon." *WASBE Journal*, 14 (2007): 105-110.

———. “Jennifer Higdon.” In *A Composer’s Insight: Thoughts, Analysis, and Insight on Contemporary Masterpieces for Wind Band: Volume 5*. Edited by Timothy Salzman, 117-41. Galesville, MD: Meredith Music Publications, 2012.

Selective Discography:

Higdon, Jennifer. “Mysterium” on *In the World of Spirits*. Conducted by Scott A. Stewart. Emory Symphonic Winds. Naxos Wind Band Classics 8.573002, 2012. CD.

———. “O magnum mysterium” on *All Is Bright*. Conducted by Grant Llewellyn. Handel and Haydn Society Chorus. Avie Records AV2078, 2006. CD.

*Oboe Concerto*

Premiere:	Orchestral version: September 9, 2005 Saint Paul Chamber Orchestra Douglas Boyd, conductor Kathy Greenback, soloist
	Band version: March 6, 2009 University of Michigan Symphony Band Michael Haithcock, conductor Nancy Ambrose King, soloist Ann Arbor, Michigan
Instrumentation:	concert band
Publisher/Date:	Lawdon Press, 2005/2009
Availability:	in print
Score:	full, transposed
Level of Difficulty:	Grade 6/6
Duration:	17’00”-19’00”
Commission:	Orchestral version: The Minnesota Commissioning Club

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

Program Note: none

Performance  
Commentary:

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

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

Selective Bibliography:

Alsop, Marin. "Jennifer Higdon And Me: A Musical Friendship." National Public Radio. Last modified December 12, 2012. <http://www.npr.org/templates/story/story.php?storyId=104464863>.

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



Battisti, Frank L. *The Winds of Change II: The New Millennium. A Chronicle of the Continuing Evolution of the Contemporary American Wind Band/Ensemble*, 133. Galesville, MD: Meredith Music Publications, 2012.

Crews, Jane Elizabeth. "Jennifer Higdon's *Oboe Concerto*: The Composition, Transformation, and a Performer's Analysis." DMA monograph, Louisiana State University, 2010.

McKinney, Donald. "Jennifer Higdon." In *Women of Influence in Contemporary Music*, edited by Michael K. Slayton, 141-189. Lanham, MD: Scarecrow Press, 2011.

Raines, Robert. "Jennifer Higdon." In *Composition in the Digital World: Conversations with 21<sup>st</sup>-Century American Composers*, 114-126. New York: Oxford University Press, 2015.

Stewart, Marian. "An Interview with Jennifer Higdon." *WASBE Journal*, 14 (2007): 105-110.

———. "Jennifer Higdon." In *A Composer's Insight: Thoughts, Analysis, and Insight on Contemporary Masterpieces for Wind Band: Volume 5*. Edited by Timothy Salzman, 117-41. Galesville, MD: Meredith Music Publications, 2012.

#### Selective Discography:

Higdon, Jennifer. "Oboe Concerto" on *Classic Structures*. Conducted by Michael Haithcock. Performed by Nancy Ambrose King. University of Michigan Symphony Band. Equilibrium EQ97, 2010. CD.

#### *Percussion Concerto*

Premiere:	Orchestra version: November 25, 2005 The Philadelphia Orchestra Colin Currie, soloist Christoph Eschenbach, conductor Kimmel Center for the Performing Arts Philadelphia, Pennsylvania
-----------	--

Band version:  
 May 10, 2009  
 The "President's Own" Marine Band  
 MSgt. Christopher Rose, soloist  
 Col. Michael Colburn, conductor  
 Rachel M. Schlesinger Concert Hall and Arts Center  
 Alexandria, Virginia

Instrumentation: concert band  
 pno; hp; cel

Publisher/Date: Lawdon Press, 2005/2009

Availability: in print

Score: full, transposed

Level of Difficulty: Grade 6/5

Duration: 23'00"-25'00"

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

Band version:  
 The "President's Own" Marine Band

Program Note: none

Performance  
 Commentary: Though the concerto is clearly divided into three sections (fast-slow-fast), they are performed without pause. The percussion soloist is required to perform on a wide variety of instruments, including marimba, vibraphone, crotales, and an assortment of drums, cymbals, and handheld percussion instruments. The work is nearly as much a feature for the entire percussion section as for the soloist, with very high demand for each of the four performers within the section. Higdon suggests lightly amplifying the soloist's marimba and vibraphone, and because of the need for coordination between soloist and percussion section players, that monitors should be placed in the percussion section.

The wind parts, while technically demanding in isolated areas, are accessible for advanced ensembles. As with much of Higdon's music, the difficulty in preparation of the wind parts lies in the treatment of small motives as larger, composite lines. The primary theme of the work, first played by horns and trombones in measure 28, is a simple four-note melody, though displacement of these neighboring pitches creates large intervallic leaps. Triadic sonorities permeate the faster sections, while the center slow section relies more heavily on open fifths, creating a sense of harmonic ambiguity. In the cadenza, the soloist is instructed to improvise on the trap table and temple blocks for ten measures, and is also given creative license for an unaccompanied stretch of playing. The work closes with another opportunity for improvisation – this time for nineteen beats – before concluding with a final rhythmic statement on tom-toms.

Selective Bibliography:

Alsop, Marin. "Jennifer Higdon And Me: A Musical Friendship." National Public Radio. Last modified December 12, 2012. <http://www.npr.org/templates/story/story.php?storyId=104464863>.

Battisti, Frank L. *The Winds of Change II: The New Millennium. A Chronicle of the Continuing Evolution of the Contemporary American Wind Band/Ensemble*, 134. Galesville, MD: Meredith Music Publications, 2012.

McKinney, Donald. "Jennifer Higdon." In *Women of Influence in Contemporary Music*, edited by Michael K. Slayton, 141-189. Lanham, MD: Scarecrow Press, 2011.

Raines, Robert. "Jennifer Higdon." In *Composition in the Digital World: Conversations with 21<sup>st</sup>-Century American Composers*, 114-126. New York: Oxford University Press, 2015.

Stewart, Marian. "An Interview with Jennifer Higdon." *WASBE Journal*, 14 (2007): 105-110.

———. "Jennifer Higdon." In *A Composer's Insight: Thoughts, Analysis, and Insight on Contemporary Masterpieces for Wind Band: Volume 5*. Edited by Timothy Salzman, 117-41. Galesville, MD: Meredith Music Publications, 2012.

Selective Discography:

- Higdon, Jennifer. "Percussion Concerto" on *Alsop conducts MacMillan, Adès & Higdon*. Conducted by Marin Alsop. Performed by Colin Currie. London Philharmonic Orchestra. LPO-0035. 2008. CD.
- . "Percussion Concerto" on *Elements*. Conducted by Lt. Col. Jason K. Fettig. Performed by MGySgt Christopher Rose. The President's Own United States Marine Band. 2015. CD.
- . "Percussion Concerto" on *Point Blank*. Conducted by Daniel Belongia. Performed by Ben Stiers. Illinois State University Wind Symphony. Naxos Wind Band Classics 8.573334, 2014. CD.
- . "Percussion Concerto" on *Revelations*. Conducted by Eugene Migliaro Corporon. Performed by Mark Ford. North Texas Wind Symphony. GIA CD-843. 2011. CD.

*Rhythm Stand*

- Premiere: May 27, 2004  
Baldi Middle School Band  
Sandra Dylan, conductor  
Philadelphia, Pennsylvania
- Instrumentation: concert band  
pno
- Publisher/Date: American Composers Forum, 2004
- Availability: in print
- Score: full, transposed
- Level of Difficulty: Grade 2
- Duration: 2'30"
- Commission: American Composers Forum
- Program Note: included in score

## Performance

### Commentary:

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

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

### Selective Bibliography:

Alsop, Marin. "Jennifer Higdon And Me: A Musical Friendship." National Public Radio. Last modified December 12, 2012. <http://www.npr.org/templates/story/story.php?storyId=104464863>.

Battisti, Frank L. *The Winds of Change II: The New Millennium. A Chronicle of the Continuing Evolution of the Contemporary American Wind Band/Ensemble*, 21, 138. Galesville, MD: Meredith Music Publications, 2012.

Booth, David Martin. "Rhythm Stand." In *Teaching Music Through Performance in Band: Volume 6*, edited by Richard Miles, 230-37. Chicago: GIA Publications, 2007.

McKinney, Donald. "Jennifer Higdon." In *Women of Influence in Contemporary Music*, edited by Michael K. Slayton, 141-189. Lanham, MD: Scarecrow Press, 2011.

Raines, Robert. "Jennifer Higdon." In *Composition in the Digital World: Conversations with 21<sup>st</sup>-Century American Composers*, 114-126. New York: Oxford University Press, 2015.

Stewart, Marian. "An Interview with Jennifer Higdon." *WASBE Journal*, 14 (2007): 105-110.

———. "Jennifer Higdon." In *A Composer's Insight: Thoughts, Analysis, and Insight on Contemporary Masterpieces for Wind Band: Volume 5*. Edited by Timothy Salzman, 117-41. Galesville, MD: Meredith Music Publications, 2012.

Selective Discography:

Higdon, Jennifer. "Rhythm Stand" on *Distinguished Music for the Developing Band, Volume 6*. Conducted by William Berz. Rutgers Wind Ensemble. Mark Custom 6676-MCD, 2012. CD.

———. "Rhythm Stand" on *Teaching Music Through Performance in Band: Volume 6, Grades 2-3*. Conducted by Eugene Corporon. North Texas Wind Symphony. GIA CD-683, 2007. 3 CDs.

*Road Stories*

1. *Speed Bike*
2. *Winding Tree Lane*
3. *Rail Lights*

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

Instrumentation: concert band  
cel

Publisher/Date: Lawdon Press, 2010

Availability: in print

Score: full, transposed

Level of Difficulty: Grade 6

Duration: 15'00"-17'00"

Commission: The National Wind Ensemble Group

Program Note: none

Performance  
Commentary:

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

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

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

"Rail Lights" gives the listener the feeling of being on a moving train, as glimmers of light and flashing pictures race by quickly. The sense of pulse throughout the movement is strong, as sixteenth notes are being played

almost constantly from start to finish; this begins with a quickly articulated passage in the trumpets, who are muted, set at a half step interval. Fast technical passages abound throughout the woodwind section, but are almost always scalar. Each performer within a section must be independent, as several canonic passages are often displaced by less than one beat. Celeste is critical to the center section of the piece and may not be omitted or substituted.

Selective Bibliography:

Alsop, Marin. "Jennifer Higdon And Me: A Musical Friendship." National Public Radio. Last modified December 12, 2012. <http://www.npr.org/templates/story/story.php?storyId=104464863>.

Battisti, Frank L. *The Winds of Change II: The New Millennium. A Chronicle of the Continuing Evolution of the Contemporary American Wind Band/Ensemble*, 142. Galesville, MD: Meredith Music Publications, 2012.

McKinney, Donald. "Jennifer Higdon." In *Women of Influence in Contemporary Music*, edited by Michael K. Slayton, 141-189. Lanham, MD: Scarecrow Press, 2011.

Raines, Robert. "Jennifer Higdon." In *Composition in the Digital World: Conversations with 21<sup>st</sup>-Century American Composers*, 114-126. New York: Oxford University Press, 2015.

Stewart, Marian. "An Interview with Jennifer Higdon." *WASBE Journal*, 14 (2007): 105-110.

———. "Jennifer Higdon." In *A Composer's Insight: Thoughts, Analysis, and Insight on Contemporary Masterpieces for Wind Band: Volume 5*. Edited by Timothy Salzman, 117-41. Galesville, MD: Meredith Music Publications, 2012.

Selective Discography:

none



*Soprano Sax Concerto*

- Premiere:                   Orchestral version:  
August 3, 2007  
Cabrillo Festival Orchestra  
Marin Alsop, conductor  
Timothy McAlister, soloist  
Cabrillo Festival of Contemporary Music  
Santa Cruz, California
- Band version:  
April 24, 2009  
The Hartt School Wind Ensemble  
Glenn Adsit, conductor  
Carrie Koffman, soloist  
West Hartford, Connecticut
- Instrumentation:       concert band
- Publisher/Date:       Lawdon Press, 2007/2009
- Availability:           in print
- Score:                   full, transposed
- Level of Difficulty:   Grade 6/6
- Duration:               17'00"-19'00"
- Commission:           Orchestral version:  
The Minnesota Commissioning Club
- Band version:  
The University of Michigan  
The University of North Carolina at Greensboro  
The Hartt School
- Program Note:         none
- Performance  
Commentary:           In 2007, Higdon arranged her *Oboe Concerto* for soprano saxophone. No significant alterations were made to the work – either in the solo part or the orchestral/wind ensemble accompaniment.

### Selective Bibliography:

Alsop, Marin. "Jennifer Higdon And Me: A Musical Friendship." National Public Radio. Last modified December 12, 2012. <http://www.npr.org/templates/story/story.php?storyId=104464863>.

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

Battisti, Frank L. *The Winds of Change II: The New Millennium. A Chronicle of the Continuing Evolution of the Contemporary American Wind Band/Ensemble*, 133. Galesville, MD: Meredith Music Publications, 2012.

Crews, Jane Elizabeth. "Jennifer Higdon's *Oboe Concerto*: The Composition, Transformation, and a Performer's Analysis." DMA monograph, Louisiana State University, 2010.

McKinney, Donald. "Jennifer Higdon." In *Women of Influence in Contemporary Music*, edited by Michael K. Slayton, 141-189. Lanham, MD: Scarecrow Press, 2011.

Raines, Robert. "Jennifer Higdon." In *Composition in the Digital World: Conversations with 21<sup>st</sup>-Century American Composers*, 114-126. New York: Oxford University Press, 2015.

Stewart, Marian. "An Interview with Jennifer Higdon." *WASBE Journal*, 14 (2007): 105-110.

———. "Jennifer Higdon." In *A Composer's Insight: Thoughts, Analysis, and Insight on Contemporary Masterpieces for Wind Band: Volume 5*. Edited by Timothy Salzman, 117-41. Galesville, MD: Meredith Music Publications, 2012.

### Selective Discography:

Higdon, Jennifer. "Soprano Sax Concerto" on *Dragon Rhyme*. Conducted by Glenn Adsit. Performed by Carrie Koffman. The Hartt School Wind Ensemble. Naxos Wind Band Classics 8.572889, 2012. CD.

*Wind Shear*

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

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

Publisher/Date: Lawdon Press, 2000

Availability: rental

Score: full, transposed

Level of Difficulty: Grade 6

Duration: 3'00"

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

Program Note: none

Performance  
Commentary:

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

The B section of the work outlines the number three, as upper woodwinds pass eighth note triplets around while bassoons play two eighth notes, followed by an eighth rest, giving a sense of hemiola with compound meter over simple. Of particular challenge to performers, in addition to the rapid, chromatic technique, is the placement of accents on weak pulses within the beat. As with many of Higdon's

other works, small motivic fragments join together to form larger composite musical ideas. A brief, two-measure flute trio at a pianissimo dynamic in measures 86 and 87 signals a return to the A material as the piece draws to a close. This extremely difficult work would be a challenge to even the most experienced performers.

Selective Bibliography:

Alsop, Marin. "Jennifer Higdon And Me: A Musical Friendship." National Public Radio. Last modified December 12, 2012. <http://www.npr.org/templates/story/story.php?storyId=104464863>.

McKinney, Donald. "Jennifer Higdon." In *Women of Influence in Contemporary Music*, edited by Michael K. Slayton, 141-189. Lanham, MD: Scarecrow Press, 2011.

Raines, Robert. "Jennifer Higdon." In *Composition in the Digital World: Conversations with 21<sup>st</sup>-Century American Composers*, 114-126. New York: Oxford University Press, 2015.

Stewart, Marian. "An Interview with Jennifer Higdon." *WASBE Journal*, 14 (2007): 105-110.

———. "Jennifer Higdon." In *A Composer's Insight: Thoughts, Analysis, and Insight on Contemporary Masterpieces for Wind Band: Volume 5*. Edited by Timothy Salzman, 117-41. Galesville, MD: Meredith Music Publications, 2012.

Selective Discography:

none

Aaron Jay Kernis

*a Voice, a Messenger*

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

Premiere: April 2, 2013  
University of Illinois Symphony Band  
Robert Rumbelow, conductor  
Philip Smith, trumpet

Krannert Center  
Urbana, Illinois

Instrumentation: tpt; 4(pic).3(eh).5(E<sup>b</sup> cl, bcl, cbcl).3(cbn)./  
4.3.2, btrb.2, euph.; t; p(5); pno; hp; [0.0.0.0.3.]

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

Availability: rental

Score: full, transposed

Level of Difficulty: Grade 6/6

Duration: 23'00"

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

Program Note: none

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

near the end are the use of piccolo trumpet and two antiphonal trumpets players on either side of the soloist, for whom Kernis gives suggestions in the front matter of the published score.

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

#### Selective Bibliography:

- Battisti, Frank L. *The Winds of Change II: The New Millennium. A Chronicle of the Continuing Evolution of the Contemporary American Wind Band/Ensemble*, 134-5. Galesville, MD: Meredith Music Publications, 2012.
- Bush, Eric Wayne. “The History of the Big Ten Band Directors Association (1971-2015).” DMA thesis, University of Iowa, 2015.
- Dippre, Keith Gregory. “Compositional Issues with Corigliano, Oliveros, and Kernis.” DMA diss., Ohio State University, 2001.
- Frayne, John. “Wind Symphony, trumpets shine for premiere of concerto.” *News-Gazette*, April 11, 2013, accessed February 19, 2016. <http://www.news-gazette.com/arts-entertainment/local/2013-04-11/john-frayne-wind-symphony-trumpets-shine-premiere-concerto.html>.
- Kernis, Aaron Jay. “Aaron Jay Kernis on ‘a Voice, a Messenger.’” New York Philharmonic, YouTube. Posted August 5, 2010. Accessed February 19, 2016. <https://www.youtube.com/watch?v=OAP0sDL0BUk>.
- Raines, Robert. “Aaron J. Kernis.” In *Composition in the Digital World: Conversations with 21<sup>st</sup>-Century American Composers*, 102-113. New York: Oxford University Press, 2015.

Ward, Jordan. "Q and A with award-winning composer Aaron Jay Kernis." *Daily Illini*, April 2, 2013, accessed February 19, 2016, <http://www.dailyillini.com/article/2013/04/q-and-a-with-award-winning-composer-aaron-jay-kernis>.

Selective Discography:

none

David Lang

*cheating, lying, stealing*

Premiere:	band version: October 15, 2011 Bowling Green State University Wind Symphony Bruce Moss, conductor Bowling Green, Ohio
Instrumentation:	concert band pno
Publisher/Date:	Red Poppy/G. Schirmer, 2011
Availability:	rental
Score:	full, transposed
Level of Difficulty:	Grade 5
Duration:	11'00"
Commission:	For the New Music Festival at Bowling Green State University
Program Note:	none
Performance Commentary:	The composer's only contribution to the large wind band medium, this work is an adaptation of a chamber work of the same name for bass clarinet, cello, piano, percussion, and antiphonal brake drums. The work is divided into four sections, clearly marked by changes in either style, meter, or both, with the first and fourth sections comprised of the same basic musical material. Minimalist techniques are

used, manipulating basic motivic ideas in a variety of ways. In the first eighteen bars alone, Lang takes a six note motive and manipulates it rhythmically in such a way that each statement is rhythmically varied ever so slightly that no two statements are alike. The second section of the work is *molto legato*, with crescendo and diminuendo occurring every three measures. Harmony in this unit changes much more than in the previous section. The third section is, at its essence, a manipulation of 5/8 meter using hocket techniques, with the changing harmony of the second section interposed as well.

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

#### Selective Bibliography:

Alburger, Mark. “Bang on an Ear: An Interview with David Lang.” *21<sup>st</sup> Century Music* 7, no. 9 (September 2001): 1-14.

Bennefield, Troy. “Selected Pulitzer Prize-Winning Composers’ Changing Views of Composing for Wind Band.” DMA diss., University of Oklahoma, 2012.

McCutchan, Ann. “David Lang.” In *The Muse That Sings: Composers Speak About the Creative Process*, 219-228. New York City: Oxford University Press, 1999.

Schick, Steven. “The Newness of David Lang.” *Chamber Music Magazine* 26, no. 5 (September/October 2009): 58-60.



Schiller, Nathan. "Composer David Lang Thinks the Pulitzer Prize is Creepy, Would Rather Bang On A Can." *Tablet Magazine*, June 20, 2014. Accessed February 17, 2016. <http://www.tabletmag.com/jewish-arts-and-culture/music/176264/david-lang>.

Selective Discography:

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

———. "cheating, lying, stealing" on *Pierced*. Conducted by Gil Rose. Boston Modern Orchestra Project. Naxos American Classics 8.559615, 2008. CD.

Paul Moravec

*Change at Jamaica*

- I. *Departure*
- II. *Wait*
- III. *Arrival*

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

Instrumentation: concert band

Publisher/Date: Subito Music, 2013

Availability: in print

Score: full, transposed

Level of Difficulty: Grade 4

Duration: 9'00"

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

Program Note: none

## Performance

### Commentary:

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

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

### Selective Bibliography:

Bennefield, Troy. “Selected Pulitzer Prize-Winning Composers’ Changing Views of Composing for Wind Band.” DMA diss., University of Oklahoma, 2012.

DeLyser, David M. “New Tonality: An Examination of the Style With Analyses of James Hopkins’ *Songs of Eternity*, Paul Moravec’s *Songs of Love and War*, and an original composition.” DA diss., University of Northern Colorado, 2005.

Kuk-Bonora, Jennifer. "Paul Moravec: Polystylysm in *Cool Fire* (2001)." DMA diss., University of Nevada, Las Vegas, 2013.

Mead, Julia C. "Living Out the Pulitzer Fantasy," *New York Times*, May 30, 2004, accessed February 14, 2016, [http://www.nytimes.com/2004/05/30/nyregion/music-living-out-the-pulitzer-fantasy.html?\\_r=0](http://www.nytimes.com/2004/05/30/nyregion/music-living-out-the-pulitzer-fantasy.html?_r=0).

Newman, Philip. "Jamaica celebrated centennial for downtown LIRR station." *TimesLedger*, November 2, 2013, accessed February 5, 2016. [http://www.timesledger.com/stories/2013/44/jamaicastation\\_all\\_2013\\_11\\_01\\_q.html](http://www.timesledger.com/stories/2013/44/jamaicastation_all_2013_11_01_q.html).

Teachout, Terry. "The New Tonalists." *Commentary* 104, no. 6 (December 1997): 53-57.

Selective Discography:

none

*Wind Symphony*

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

Instrumentation: concert band

Publisher/Date: Subito Music, 2012

Availability: in print

Score: full, transposed

Level of Difficulty: Grade 6

Duration: 24'00"

Commission: Southeastern Conference Band Directors Association

Program Note: none

Performance  
Commentary:

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

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

Selective Bibliography:

- Bennefield, Troy. "Selected Pulitzer Prize-Winning Composers' Changing Views of Composing for Wind Band." DMA diss., University of Oklahoma, 2012.
- DeLyser, David M. "New Tonality: An Examination of the Style With Analyses of James Hopkins' *Songs of Eternity*, Paul Moravec's *Songs of Love and War*, and an original composition." DA diss., University of Northern Colorado, 2005.
- Kuk-Bonora, Jennifer. "Paul Moravec: Polystylism in *Cool Fire* (2001)." DMA diss., University of Nevada, Las Vegas, 2013.

Mead, Julia C. "Living Out the Pulitzer Fantasy," *New York Times*, May 30, 2004, accessed February 14, 2016, [http://www.nytimes.com/2004/05/30/nyregion/music-living-out-the-pulitzer-fantasy.html?\\_r=0](http://www.nytimes.com/2004/05/30/nyregion/music-living-out-the-pulitzer-fantasy.html?_r=0).

Teachout, Terry. "The New Tonalists." *Commentary* 104, no. 6 (December 1997): 53-57.

Selective Discography:

none

Kevin Puts

*Charm*

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

Instrumentation: concert band

Publisher/Date: BandQuest/Hal Leonard, 2012

Availability: in print

Score: full, transposed

Level of Difficulty: Grade 2

Duration: c. 3'00

Commission: American Composers Forum

Program Note: included in score

Performance

Commentary: This work is the contribution by Kevin Puts to the American Composers Forum *BandQuest* series (distributed through Hal Leonard), in which well-known composers are commissioned to write for developing bands. The work's most distinguishing characteristic is its meter; Puts writes the piece almost entirely in 7/8 (2+2+3). Though this might seem too challenging for young bands, the unchanging

nature of the meter actually allows students to get into a groove, and the rhythm takes on a natural feeling. In fact, only measure 65 is not in this 7/8 pattern; it is in 2/4. The first half of the piece is in C minor, followed by a percussion and clapping feature, then a celebratory B-flat major section to close. Two themes are presented with only small development or variation.

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

#### Selective Bibliography:

American Composers Forum. "Kevin Puts: Charm." Accessed February 14, 2016. <https://composersforum.org/programs/education/kevin-puts>.

Raines, Robert. "Kevin Puts." In *Composition in the Digital World: Conversations with 21<sup>st</sup>-Century American Composers*, 150-62. New York: Oxford University Press, 2015.

#### Selective Discography:

Puts, Kevin. "Charm" on *2013 Midwest Clinic: Clear Creek High School Wind Ensemble*. Conducted by Daniel Cuevas. Recorded with the Clear Creek Wind Ensemble on December 20, 2013. Mark Custom 50858-MCD, 2013. CD.

#### *Chorus of Light*

Premiere: December 3, 2003  
University of Texas Wind Ensemble  
Jerry Junkin, conductor  
Austin, Texas

Instrumentation: concert band  
ssx; pno/cel; hp

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

Availability: in print

Score: full, transposed

Level of Difficulty: Grade 6

Duration: 7'00"

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

Program Note: none

Performance  
Commentary:

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

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

generally diatonic and scalar or arpeggiated. Celeste and harp parts are extremely important, particularly in softer sections.

Selective Bibliography:

Battisti, Frank L. *The Winds of Change II: The New Millennium. A Chronicle of the Continuing Evolution of the Contemporary American Wind Band/Ensemble*, 42. Galesville, MD: Meredith Music Publications, 2012.

Raines, Robert. "Kevin Puts." In *Composition in the Digital World: Conversations with 21<sup>st</sup>-Century American Composers*, 150-62. New York: Oxford University Press, 2015.

Stotter, Douglas. "Chorus of Light." In *Teaching Music Through Performance in Band: Volume 8*, edited by Richard Miles, 977-984. Chicago: GIA Publications, 2011.

Selective Discography:

none

Steve Reich

*Music for a Large Ensemble*

Premiere: June 1, 1979  
Netherlands Wind Ensemble  
Reinbert de Leeuw, conductor  
Holland Festival  
Amsterdam, the Netherlands

Instrumentation: 2.0.2.0.2 ssx./0.4.0.0.; 2 mar; 2 xyl; vib; 4 pno;  
2 female voices; [1.1.0.2.0.]

Publisher/Date: Hendon/Boosey & Hawkes, 1978

Availability: rental

Score: full, score in C

Level of Difficulty: Grade 6

Duration: 17'00"



Commission: Holland Festival

Program Note: none

Performance  
Commentary:

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

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

Selective Bibliography:

- Hoek, David J. *Steve Reich: a Bio-Bibliography*. Westport, CN: Greenwood Press, 2002.
- McCutchan, Ann. "Steve Reich." In *The Muse That Sings: Composers Speak About the Creative Process*, 11-22. New York City: Oxford University Press, 1999.
- Raines, Robert. "Steve Reich." In *Composition in the Digital World: Conversations with 21<sup>st</sup>-Century American Composers*, 19-31. New York: Oxford University Press, 2015.
- Reich, Steve. "Texture-Spaces-Survival." *Perspectives of New Music* 26, no. 2 (Summer 1988): 272-80.
- Reich, Steve. *Writings on Music, 1965-2000*. Cary, NC, USA: Oxford University Press, 2002.

Selective Discography:

- Reich, Steve. "Music for a Large Ensemble" on *Steve Reich: Octet/Music for a Large Ensemble/Violin Phase*. Steve Reich Ensemble. ECM New Series 1168, 1988. CD.
- . "Music for a Large Ensemble" on *Triple Quartet*. Conducted by Alan Pierson. Alarm Will Sound and Ossia. Nonesuch 79546, 2001. CD.

Christopher Rouse

*Supplica*

- Premiere:
- Orchestral version:  
April 4, 2014  
Pittsburgh Symphony Orchestra  
Juraj Valcuha, conductor  
Heinz Hall  
Pittsburgh, Pennsylvania
- Band version:  
February 19, 2016  
University of Texas Wind Ensemble  
Jerry Junkin, conductor  
Austin, Texas

Instrumentation:	3.3.3.2, cbn./4.3.3.1.; vib
Publisher/Date:	Hendon Music/Boosey & Hawkes, 2015
Availability:	rental
Score:	full, score in C
Level of Difficulty:	Grade 5
Duration:	13'00"
Commission:	Pittsburgh Symphony Orchestra and Pacific Symphony Orchestra
Program Note:	none
Performance Commentary:	This transcription of Rouse's original work for string orchestra and brass is only his second currently published work for wind band. It was designed by Rouse to be much more accessible for ensembles than his other work for the medium, <i>Wolf Rounds</i> . The original version relied heavily on string and harp textures. In the transcription, harp has been replaced by vibraphone – the only percussion instrument in the work. Much of the sustained sound of strings was replaced by triple woodwinds, providing a greater density of sound than a typical paired woodwind family. The work progresses very slowly, and contrasts tight chromaticism with expansive leaping melody. It is wholly tonal in nature, though many of the harmonies are extended. Rouse's scoring for brass and woodwind choirs shows mastery of orchestration for winds. Vibraphone is treated as a soloist in three passages, with little work in the intervening measures.

Selective Bibliography:

Bloom, Elizabeth. "Concert review: PSO succeeds with world premiere." *Pittsburgh Post-Gazette*, April 4, 2014. Accessed February 23, 2016. <http://www.post-gazette.com/ae/music-reviews/2014/04/05/PSO-succeeds-with-world-premiere/stories/201404050132>.

McCutchan, Ann. "Christopher Rouse." In *The Muse That Sings: Composers Speak About the Creative Process*, 123-32. New York City: Oxford University Press, 1999.

Raines, Robert. "Christopher Rouse." In *Composition in the Digital World: Conversations with 21<sup>st</sup>-Century American Composers*, 32-41. New York: Oxford University Press, 2015.

Rand, Catherine A. "Christopher Rouse." In *A Composer's Insight: Thoughts, Analysis, and Insight on Contemporary Masterpieces for Wind Band: Volume 5*. Edited by Timothy Salzman, 183-96. Galesville, MD: Meredith Music Publications, 2012.

Selective Discography:

none

*Wolf Rounds*

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

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

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

Availability: rental

Score: full, transposed

Level of Difficulty: Grade 6

Duration: 15'00"

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

Program Note: none

## Performance

### Commentary:

Though *Wolf Rounds* was not the composer's first work for wind band, almost all of his early works, including two pieces for wind band, were pulled from publication. Rouse's comfort with writing for orchestra certainly informed his scoring choices for this piece, as he does not use euphonium, and only includes baritone and bass saxophones as a member of the "low reed" choir. The work is highly motivic, drawing from funk and rock influences, to which the composer is often inclined. Minimalist influences are present, as basic motives are presented and altered only slightly in each statement. This gives a loop effect, which Rouse recognized and used as a play-on-words inspiration for the title; the Latin word for wolf is *lupus*. The form is ternary with a coda, indicated by the unique thematic material in each section.

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

### Selective Bibliography:

Battisti, Frank L. *The Winds of Change II: The New Millennium. A Chronicle of the Continuing Evolution of the Contemporary American Wind Band/Ensemble*, 96. Galesville, MD: Meredith Music Publications, 2012.

McCutchan, Ann. "Christopher Rouse." In *The Muse That Sings: Composers Speak About the Creative Process*, 123-32. New York City: Oxford University Press, 1999.

- Raines, Robert. "Christopher Rouse." In *Composition in the Digital World: Conversations with 21<sup>st</sup>-Century American Composers*, 32-41. New York: Oxford University Press, 2015.
- Rand, Catherine A. "Christopher Rouse." In *A Composer's Insight: Thoughts, Analysis, and Insight on Contemporary Masterpieces for Wind Band: Volume 5*. Edited by Timothy Salzman, 183-96. Galesville, MD: Meredith Music Publications, 2012.
- . "Christopher Rouse's "Wolf Rounds": Compositional Insight and World Premiere Performance Preparation." DMA diss., University of Miami, 2007.
- Renshaw, Jeffrey. "Wolf Rounds." In *Teaching Music Through Performance in Band: Volume 7*, edited by Richard Miles, 990-5. Chicago: GIA Publications, 2009.
- Salvage, David. "How Christopher Rouse Does His Thing." *Sequenza 21*, March 22, 2007. Accessed February 22, 2016. <http://www.sequenza21.com/2007/03/how-christopher-rouse-does-his-thing/>.
- Shulman, Laurie. "Christopher Rouse: An Overview." *Tempo* 199 (January 1997): 2-8.

Selective Discography:

- Rouse, Christopher. "Wolf Rounds" on *Starry Crown*. Conducted by Jerry Junkin. University of Texas Wind Ensemble. Longhorn Music 2012002, 2013. CD.
- . "Wolf Rounds" on *Wolf Rounds*. Conducted by Gary Green. University of Miami Frost Wind Ensemble. Naxos Wind Band Classics 8.572439, 2010. CD.

Gunther Schuller

*Blue Dawn Into White Heat*

Premiere:                    March 20, 1996  
                                  Belmont High School Band  
                                  Gunther Schuller, conductor  
                                  Belmont, Massachusetts

Instrumentation:	concert band pno; gtr
Publisher/Date:	Margun Music, 1997
Availability:	rental
Score:	full, score in C
Level of Difficulty:	Grade 5
Duration:	7'00"
Commission:	Belmont (MA) High School Fred Harris, conductor
Program Note:	included in score
Performance Commentary:	<p>This work is clearly in line with Schuller's concept of "Third Stream" music, which incorporates elements of jazz into classical performance idioms. He suggests in the program notes that the piece has didactic value in addition to its intrinsic musical validity. Jazz influences are immediately evident when looking at the score, as piano, bass, and drum set are grouped together in a rhythm section, and play standard swing rhythms from the outset. Trumpets employ Harmon mutes, and trombones use plunger mutes.</p> <p>Though it is, in essence, through-composed, the work is clearly divided into three sections, marked by change in style, forces, tempo, and meter. In order to perform this music effectively, musicians must have a basic understanding of jazz performance styles. In particular, the bass, vibraphone, piano, guitar, and drum set should be well-versed in jazz styles. Trombone, tenor saxophone, and piano are all given improvisatory responsibilities at different points in the piece. Clarinets and trumpets are scored in upper ranges during "shout" sections. Rapid technical passages are limited, and generally covered by larger block scoring in brass.</p>

Selective Bibliography:

Battisti, Frank L. "Gunther Schuller and His Many Worlds of Music." *The Instrumentalist* 32, no. 11 (June 1978): 38-44.

———. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*, 159-60, 234-5. Galesville, MD: Meredith Music Publications, 2002.

———. *The Winds of Change II: The New Millennium. A Chronicle of the Continuing Evolution of the Contemporary American Wind Band/Ensemble*, 23. Galesville, MD: Meredith Music Publications, 2012.

Carnovale, Norbert. *Gunther Schuller: A Bio-Bibliography*. New York: Greenwood Press, 1987.

Schuller, Gunther. *Gunther Schuller: A Life in Pursuit of Music and Beauty*. Eastman Studies in Music. Rochester, NY: University of Rochester Press, 2011.

———. *Musings: The Musical Worlds of Gunther Schuller, A Collection of his Writings*. Edited by Bruce Creditor. New York: Oxford University Press, 1986.

Selective Discography:

Schuller, Gunther. "Blue Dawn Into White Heat" on *Blue Dawn into White Heat*. Conducted by Craig Kirchhoff. University of Minnesota Symphonic Wind Ensemble. Innova 517, 1998. 2 CDs.

*Diptych for Brass Quintet and Concert Band*

- I. *Adagio*
- II. *Fast*

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

Instrumentation: brass quintet; concert band

Publisher/Date: Associated Music Publishers, 1971



Availability: rental  
Score: full, transposed  
Level of Difficulty: Grade 5/5  
Duration: 8'00"  
Commission: New York Brass Quintet  
Cornell University Music Department

Program Note: included in score

Performance  
Commentary:

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

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

Selective Bibliography:

Battisti, Frank L. "Gunther Schuller and His Many Worlds of Music." *The Instrumentalist* 32, no. 11 (June 1978): 38-44.

———. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*, 95, 196. Galesville, MD: Meredith Music Publications, 2002.

Carnovale, Norbert. *Gunther Schuller: A Bio-Bibliography*. New York: Greenwood Press, 1987.

Schuller, Gunther. *Gunther Schuller: A Life in Pursuit of Music and Beauty*. Eastman Studies in Music. Rochester, NY: University of Rochester Press, 2011.

———. *Musings: The Musical Worlds of Gunther Schuller, A Collection of his Writings*. Edited by Bruce Creditor. New York: Oxford University Press, 1986.

Selective Discography:

none

*Eine Kleine Posaunenmusik (A Little Trombone Music)*

- I. *Allegro*
- II. *Recitative*
- III. *Scherzo*
- IV. *Chorale*
- V. *Finale*

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

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

Publisher/Date: Associated Music Publishers, 1980

Availability: rental

Score: full, score in C

Level of Difficulty: Grade 6/6

Duration: 16'00"

Commission: John Swallow

Program Note: none

Performance

Commentary:

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

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

Selective Bibliography:

Battisti, Frank L. "Gunther Schuller and His Many Worlds of Music." *The Instrumentalist* 32, no. 11 (June 1978): 38-44.

———. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*, 111, 300. Galesville, MD: Meredith Music Publications, 2002.

Bogle, James Michael. "Gunther Schuller and John Swallow: Collaboration, Composition, and Performance Practice in Eine Kleine Posaunenmusik, with Three Recitals of Selected Works by Berio, Bogle, Gregson, Pryor, Suderburg and Others." DMA diss., University of North Texas, 2000.

Carnovale, Norbert. *Gunther Schuller: A Bio-Bibliography*. New York: Greenwood Press, 1987.

Schuller, Gunther. *Gunther Schuller: A Life in Pursuit of Music and Beauty*. Eastman Studies in Music. Rochester, NY: University of Rochester Press, 2011.

———. *Musings: The Musical Worlds of Gunther Schuller, A Collection of his Writings*. Edited by Bruce Creditor. New York: Oxford University Press, 1986.

Shuster, Brett. "John Swallow (b. 1924): A Study of His Life and Influence in the Trombone World." DMA diss., Arizona State University, 2002.

Selective Discography:

Schuller, Gunther. "Eine Kleine Posaunenmusik" on *A Little Trombone Music*. Conducted by Gunther Schuller. Performed by John Swallow. Contemporary Chamber Ensemble. GM Recordings 2009, 1985. LP.

———. "Eine Kleine Posaunenmusik" on *American Trombone Concertos*. Conducted by James DePreist. Performed by Christian Lindberg. Malmö Symphony Orchestra. BIS 628, 1993. CD.

———. "Eine Kleine Posaunenmusik" on *Music for Joyful Occasions*. Conducted by Donald DeRoche. Performed by Charles Vernon. DePaul University Wind Ensemble. Albany TROY1006, 2008. CD.

*Fanfare to St. Louis*

Premiere:	January 24, 1968 St. Louis Symphony Eleazar de Carvalho, conductor Powell Hall St. Louis, Missouri
Instrumentation:	wind orchestra
Publisher/Date:	Margun Music, 1982
Availability:	rental
Score:	full, score in C
Level of Difficulty:	Grade 6
Duration:	6'00"
Commission:	St. Louis Symphony for the opening of Powell Hall
Program Note:	none
Performance Commentary:	Schuller's <i>Fanfare to St. Louis</i> was composed for the opening of the newly-renovated Powell Symphony Hall. While the presence of a full complement of woodwinds suggests that the work is not a traditional fanfare, Schuller utilizes sharp, stylized rhythmic motives to give the work a declarative feel. The performers are to be placed antiphonally on the stage – perhaps the most effective arrangement would be trumpets and trombones on one side of the stage, tuba and horns on the other, and woodwinds in the center. Each group should have its own percussionist. The piece is ternary in form, with the brass dominating the A sections, and a polyphonic woodwind interlude in the interior B section. The harmony is heavily chromatic, and is built on open intervals. Frequent metric changes are present, often moving between duple and asymmetrical meters. The rhythmic content is highly complex, with numerous hemiola and persistent quintuplet figures over duple and triple patterns. Particularly challenging to the conductor would be Schuller's use of 5/16 measures placed

throughout the work. This piece would be a great challenge for even the most seasoned professional ensembles.

Selective Bibliography:

Battisti, Frank L. "Gunther Schuller and His Many Worlds of Music." *The Instrumentalist* 32, no. 11 (June 1978): 38-44.

Carnovale, Norbert. *Gunther Schuller: A Bio-Bibliography*. New York: Greenwood Press, 1987.

Schuller, Gunther. *Gunther Schuller: A Life in Pursuit of Music and Beauty*. Eastman Studies in Music. Rochester, NY: University of Rochester Press, 2011.

———. *Musings: The Musical Worlds of Gunther Schuller, A Collection of his Writings*. Edited by Bruce Creditor. New York: Oxford University Press, 1986.

Selective Discography:

none

*Festive Music*

Premiere:	March 4, 1992 New England Conservatory Wind Ensemble Frank Battisti, conductor Boston, Massachusetts
Instrumentation:	wind orchestra pno; hp
Publisher/Date:	Associated Music Publishers, 1992
Availability:	rental
Score:	full, score in C
Level of Difficulty:	Grade 6
Duration:	4'00"
Commission:	New England Conservatory for their 125 <sup>th</sup> Anniversary

Program Note: included in score

Performance

Commentary:

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

Selective Bibliography:

Battisti, Frank L. "Gunther Schuller and His Many Worlds of Music." *The Instrumentalist* 32, no. 11 (June 1978): 38-44.

———. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*, 135, 175, 205. Galesville, MD: Meredith Music Publications, 2002.

Carnovale, Norbert. *Gunther Schuller: A Bio-Bibliography*. New York: Greenwood Press, 1987.

Schuller, Gunther. *Gunther Schuller: A Life in Pursuit of Music and Beauty*. Eastman Studies in Music. Rochester, NY: University of Rochester Press, 2011.

———. *Musings: The Musical Worlds of Gunther Schuller, A Collection of his Writings*. Edited by Bruce Creditor. New York: Oxford University Press, 1986.

Selective Discography:

none

*In Praise of Winds (Symphony for Large Wind Orchestra)*

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

- Premiere: February 13, 1981  
University of Michigan Symphony Band  
H. Robert Reynolds, conductor  
College Band Directors National Association  
21<sup>st</sup> National Convention  
Hill Auditorium  
Ann Arbor, Michigan
- Instrumentation: large concert band  
ssx; hp; cel
- Publisher/Date: Associated Music Publishers, 1981
- Availability: rental
- Score: full, score in C
- Level of Difficulty: Grade 6
- Duration: 25'00" – 27'00"
- Commission: For the Centennial of the University of Michigan School of Music
- Program Note: included in score
- Performance  
Commentary: In the manuscript score, Schuller refers to the work as being for "large wind orchestra" and "large wind ensemble." The latter is likely a more suitable term, as a full complement of saxophones is orchestrated, as well as baritones. The overall minimum size of the ensemble as recommended by Schuller is staggering, calling for at least eighty-seven individual players, with Schuller's optimal numbers coming in well over 100 musicians. The four



movements generally follow the traditional form of a symphony, with a slow-fast first movement, a slow second movement, a *scherzo* third, and the concluding *allegro*. Overall, the composition is atonal and heavily chromatic, and while Schuller does employ some twelve-tone technique, to refer to the work as formal serialism would be somewhat mistaken.

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

#### Selective Bibliography:

Battisti, Frank L. "Gunther Schuller and His Many Worlds of Music." *The Instrumentalist* 32, no. 11 (June 1978): 38-44.

———. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*, 106-7, 111, 212, 266. Galesville, MD: Meredith Music Publications, 2002.

Carnovale, Norbert. *Gunther Schuller: A Bio-Bibliography*. New York: Greenwood Press, 1987.

Emge, Jeffrey David. "Third-Stream Music for Band: An Examination of Jazz Influences in Five Selected Compositions for Winds and Percussion." DMA diss., University of Cincinnati, 2000.

Hopkins, Stephen. "Analysis: Gunther Schuller's *In Praise of Winds*." *Journal of Band Research* 24, no. 1 (Fall 1988): 28-43.

Kohlenberg, Kenneth. "‘In Praise of Winds,’ Symphony for Large Wind Orchestra." In *Teaching Music Through Performance in Band: Volume 3*, edited by Richard Miles, 698-705. Chicago: GIA Publications, 2000.

Schuller, Gunther. *Gunther Schuller: A Life in Pursuit of Music and Beauty*. Eastman Studies in Music. Rochester, NY: University of Rochester Press, 2011.

———. *Musings: The Musical Worlds of Gunther Schuller, A Collection of his Writings*. Edited by Bruce Creditor. New York: Oxford University Press, 1986.

#### Selective Discography:

Schuller, Gunther. "In Praise of Winds, for band (Symphony No. 3)" on *Déjà Vu*. Conducted by Charles Peltz. New England Conservatory Wind Ensemble. Mode Records 125, 2003. CD.

#### *Meditation*

Premiere:	March 7, 1963 Grimsley High School Symphony Band Herbert Hazelman, conductor Greensboro, North Carolina
Instrumentation:	concert band
Publisher/Date:	Associated Music Publishers, 1965
Availability:	in print
Score:	full, transposed
Level of Difficulty:	Grade 5
Duration:	6'00"
Commission:	Edward Benjamin Restful Music Fund
Program Note:	included in score

Performance  
Commentary:

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

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

Selective Bibliography:

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

———. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*, 80, 95, 199. Galesville, MD: Meredith Music Publications, 2002.

Carnovale, Norbert. *Gunther Schuller: A Bio-Bibliography*. New York: Greenwood Press, 1987.

Dvorak, Thomas, Robert Grechesky, and Gary M. Ciepluch. *Best Music for High School Band*, 64-5. New York: Manhattan Beach Music, 1993.

Kreines, Joseph. *Music for Concert Band: A Selective Annotated Guide to Band Literature*, A-19. Tampa, FL: Florida Music Service, 1989.

Schuller, Gunther. *Gunther Schuller: A Life in Pursuit of Music and Beauty*. Eastman Studies in Music. Rochester, NY: University of Rochester Press, 2011.

———. "Meditation." In *The College and University Band*. Edited by David Whitwell and Acton Ostling, Jr., 247-255. Reston, VA: Music Educators National Conference, 1977.

———. *Musings: The Musical Worlds of Gunther Schuller, A Collection of his Writings*. Edited by Bruce Creditor. New York: Oxford University Press, 1986.

Selective Discography:

none

*Nature's Way*

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

Instrumentation: concert band

Publisher/Date: American Composers Forum, 2006

Availability: in print

Score: full, transposed

Level of Difficulty: Grade 5

Duration: 6'00"

Commission: American Composers Forum

Program Note: none

Performance  
Commentary:

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

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

Selective Bibliography:

American Composers Forum. "Gunther Schuller: Nature's Way." Accessed February 27, 2016. <https://composersforum.org/content/gunther-schuller>.

Battisti, Frank L. "Gunther Schuller and His Many Worlds of Music." *The Instrumentalist* 32, no. 11 (June 1978): 38-44.

———. *The Winds of Change II: The New Millennium. A Chronicle of the Continuing Evolution of the Contemporary American Wind Band/Ensemble*, 21. Galesville, MD: Meredith Music Publications, 2012.

Carnovale, Norbert. *Gunther Schuller: A Bio-Bibliography*. New York: Greenwood Press, 1987.

Schuller, Gunther. *Gunther Schuller: A Life in Pursuit of Music and Beauty*. Eastman Studies in Music. Rochester, NY: University of Rochester Press, 2011.

———. *Musings: The Musical Worlds of Gunther Schuller, A Collection of his Writings*. Edited by Bruce Creditor. New York: Oxford University Press, 1986.

Selective Discography:

none

*On Winged Flight: A Divertimento for Band*

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

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

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

Publisher/Date: Associated Music Publishers, 1989

Availability: in print

Score: full, score in C

Level of Difficulty: Grade 6

Duration: 13'00"

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

Program Note: included in score

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

Selective Bibliography:

- Battisti, Frank L. "Gunther Schuller and His Many Worlds of Music." *The Instrumentalist* 32, no. 11 (June 1978): 38-44.
- . *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*, 111, 203. Galesville, MD: Meredith Music Publications, 2002.

Carnovale, Norbert. *Gunther Schuller: A Bio-Bibliography*. New York: Greenwood Press, 1987.

Schuller, Gunther. *Gunther Schuller: A Life in Pursuit of Music and Beauty*. Eastman Studies in Music. Rochester, NY: University of Rochester Press, 2011.

———. *Musings: The Musical Worlds of Gunther Schuller, A Collection of his Writings*. Edited by Bruce Creditor. New York: Oxford University Press, 1986.

———. “On Winged Flight.” *The Instrumentalist* 45, no. 5 (December 1990): 32, 34, 73-6.

#### Selective Discography:

Schuller, Gunther. “On Winged Flight” on *American Music for Winds*. Conducted by Robert Levy. The Lawrence University Wind Ensemble. Mark Custom 1302-MCD, 1993. CD.

———. “On Winged Flight” on *on winged flight*. The United States Air Force Band and Singing Sergeants. Altissimo 75442252642, 2010. CD.

———. “On Winged Flight” on *1991 Texas Music Educators Association (TMEA) Suncircles*. Conducted by Michael Haithcock. Baylor University Wind Ensemble. Mark Custom TMEA91MCD-3, 1991. CD.

#### *Pavane (Hommage à Maurice Ravel)*

Premiere:	no information available
Instrumentation:	cnt; 2, pic.0.3, bcl.0./4.0.0.4, 2 bar.
Publisher/Date:	Margun Music, 1979
Availability:	out of print
Score:	full, score in C
Level of Difficulty:	Grade 4/3
Duration:	3'00”



Commission: none

Program Note: none

Performance

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

Selective Bibliography:

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

Carnovale, Norbert. *Gunther Schuller: A Bio-Bibliography*. New York: Greenwood Press, 1987.

Schuller, Gunther. *Gunther Schuller: A Life in Pursuit of Music and Beauty*. Eastman Studies in Music. Rochester, NY: University of Rochester Press, 2011.

———. *Musings: The Musical Worlds of Gunther Schuller, A Collection of his Writings*. Edited by Bruce Creditor. New York: Oxford University Press, 1986.

Selective Discography:

none

*Song and Dance*

- I. *Quiet Music*
- II. *Fiddle Music*

Premiere:	February 23, 1990 University of Minnesota Wind Ensemble Frank Bencriscutto, conductor Young-Nam Kim, soloist Minneapolis, Minnesota
Instrumentation:	vln; concert band afl; pno; hp
Publisher/Date:	Associated Music Publishers, 1990
Availability:	rental
Score:	full, score in C
Level of Difficulty:	Grade 6/6
Duration:	16'00"
Commission:	Consortium led by the University of Minnesota Wind Ensemble and Frank Bencriscutto, Director of Bands
Program Note:	none
Performance Commentary:	<p>This work stands as one of few violin concerti for concert band. The two movements are descriptive in nature: "Quiet Music" is slow-moving (though not always quiet), and "Fiddle Music" comprises the "dance" portion of the piece, set at a much quicker pace. The work is generally atonal; though melodic lines frequently allude to tonality. Schuller borrows much of the material for "Quiet Music" from the slow movement of his 1976 <i>Concerto for Violin</i>. The "Song" movement is divided into two sections: a chorale by the ensemble, and a series of song-like melodic fragments from the violin. These two ideas pass back and forth throughout the movement, each time undergoing a change in timbre and texture.</p> <p>"Fiddle Music" draws its inspiration both from Irish jig and reels and American country fiddle playing. It regularly</p>

employs double stops, and is constantly moving. After the introduction, a “train” motive is set in piano and low voices, calling to the mind of the listener the mid-20<sup>th</sup>-century country music of artists such as Johnny Cash. Though the motivic figures are borrowed from other cultural milieus, the harmonic language is distinctly Schuller’s: heavily chromatic and jagged. Both ensemble and soloist require true virtuosity to render an effective performance.

#### Selective Bibliography:

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

———. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*, 175, 205. Galesville, MD: Meredith Music Publications, 2002.

Carnovale, Norbert. *Gunther Schuller: A Bio-Bibliography*. New York: Greenwood Press, 1987.

Schuller, Gunther. *Gunther Schuller: A Life in Pursuit of Music and Beauty*. Eastman Studies in Music. Rochester, NY: University of Rochester Press, 2011.

———. *Musings: The Musical Worlds of Gunther Schuller, A Collection of his Writings*. Edited by Bruce Creditor. New York: Oxford University Press, 1986.

#### Selective Discography:

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

#### *Study in Textures*

Premiere: August, 1967  
National Intercollegiate Symphonic Band  
Gunther Schuller, conductor  
Kappa Kappa Psi National Convention  
Texas Christian University  
Fort Worth, Texas

Instrumentation: concert band  
Publisher/Date: Associated Music Publishers, 1971  
Availability: in print  
Score: full, transposed  
Level of Difficulty: Grade 4  
Duration: 7'00"  
Commission: Kappa Kappa Psi and Tau Beta Sigma  
Program Note: included in score

Performance  
Commentary:

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

Selective Bibliography:

Battisti, Frank L. "Gunther Schuller and His Many Worlds of Music." *The Instrumentalist* 32, no. 11 (June 1978): 38-44.

———. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*, 178. Galesville, MD: Meredith Music Publications, 2002.

Carnovale, Norbert. *Gunther Schuller: A Bio-Bibliography*. New York: Greenwood Press, 1987.

Schuller, Gunther. *Gunther Schuller: A Life in Pursuit of Music and Beauty*. Eastman Studies in Music. Rochester, NY: University of Rochester Press, 2011.

———. *Musings: The Musical Worlds of Gunther Schuller, A Collection of his Writings*. Edited by Bruce Creditor. New York: Oxford University Press, 1986.

Selective Discography:

none

*Symphony for Brass and Percussion, Op. 16*

- I. *Andante-Allegro*
- II. *Vivace*
- III. *Lento Desolato*
- IV. *Introduction (Quasi Cadenza) – Allegro*

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

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

Publisher/Date: Malcolm Music, 1959

Availability: rental

Score: full, score in C

Level of Difficulty: Grade 6

Duration: 10'00"

Commission: none

Program Note: included in score

Performance  
Commentary:

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

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

Selective Bibliography:

Battisti, Frank L. "Gunther Schuller and His Many Worlds of Music." *The Instrumentalist* 32, no. 11 (June 1978): 38-44.

———. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*, 50, 123, 150. Galesville, MD: Meredith Music Publications, 2002.

Carnovale, Norbert. *Gunther Schuller: A Bio-Bibliography*. New York: Greenwood Press, 1987.

Newsom, Jon. "Gunther Schuller on Edward Steuermann and Schuller's *Symphony for Brass*." Accessed February 27, 2016. <https://memory.loc.gov/ammem/collections/moldenhauer/2428150.pdf>.

Schuller, Gunther. *Gunther Schuller: A Life in Pursuit of Music and Beauty*. Eastman Studies in Music. Rochester, NY: University of Rochester Press, 2011.

———. *Musings: The Musical Worlds of Gunther Schuller, A Collection of his Writings*. Edited by Bruce Creditor. New York: Oxford University Press, 1986.

Selective Discography:

Schuller, Gunther. "Symphony for Brass and Percussion, Op. 16" on *American Tribute*. Conducted by Gunther Schuller. Summit Brass. Summit Records 127, 1995. CD.

———. "Symphony for Brass and Percussion, Op. 16" on *The 20<sup>th</sup> Century Album*. Conducted by Elgar Howarth. The Philip Jones Brass Ensemble. Decca 470501, 2002. CD.

*Tribute to Rudy Wiedoeft*

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

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

Instrumentation: asx; concert band; pno

Publisher/Date: United Artists Music, 1978

Availability: out of print

Score: full, transposed

Level of Difficulty: Grade 5/4

Duration: 8'00"

Commission: none

Program Note: none

Performance

Commentary: Rudy Wiedoeft was a popular saxophonist in the early twentieth century, performing frequently on radio, and bringing to the saxophone a degree of notoriety. This work is a setting for concert band of three of Wiedoeft's most famous tunes. None of these songs are overly complex in their melodic or harmonic content, and would be readily identified as belonging to a certain era of popular music. "Valse Erica" is a series of variations on a simple waltz theme, "Saxarella" is a lilting tune reminiscent of a walk in the park, and "Saxophobia" is a quick-tempo ragtime showcase for the instrument. Schuller's settings are straightforward in their presentation, remaining true in structure and harmony to the songs as performed by Wiedoeft.

Selective Bibliography:

Battisti, Frank L. "Gunther Schuller and His Many Worlds of Music." *The Instrumentalist* 32, no. 11 (June 1978): 38-44.

Carnovale, Norbert. *Gunther Schuller: A Bio-Bibliography*. New York: Greenwood Press, 1987.

Schuller, Gunther. *Gunther Schuller: A Life in Pursuit of Music and Beauty*. Eastman Studies in Music. Rochester, NY: University of Rochester Press, 2011.



———. *Musings: The Musical Worlds of Gunther Schuller, A Collection of his Writings*. Edited by Bruce Creditor. New York: Oxford University Press, 1986.

Selective Discography:

Schuller, Gunther. "Tribute To Rudy Wiedoeft" on *Ted Hegvik: The Legend of Rudy Wiedoeft*. Conducted by Gunther Schuller. Performed by Ted Hegvik. Michigan State University Wind Ensemble. Et Cetera Productions CD2138, 1995. CD.

Steven Stucky

*Concerto for Percussion and Wind Orchestra*

- I. *Energico*
- II. *Moderato delicate, quasi senza tempo*
- III. *Vivace*
- IV. *Grave (To the Victims of September 11, 2001)*
- V. *Gioioso*

Premiere: February 6, 2002  
Ithaca College Wind Ensemble  
Donald Hunsberger, conductor  
Gordon Stout, soloist  
Eastman School of Music  
Rochester, New York

Instrumentation: p; wind orchestra  
pno/cel

Publisher/Date: Merion Music/Theodore Presser, 2001

Availability: rental

Score: full, score in C

Level of Difficulty: Grade 6/6

Duration: 19'00"

Commission: Commissioned in honor of the retirement of Donald Hunsberger, Conductor, Eastman Wind Ensemble, 1965 to 2002 by a consortium of schools, the World Association of Symphonic Bands and Wind Ensembles, and the College Band Directors National Association

Program Note: none

Performance

Commentary:

At the request of the premiere soloist, Gordon Stout, the composer was asked to create more than just a marimba feature with accents by others percussion instruments. As such, Stucky writes for over twenty distinct instruments. Stucky strives for, and achieves, a variety of textures in each of the five movements, which alternate fast and slow. The first movement utilizes wood and drum sounds; the second marimba and steel drum; the third only keyboards; the fourth primarily pitched metallic instruments; and the final movement non-pitched metallic instruments with a final return to the wood and drum sounds of the opening movement. The solo percussionist is challenged not only by the sheer number of instruments, but the demand to perform on each of them with virtuosity. The ensemble parts are quite difficult, accessible primarily to highly-proficient ensembles.

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

Selective Bibliography:

Battisti, Frank L. *The Winds of Change II: The New Millennium. A Chronicle of the Continuing Evolution of the Contemporary American Wind Band/Ensemble*, 32-33. Galesville, MD: Meredith Music Publications, 2012.

Bennefield, Troy. "Selected Pulitzer Prize-Winning Composers' Changing Views of Composing for Wind Band." DMA diss., University of Oklahoma, 2012.

Crockett, Donald. "Stucky, Hartke, Crockett: Conversations in Los Angeles." *Contemporary Music Review* 10, no. 1 (1994): 51-73.

McCutchan, Ann. "Steven Stucky." In *The Muse That Sings: Composers Speak About the Creative Process*, 133-41. New York City: Oxford University Press, 1999.

Reynish, Tim. "Eastman Wind Ensemble Fiftieth Anniversary Reminiscences." *Tim Reynish*, May 2009. Accessed February 13, 2016. <http://www.timreynish.com/conferences/eastman-2002.php>.

Stucky, Steven. *Lutoslawski and His Music*. Cambridge: Cambridge University Press, 2009.

Selective Discography:

none

*Fanfares and Arias*

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

Instrumentation: concert band

Publisher/Date: Merion Music/Theodore Presser, 1995

Availability: rental

Score: full, score in C

Level of Difficulty: Grade 6

Duration: 17'00

Commission: Big Eight Band Directors Association

Program Note: none

Performance  
Commentary: As the title suggests, the work is structured as three fanfares with two arias in between, both of which are handled with a contemporary treatment. As one might expect, the fanfare sections do not contain much melodic

material, instead relying on declamatory rhythmic motives. The arias are the inverse, with sustained melodic playing and often very sparse underlying rhythm. There are no moments of tutti playing in the entire work; each aria is generally thinly-scored, and any larger-scale scoring is reserved for the fanfares. While the writing for percussion is not extensive, the number of timbres employed through the use of a variety of instruments is noteworthy.

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

#### Selective Bibliography:

- Ambrose, Robert J. "Fanfares and Arias." In *Teaching Music Through Performance in Band: Volume 9*, edited by Richard Miles, 901-11. Chicago: GIA Publications, 2013.
- Bennefield, Troy. "Selected Pulitzer Prize-Winning Composers' Changing Views of Composing for Wind Band." DMA diss., University of Oklahoma, 2012.
- Crockett, Donald. "Stucky, Hartke, Crockett: Conversations in Los Angeles." *Contemporary Music Review* 10, no. 1 (1994): 51-73.
- McCutchan, Ann. "Steven Stucky." In *The Muse That Sings: Composers Speak About the Creative Process*, 133-41. New York City: Oxford University Press, 1999.
- Sakamoto, Leo Genki. "A Discussion of Performance Practice Issues in Steven Stucky's *Fanfares and Arias*." DMA diss., University of California, Los Angeles, 2012.
- Stucky, Steven. *Lutoslawski and His Music*. Cambridge: Cambridge University Press, 2009.

Selective Discography:

Stucky, Steven. "Fanfares and Arias" on *Music for Wind Ensemble*.  
Conducted by Michael Haithcock. Baylor University Wind  
Ensemble. Albany Records TROY257, 1997. CD.

*Funeral Music for Queen Mary*

Premiere:	February 6, 1992 Los Angeles Philharmonic Esa-Pekka Salonen Los Angeles, California
Instrumentation:	wind orchestra pno; hp
Publisher/Date:	Merion Music/Theodore Presser, 2009
Availability:	rental
Score:	full, transposed
Level of Difficulty:	Grade 5
Duration:	8'00 – 9'00
Commission:	Esa-Pekka Salonen
Program Note:	none
Performance Commentary:	<p>This work is not a direct transcription of Henry Purcell's Music composed for the funeral ceremonies of Queen Mary; rather it should be seen as Stucky's adaptation for modern ensemble and, at its conclusion, an elaboration on Purcell's original ideas. Stucky uses three of Purcell's compositions: a march, an anthem, and a canzona. As the piece progresses, the work of Purcell fades and Stucky's ideas come to the foreground. The canzona is the most affected portion of the work; at times very little of Purcell's original remains. A brilliantly scored re-transition to the March concludes the work.</p> <p>There is little in the way of rapid technique, yet several factors contribute to the difficulty of this piece. All players</p>

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

Selective Bibliography:

- Battisti, Frank L. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*, 139. Galesville, MD: Meredith Music Publications, 2002.
- . *The Winds of Change II: The New Millennium. A Chronicle of the Continuing Evolution of the Contemporary American Wind Band/Ensemble*, 138. Galesville, MD: Meredith Music Publications, 2012.
- Bennefield, Troy. "Selected Pulitzer Prize-Winning Composers' Changing Views of Composing for Wind Band." DMA diss., University of Oklahoma, 2012.
- Crockett, Donald. "Stucky, Hartke, Crockett: Conversations in Los Angeles." *Contemporary Music Review* 10, no. 1 (1994): 51-73.
- Espinosa, Ricardo Javier. "An Analysis and Discussion of Conducting Performance Practices in Steven Stucky's Elaboration of Henry Purcell's *Funeral Music for Queen Mary* (1992)." DMA diss., University of California, Los Angeles, 2009.
- McCutchan, Ann. "Steven Stucky." In *The Muse That Sings: Composers Speak About the Creative Process*, 133-41. New York City: Oxford University Press, 1999.
- Stucky, Steven. *Lutoslawski and His Music*. Cambridge: Cambridge University Press, 2009.

Selective Discography:

- Stucky, Steven. "Funeral Music for Queen Mary" on *Blue Dawn into White Heat*. Conducted by Craig Kirchhoff. University of Minnesota Symphonic Wind Ensemble. Innova 517, 1998. 2 CDs.

- . “Funeral Music for Queen Mary” on *Emblems*. Conducted by Col. Timothy Foley. United States Marine Band. Altissimo 75442260892. 2004. CD.
- . “Funeral Music for Queen Mary” on *Music for Wind Ensemble*. Conducted by Michael Haithcock. Baylor University Wind Ensemble. Albany Records TROY257, 1997. CD.
- . “Funeral Music for Queen Mary” on *Songs, Hymns, and Portraits*. Conducted by Frank Battisti. New England Conservatory Wind Ensemble. Albany Records TROY444, 2001. CD.
- . “Funeral Music for Queen Mary” on *2011 WASBE Chiayi City, Taiwan: The United States Coast Guard Band*. Conducted by CDR Kenneth W. Megan. United States Coast Guard Band. Mark Custom 9564-MCD, 2011. CD.

*Hue and Cry*

Premiere:	January 31, 2007 Eastman Wind Ensemble Cynthia Johnston Turner, conductor Rochester, New York
Instrumentation:	wind orchestra pno
Publisher/Date:	Merion Music/Theodore Presser, 2010
Availability:	rental
Score:	full, score in C
Level of Difficulty:	Grade 6
Duration:	4'00"
Commission:	Eastman Wind Ensemble, Mark Scatterday Cornell Wind Ensemble, Cynthia Johnston Turner
Program Note:	none

## Performance

### Commentary:

The composer was tasked with writing a sort of fanfare for the two commissioning groups, yet Stucky's work is better characterized as an overture, with little evidence of the distinguishing qualities of a fanfare in the composition. Though composed for two band programs, saxophones and euphoniums are omitted, making the work playable by the wind and percussion sections of a symphony orchestra without the need for additional players. The work contains several key themes, each of which, when it appears, is repeated and treated differently for the remainder of the work. Stucky's transition from the slow introduction, dominated by horns, into the primary *allegro di molto* section is quite remarkable; the tempo has changed before the audience could be aware of it having occurred.

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

### Selective Bibliography:

Bennefield, Troy. "Selected Pulitzer Prize-Winning Composers' Changing Views of Composing for Wind Band." DMA diss., University of Oklahoma, 2012.

Crockett, Donald. "Stucky, Hartke, Crockett: Conversations in Los Angeles." *Contemporary Music Review* 10, no. 1 (1994): 51-73.

McCutchan, Ann. "Steven Stucky." In *The Muse That Sings: Composers Speak About the Creative Process*, 133-41. New York City: Oxford University Press, 1999.



Stucky, Steven. *Lutoslawski and His Music*. Cambridge: Cambridge University Press, 2009.

Selective Discography:

none

*Threnos*

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

Instrumentation: concert band  
pno

Publisher/Date: Merion Music/Theodore Presser

Availability: in print

Score: full; score in C

Level of Difficulty: Grade 6

Duration: c. 7'00"

Commission: Cornell University Wind Ensemble  
Marice Stith, conductor

Program Note: included in score

Performance

Commentary: This work was commissioned by the Cornell University Wind Ensemble in memory of Brian Israel, who died of leukemia at age thirty-five, and who was a friend and colleague of the conductor, Marice Stith. The piece utilizes three primary thematic materials: a highly-synchronized arpeggiated figure, a persistent rhythmic figure which the composer describes as the "constant tolling of bells," and a lightly ornamented chromatic melodic fragment. The texture of the work is frequently thin, relying heavily on individual soloists rather than full ensemble statements. There is only one *tutti* measure in the entire work.

The rhythmic nature of the opening section, which reappears in later sections of the work, requires meticulous precision from all players, particularly percussion and piano. The center section of the piece (beginning in measure 50) is highly imitative, and necessitates strong players on each individual part, particularly in the three flute parts. Maintaining intonation is a great challenge throughout the work, most noticeably at the climactic statement of the chromatic melodic fragment, in which piccolo, three flutes, two oboes, “piccolo clarinet” (the name Stucky uses for E<sup>b</sup> soprano clarinet), and three B<sup>b</sup> clarinets play a unison line opening on E<sup>b</sup>. On the other extreme range, Stucky cleverly utilizes a contrabassoon and tuba duet near the end of the work.

#### Selective Bibliography:

Battisti, Frank L. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*, 139. Galesville, MD: Meredith Music Publications, 2002.

Bennefield, Troy. “Selected Pulitzer Prize-Winning Composers’ Changing Views of Composing for Wind Band.” DMA diss., University of Oklahoma, 2012.

Crockett, Donald. “Stucky, Hartke, Crockett: Conversations in Los Angeles.” *Contemporary Music Review* 10, no. 1 (1994): 51-73.

McCutchan, Ann. “Steven Stucky.” In *The Muse That Sings: Composers Speak About the Creative Process*, 133-41. New York City: Oxford University Press, 1999.

Stucky, Steven. *Lutoslawski and His Music*. Cambridge: Cambridge University Press, 2009.

#### Selective Discography:

Stucky, Steven. “Threnos” on *Music for Wind Ensemble*. Conducted by Michael Haithcock. Baylor University Wind Ensemble. Albany Records TROY257, 1997. CD.

*Voyages*

Premiere:	December 7, 1984 Yale University Concert Band Thomas C. Duffy, conductor Lynden Cranham, soloist New Haven, Connecticut
Instrumentation:	vc; wind orchestra pno; hp; cel; 2 to 6 db
Publisher/Date:	Merion Music/Theodore Presser, 1988
Availability:	rental
Score:	full; score in C
Level of Difficulty:	Grade 6/6
Duration:	24'00"-26'00"
Commission:	Yale University Band
Program Note:	none
Performance Commentary:	<p><i>Voyages</i> is one continuous work, yet may be seen as four interconnected movements: slow-fast-slow-fast. The difficulty in this work does not lie solely in the technical demand, although there is certainly a great deal of this, but in the necessity for precise and concentrated ensemble playing. The piece is often thinly scored, and with little opportunity for any sort of comfort in tempi. It is generally atonal, though without any evidence of serialism; Stucky simply eschews conventional harmony in favor of color and texture choices.</p> <p>The soloist is required to play in a variety of styles, using extended technique, a number of bowing styles, and a large amount of portamento. Stucky gives indications in the score for the treatment of non-measured passages which must be observed by both conductor and ensemble. The composer is specific in choices for percussion with regard to choices of mallets, sticks, and beaters, with very obvious colors in mind. Though only three percussionists are called</p>

for in the score, Stucky notes in the score that additional players may be necessary to cover every part adequately. Of note is the suggestion for 2 to 6 double basses to augment the wind orchestra.

Selective Bibliography:

Battisti, Frank L. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*, 149, 193. Galesville, MD: Meredith Music Publications, 2002.

Bennefield, Troy. "Selected Pulitzer Prize-Winning Composers' Changing Views of Composing for Wind Band." DMA diss., University of Oklahoma, 2012.

Crockett, Donald. "Stucky, Hartke, Crockett: Conversations in Los Angeles." *Contemporary Music Review* 10, no. 1 (1994): 51-73.

McCutchan, Ann. "Steven Stucky." In *The Muse That Sings: Composers Speak About the Creative Process*, 133-41. New York City: Oxford University Press, 1999.

Stucky, Steven. *Lutoslawski and His Music*. Cambridge: Cambridge University Press, 2009.

Selective Discography:

Stucky, Steven. "Voyages for Cello and Wind Ensemble" on *Music for Wind Ensemble*. Conducted by Michael Haithcock. Performed by Gary Hardie. Baylor University Wind Ensemble. Albany Records TROY257, 1997. CD.

Melinda Wagner

*Scamp*

Premiere: April 11, 2008  
"The President's Own" United States Marine Band  
Col. Michael J. Colburn, conductor  
MENC 2008 National Conference  
Milwaukee, Wisconsin

Instrumentation: concert band  
SSX

Publisher/Date: Theodore Presser, 2009

Availability: rental

Score: full, score in C

Level of Difficulty: Grade 6

Duration: 9'00"

Commission: "The President's Own" United States Marine Band

Program Note: none

Performance  
Commentary:

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

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

horns are asked to quickly change from a *cuivré* stopped sound to open sounds in several passages.

Selective Bibliography:

Battisti, Frank L. *The Winds of Change II: The New Millennium. A Chronicle of the Continuing Evolution of the Contemporary American Wind Band/Ensemble*, 131. Galesville, MD: Meredith Music Publications, 2012.

McCallum, Wendy. "Scamp." In *Teaching Music Through Performance in Band: Volume 8*, edited by Richard Miles, 1125-33. Chicago: GIA Publications, 2011.

Oteri, Frank J. "Melinda Wagner: It's Just Who I Am." *NewMusicBox*, June 1, 2015. Accessed February 18, 2016. <http://www.newmusicbox.org/articles/melinda-wagner-its-just-who-i-am>.

Selective Discography:

none

*Swept Up*

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

Instrumentation: concert band  
ssx; pno; cel

Publisher/Date: Melinda Wagner, 2011

Availability: here

Score: full, score in C

Level of Difficulty: Grade 6

Duration: 12'00"

Commission: Big 12 Band Directors Association

Program Note: none

Performance

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

Selective Bibliography:

Oteri, Frank J. "Melinda Wagner: It's Just Who I Am." *NewMusicBox*, June 1, 2015. Accessed February 18, 2016. <http://www.newmusicbox.org/articles/melinda-wagner-its-just-who-i-am>.

Selective Discography:

none

George Walker

*Canvas*

*Extract 1 (Landscape)*

*Extract 2 (Commentary)*

*Extract 3 (Psalm 121)*

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

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

Publisher/Date: MMB Music, 2000

Availability: rental  
Score: full, transposed  
Level of Difficulty: Grade 6  
Duration: 20'00"  
Commission: College Band Directors National Association  
Program Note: none

Performance  
Commentary:

This work is the composer's only contribution to the wind band medium, and came at the request of the College Band Directors National Association, to be premiered at their biennial National Conference in 2001. *Canvas* is dedicated to the memory of Walker's parents, and is set in three movements. The first movement is scored for instruments only; the second incorporates five narrators; the third utilizes SATB chorus. Walker indicates that each movement may be performed separately. Walker's process of composing at the piano, his primary instrument, is evident in the work, as much of the work could be easily rendered into piano reduction. The work is built on octatonic pitch structures and is quite rhythmically complex. Tempo is quite slow in the first and second movement, potentially necessitating conducting at the eighth note level.

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



extremely challenging from a tonal perspective and require a highly-skilled group for performance. The choral parts are rarely doubled in the instrumental ensemble, and there is extended *a capella* work.

Selective Bibliography:

Ames, Jeffery L. "A Pioneering Twentieth Century African-American Musician: The Choral Works of George T. Walker." PhD diss., Florida State University, 2005.

Banfield, William C. *Landscapes in Color: Conversations with Black American Composers*. Lanham, MD: Scarecrow Press, 2003.

Battisti, Frank L. *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*, 193. Galesville, MD: Meredith Music Publications, 2002.

———. *The Winds of Change II: The New Millennium. A Chronicle of the Continuing Evolution of the Contemporary American Wind Band/Ensemble*, 4-5. Galesville, MD: Meredith Music Publications, 2012.

Hampton, Kevin. "George Theophilus Walker as Composer and Pianist: A Biography and Discussion of His Stylistic Evolution as Seen in Selected Works for Solo Piano." DMA thesis, University of Maryland, 1994.

Nelson, Ryan. "Canvas." In *Teaching Music Through Performance in Band: Volume 4*, edited by Richard Miles, 755-63. Chicago: GIA Publications, 2002.

———. "Octatonic Pitch Structure and Motivic Organization in George Walker's *Canvas* for Wind Ensemble, Voices, and Chorus." DMA diss., University of North Texas, 2003.

Terry, Mickey Thomas. "An Interview with George Walker." *Musical Quarterly* 84, no. 3 (Fall 2000): 372-388.

Selective Discography:

Walker, George. "Canvas" on *Time Pieces*. Conducted by Eugene Migliaro Corporon. North Texas Wind Symphony. Klavier K11122, 2000.

## CHAPTER IV – CONCLUSIONS AND SUGGESTIONS FOR FURTHER RESEARCH

### Conclusions

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

Table 1

#### *Total Number of Works for Winds and Percussion*

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

---

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

Table 1 (continued).

Paul Moravec	13	2	15
Kevin Puts	5	2	7
Steve Reich	9	1	10
Christopher Rouse	4	2	6
Gunther Schuller	27	15	42
Caroline Shaw	0	0	0
Lewis Spratlan	17	0	17
Steven Stucky	11	6	17
Melinda Wagner	4	2	6
George Walker	3	1	4
Julia Wolfe	16	0	16
Yehudi Wyner	9	1	10

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

Ornette Coleman and Wynton Marsalis are better known for composition in the jazz idiom, each having written numerous works. Ten of Coleman's compositions were edited and transcribed by Gunther Schuller—a champion on Coleman's music and his unorthodox musical genius—in the 1961 volume *A Collection of the Compositions of*

*Ornette Coleman*.<sup>21</sup> Marsalis has composed a number of works for symphony orchestra and big band, and should be considered for a commission for big band and wind ensemble, or perhaps commissioned to transcribe one of his existing orchestral works for wind band.

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

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

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

---

21. Ornette Coleman, *A Collection of the Compositions of Ornette Coleman*, ed. Gunther Schuller (New York: MJQ Music, 1961).

22. Zhou Long, e-mail message to author, February 4, 2016.

23. Steven Davis, e-mail message to author, February 5, 2016.

## Suggestions for Further Research

Given the ratio of wind band compositions by deceased composers to those of living composers (2:1), it is imperative to undertake commissions of those living composers who have not written for concert band or wind orchestra, or who have only written a limited amount. Paul Moravec did not compose for wind band until 2012, but has shown interest in the medium since that time. The new transcription for wind ensemble of *Supplica* by Christopher Rouse is encouraging, as this is only his second work for the medium that is still published (two of his previous works were withdrawn). Troy Bennefield, in his doctoral research, interviewed Steven Stucky, Paul Moravec, David Lang, and John Corigliano to present strategies to secure award-winning composers to write for wind band.<sup>24</sup> Additionally, James Ripley's 1999 article in *Journal of Band Research* takes a quantitative look not only at the output of wind band works of composers who have won the Pulitzer Prize, but also at the frequency of programming these works in concerts.

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

---

24. Troy Bennefield, "Selected Pulitzer Prize-Winning Composers' Changing Views of Composing for Wind Band" (DMA diss., University of Oklahoma, 2010).

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

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

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

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

---

25. Mahr, 359.

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

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

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

---

26. John Corigliano, "Foreword," in *A Composer's Insight: Thoughts, Analysis, and Commentary on Contemporary Masterpieces for Wind Band* (Galesville, MD: Meredith Music, 2006), vi.

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

<u>Composer</u>	<u>Title</u>
Adams (J)	Grand Pianola Music
Brant	500: Hidden Hemisphere
Brant	American Debate
Brant	An American Requiem
Brant	Bran(d)t aan de Amstel
Brant	Ceremony
Brant	December
Brant	Festive Eighty
Brant	Horizontal Extending
Brant	Immortal Combat
Brant	A Plan of the Air
Brant	Sixty/Seventy
Brant	Verticals Ascending (After the Rodia Towers)
Corigliano	Circus Maximus
Corigliano	Gazebo Dances
Gould	Adeste Fidelis
Gould	American Ballads
Gould	American Patrol
Gould	Ballad for Band
Gould	Battle Hymn of the Republic
Gould	Big City Blues
Gould	Centennial Symphony, Gala for Band
Gould	Cheers! – A Celebration March
Gould	Concertette for Viola and Band
Gould	Dixie
Gould	Family Album Suite
Gould	Fanfare for Freedom for Wind Ensemble
Gould	The First Noel
Gould	Formations (for Marching Band)
Gould	Global Greetings for Symphonic Band
Gould	Holiday Music
Gould	Holocaust Suite
Gould	Inventions
Gould	Jericho (Rhapsody for Band)
Gould	Jingle Bells
Gould	Mini-Suite for Band
Gould	O Little Town of Bethlehem and Away in a Manger
Gould	Pavanne from <i>American Symphonette No. 2</i>
Gould	Prisms
Gould	Quotations
Gould	Remembrance Day (Soliloquy for a Passing Century)
Gould	Rumbolero



Gould	Saint Lawrence Suite for Band
Gould	Salutations
Gould	Santa Fe Saga
Gould	Serenade of Carols – Movement 2
Gould	Silent Night
Gould	Symphony for Band: West Point
Higdon	Fanfare Ritmico
Higdon	Kelly's Field
Higdon	Mysterium
Higdon	Oboe Concerto
Higdon	Percussion Concerto
Higdon	Rhythm Stand
Higdon	Road Stories
Higdon	Soprano Sax Concerto
Higdon	Wind Shear
Kernis	a Voice, a Messenger
Lang	cheating, lying, stealing
Long	The Future of Fire
Moravec	Change at Jamaica
Moravec	Wind Symphony
Puts	Chorus of Light
Puts	Charm
Reich	Music for a Large Ensemble
Rouse	Supplica
Rouse	Wolf Rounds
Schuller	Blue Dawn Into White Heat
Schuller	Diptych for Brass Quintet and Concert Band
Schuller	Eine Kleine Posaunenmusik
Schuller	Fanfare for St. Louis
Schuller	Festive Music
Schuller	In Praise of Winds
Schuller	Meditation for Concert Band
Schuller	Nature's Way
Schuller	On Winged Flight
Schuller	Pavane: for solo cornet and band
Schuller	Song and Dance
Schuller	Study in Textures for Concert Band
Schuller	Symphony for Brass and Percussion
Schuller	Tre Invenzioni for Chamber Ensembles
Schuller	Tribute to Rudy Wiedoeft
Stucky	Concerto for Percussion and Wind Orchestra
Stucky	Fanfares and Arias
Stucky	Funeral Music for Queen Mary, after Purcell
Stucky	Hue and Cry
Stucky	Threnos

Stucky  
Wagner  
Wagner  
Walker  
Wyner

Voyages for Cello and Wind Orchestra  
Scamp  
Swept Up  
Canvas  
Canto cantabile for soprano and band

APPENDIX B – Works for Concert Band and Wind Orchestra Organized by Title

<u>Title</u>	<u>Composer</u>
500: Hidden Hemisphere	Brant
Adeste Fidelis	Gould
American Ballads	Gould
American Debate	Brant
An American Requiem	Brant
American Patrol	Gould
Ballad for Band	Gould
Battle Hymn of the Republic	Gould
Big City Blues	Gould
Blue Dawn Into White Heat	Schuller
Bran(d)t aan de Amstel	Brant
Canto cantabile for soprano and band	Wyner
Canvas	Walker
Centennial Symphony, Gala for Band	Gould
Ceremony	Brant
Change at Jamaica	Moravec
Charm	Puts
cheating, lying, stealing	Lang
Cheers! – A Celebration March	Gould
Chorus of Light	Puts
Circus Maximus	Corigliano
Concertette for Viola and Band	Gould
Concerto for Percussion and Wind Orchestra	Stucky
December	Brant
Diptych for Brass Quintet and Concert Band	Schuller
Dixie	Gould
Eine Kleine Posaunenmusik	Schuller
Family Album Suite	Gould
Fanfare for Freedom for Wind Ensemble	Gould
Fanfare for St. Louis	Schuller
Fanfare Ritmico	Higdon
Fanfares and Arias	Stucky
Festive Eighty	Brant
Festive Music	Schuller
The First Noel	Gould
Formations (for Marching Band)	Gould
Funeral Music for Queen Mary, after Purcell	Stucky
The Future of Fire	Long
Gazebo Dances	Corigliano
Global Greetings for Symphonic Band	Gould

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

Verticals Ascending (After the Rodia Towers)  
a Voice, a Messenger  
Voyages for Cello and Wind Orchestra  
Windjammer: Highlights  
Wind Shear  
Wind Symphony  
Wolf Rounds

Brant  
Kernis  
Stucky  
Gould  
Higdon  
Moravec  
Rouse

APPENDIX C – Works for Chamber Wind Ensemble Organized by Composer

<u>Composer</u>	<u>Title</u>	<u>Number of Instrumental Performers</u>
Adams (J)	Chamber Symphony	15
Adams (J)	Gnarly Buttons	12
Adams (J)	Scratchband	12
Adams (J)	Son of Chamber Symphony	17
Adams (JL)	...and bells remembered	5
Adams (JL)	Across the Distance	8
Adams (JL)	Clouds of Forgetting, Clouds of Unknowing	17
Adams (JL)	The Farthest Place	5
Adams (JL)	for Jim (rising)	6
Adams (JL)	Green Corn Dance	6
Adams (JL)	Inuksuit	9
Adams (JL)	Light Within, The	6
Adams (JL)	Make Prayers to the Raven	5
Adams (JL)	Sauyatugvik: The Time of Drumming	7
Adams (JL)	songbirdsongs	5
Adams (JL)	Strange Birds Passing	8
Adams (JL)	Ten Thousand Birds	16
Adams (JL)	Time Undisturbed	8
Brant	\$1,000,000 Confessions	5
Brant	(6) Grand Pianos Bash (6) Plus Friends	14
Brant	4 Doctors	9
Brant	American Commencement	7
Brant	Angels and Devils	10
Brant	Antiphony I	13
Brant	Barricades	12
Brant	The Cain Within	9
Brant	Children's Hour	7
Brant	Concerto for Alto Saxophone or Trumpet	10
Brant	Conclave	13
Brant	Dialogue in the Jungle	10
Brant	Divinity	6
Brant	Dormant Craters	16
Brant	Encephalograms	7
Brant	Feuerwerk (Words over Fireworks)	9
Brant	The Fire Garden	8
Brant	Flight Over a Global Map	54
Brant	Four Mountains in the Amstel	12
Brant	Four Skeleton Pieces	12
Brant	The Fourth Season	5
Brant	Galaxy II	8

Brant	Ghosts and Gargoyles	10
Brant	Glossary (Computer Jargon)	12
Brant	Grand Universal Circus	18
Brant	Headhunt	10
Brant	In Praise of Learning	17
Brant	Jericho	17
Brant	Joquin	7
Brant	The Marx Brothers (Three Faithful Portraits)	7
Brant	Mass in Gregorian Chant	45
Brant	Millennium I	11
Brant	Millennium II	??
Brant	Millennium III	12
Brant	Millennium IV	5
Brant	Mythical Beasts	15
Brant	On the Nature of Things	11
Brant	Orbits	81
Brant	Origins (Symphony for Percussion)	20
Brant	Pathways to Security	10
Brant	Prevailing Winds	5
Brant	A Requiem in Summer	8
Brant	The Scientific Creation of the World	13
Brant	Secret Strings and Prevailing Winds	6
Brant	Signs and Alarms	10
Brant	Sing, O Heavens	5
Brant	Street Music	12
Brant	Trajectory	24
Brant	Tremors	17
Brant	Violin Concerto with Lights	16
Brant	Whoopee in D Major	10
Brant	Wind, Water, Clouds, and Fire	12
Coleman	Forms and Sounds	6
Corigliano	Antiphon	10
Corigliano	Fanfares to Music	11
Corigliano	Scherzo for Oboe and Percussion	7
Corigliano	Two Works for Antiphonal Brass	10
Corigliano	Utah Fanfare	14
Gould	Bird Movements from <i>Audubon</i>	14
Gould	Columbian Fanfares	7
Gould	Concerto Concertante	7
Gould	Festive Fanfare	7
Gould	Hail to a First Lady	7
Gould	Parade	6
Gould	Swanee River in the Style of Ellington	12
Higdon	Autumn Music	5

Higdon	Ceremonies	6
Higdon	Fanfare Quintet	5
Higdon	Lake Blue Sky	6
Higdon	Like Clockwork	12
Higdon	Smash (version B)	5
Higdon	Spirit	15
Higdon	Splendid Wood	6
Higdon	Summer Shimmers	6
Higdon	TenFold	15
Higdon	wissahickon poeTrees	6
Higdon	Zaka	6
Higdon	Zango Bandango	6
Kernis	America(n) (Day)dreams	11
Kernis	Barbara Allen	13
Kernis	Cycle III	8
Kernis	Goblin Market	14
Kernis	Harlem River Reveille	5
Kernis	Invisible Mosaic II	17
Kernis	Morningsongs	10
Kernis	Pieces of Winter Sky	7
Lang	are you experienced?	14
Lang	child	7
Lang	dance/drop	6
Lang	forced march	10
Lang	hammer amour	10
Lang	hammerspace	15
Lang	I fought the law	10
Lang	increase	16
Lang	involuntary	5
Lang	Link	11
Lang	men	11
Lang	my evil twin	13
Lang	my international	15
Lang	o isis and osiris	8
Lang	the passing measures	29
Lang	slow movement	14
Lang	spud	9
Lang	street	13
Lang	sunray	6
Lang	sweet air	5
Lang	these broken wings	6
Lang	unused swan	6
Lang	water	15
Lang	wed for brass quintet	5
Lang	writing on water	10



Lang/Wolfe	Cloud-River-Mountain	6
Lang/Wolfe	Shelter	17
Long	Dhyana	5
Long	The Five Elements	6
Long	Five Maskers	5
Long	Metal, Stone, Silk, Bamboo	6
Moravec	Albany Rhythms	12
Moravec	American Activities	5
Moravec	Capital Unknowns	12
Moravec	Chamber Symphony	7
Moravec	Cornoepan Airs	6
Moravec	Danse Russe	14
Moravec	Indialantic Impromptu	5
Moravec	The King's Man	14
Moravec	The Kingdom Within	5
Moravec	Music for Chamber Ensemble	10
Moravec	Quintessence	5
Moravec	The Time Gallery	6
Moravec	Wind Quintet	5
Puts	Continuo	12
Puts	Einstein on Mercer Street	7
Puts	Elegy	14
Puts	Four Airs	5
Puts	Obsessive Nature	6
Reich	City Life	17
Reich	Double Sextet	12
Reich	Drumming	9
Reich	Music for 18 Musicians	14
Reich	Music for Mallet Instruments, Voices, and Organ	6
Reich	Music for Pieces of Wood	5
Reich	New York Counterpoint	11
Reich	Sextet	6
Reich	Six Marimbas	6
Rouse	Artemis	5
Rouse	Bonham	8
Rouse	Ogoun Badagris	5
Rouse	Rotae Passionis	7
Schuller	Automation	10
Schuller	Blues	7
Schuller	Bouquet for Collage	6
Schuller	Brass Quintet No. 1	5
Schuller	Brass Quintet No. 2	5
Schuller	Bright and Sassy	7
Schuller	Chimeric Images	11

Schuller	Double Quintet	10
Schuller	Fanfare	8
Schuller	Five Pieces for Five Horns	5
Schuller	Games	10
Schuller	Grand Concerto for Percussion and Keyboards	11
Schuller	Impromptus and Cadenzas	7
Schuller	Jumpin in the Future	13
Schuller	Lines and Contrasts	16
Schuller	Magical Trumpets	12
Schuller	Music for Brass Quintet	5
Schuller	Paradigm Exchange	5
Schuller	Poems of Time and Eternity	9
Schuller	Quodlibet	5
Schuller	Refrains	24
Schuller	Sacred Cantata (Psalm 98)	12
Schuller	Sextet	6
Schuller	Tear Drop	9
Schuller	Thou Art the Son of God	10
Schuller	Transformation	11
Schuller	Woodwind Quintet	5
Spratlan	Architect	11
Spratlan	A Barred Owl	5
Spratlan	Coils	7
Spratlan	Concertino for Violin and Chamber Ensemble	12
Spratlan	Earthrise	14
Spratlan	Flange	12
Spratlan	Of Time and Seasons	6
Spratlan	Penelope's Knees: Double Concerto for Alto Saxophone, Double Bass, and Chamber Ensemble	13
Spratlan	Process/Bulge	5
Spratlan	Psalm 42	6
Spratlan	Quintet	5
Spratlan	Sojourner	10
Spratlan	Three Carols on Medieval Texts	5
Spratlan	Vespers Cantata	6
Spratlan	When Crows Gather	8
Spratlan	Wolves	5
Spratlan	Zoom	14
Stucky	Ad Parnassum	6
Stucky	Anniversary Greeting	7
Stucky	Boston Fancies	7
Stucky	Etudes	14

Stucky	Four Poems of A.R. Ammons for Baritone and 6 Instruments	6
Stucky	Refrains	5
Stucky	Salute	8
Stucky	Sappho Fragments	6
Stucky	Serenade	5
Stucky	Take Him, Earth	9
Stucky	To Whom I Said Farewell	15
Wagner	Brass Quintet No. 1	5
Wagner	Thinking About the Moon	5
Wagner	Wick	6
Walker	Music for brass, sacred and profane	5
Walker	Music for diverse instruments	9
Walker	Wind Set	5
Wolfe	Anthracite Fields	5
Wolfe	Arsenal of Democracy	13
Wolfe	Believing	6
Wolfe	Big Beautiful Dark and Scary	6
Wolfe	Girlfriend	7
Wolfe	Impatience	18
Wolfe	Lick	6
Wolfe	On-Seven-Star-Shoes	5
Wolfe	Reeling	6
Wolfe	Singing in the dead of night	6
Wolfe	Steel Hammer	6
Wolfe	Thirst	16
Wolfe	True Love	17
Wolfe	Water	16
Wyner	Amadeus' Billiard	7
Wyner	Changing Time	5
Wyner	Dance Variations and Festival Wedding for Wind Octet	8
Wyner	Into the Evening Air	5
Wyner	Passage	7
Wyner	The Second Madrigal	11
Wyner	Serenade for Seven Instruments	7
Wyner	Torah Service with Instruments	5
Wyner	West of the Moon	6

APPENDIX D – Works for Chamber Wind Ensemble Organized by Title

<u>Title</u>	<u>Composer</u>	<u>Number of Instrumental Performers</u>
\$1,000,000 Confessions	Brant	5
(6) Grand Pianos Bash (6) Plus Friends	Brant	14
4 Doctors	Brant	9
Across the Distance	Adams (JL)	8
Ad Parnassum	Stucky	6
Albany Rhythms	Moravec	12
Amadeus' Billiard	Wyner	7
America(n) (Day)dreams	Kernis	11
American Activities	Moravec	5
American Commencement	Brant	7
...and bells remembered	Adams (JL)	5
Angels and Devils	Brant	10
Anniversary Greeting	Stucky	7
Anthracite Fields	Wolfe	5
Antiphon	Corigliano	10
Antiphony I	Brant	13
Architect	Spratlan	11
are you experienced?	Lang	14
Arsenal of Democracy	Wolfe	13
Artemis	Rouse	5
Automation	Schuller	10
Autumn Music	Higdon	5
Barbara Allen	Kernis	13
Barred Owl, A	Spratlan	5
Barricades	Brant	12
Believing	Wolfe	6
Big Beautiful Dark and Scary	Wolfe	6
Bird Movements from Audubon	Gould	14
Blues	Schuller	7
Bonham	Rouse	8
Boston Fancies	Stucky	7
Bouquet for Collage	Schuller	6
Brass Quintet No. 1	Schuller	5
Brass Quintet No. 1	Wagner	5
Brass Quintet No. 2	Schuller	5
Bright and Sassy	Schuller	7
Cain Within, The	Brant	9
Capital Unknowns	Moravec	12
Ceremonies	Higdon	6
Chamber Symphony	Adams (J)	15

Chamber Symphony	Moravec	7
Changing Time	Wyner	5
child	Lang	7
Children's Hour	Brant	7
Chimeric Images	Schuller	11
City Life	Reich	17
Cloud-River-Mountain	Lang/Wolfe	6
Clouds of Forgetting, Clouds of Unknowing	Adams (JL)	17
Coils	Spratlan	7
Columbian Fanfares	Gould	7
Concertino for Violin and Chamber Ensemble	Spratlan	12
Concerto Concertante	Gould	7
Concerto for Alto Saxophone or Trumpet	Brant	10
Conclave	Brant	13
Continuo	Puts	12
Cornoepan Airs	Moravec	6
Cycle III	Kernis	8
Dance Variations and Festival Wedding for Wind Octet	Wyner	8
dance/drop	Lang	6
Danse Russe	Moravec	14
Dhyana	Long	5
Dialogue in the Jungle	Brant	10
Divinity	Brant	6
Dormant Craters	Brant	16
Double Quintet	Schuller	10
Double Sextet	Reich	12
Drumming	Reich	9
Earthrise	Spratlan	14
Einstein on Mercer Street	Puts	7
Elegy	Puts	14
Encephalograms	Brant	7
Etudes	Stucky	14
Fanfare	Schuller	8
Fanfare Quintet	Higdon	5
Fanfares to Music	Corigliano	11
The Farthest Place	Adams (JL)	5
Festive Fanfare	Gould	7
Feuerwerk (Words over Fireworks)	Brant	9
The Fire Garden	Brant	8
The Five Elements	Long	6
Five Maskers	Long	5
Five Pieces for Five Horns	Schuller	5
Flange	Spratlan	12
Flight Over a Global Map	Brant	54

for Jim (rising)	Adams (JL)	6
forced march	Lang	10
Forms and Sounds	Coleman	6
Four Airs	Puts	5
Four Mountains in the Amstel	Brant	12
Four Poems of A.R. Ammons for Baritone and 6 Instruments	Stucky	6
Four Skeleton Pieces	Brant	12
The Fourth Season	Brant	5
Galaxy II	Brant	8
Games	Schuller	10
Ghosts and Gargoyles	Brant	10
Girlfriend	Wolfe	7
Glossary (Computer Jargon)	Brant	12
Gnarly Buttons	Adams (J)	12
Goblin Market	Kernis	14
Grand Concerto for Percussion and Keyboards	Schuller	11
Grand Universal Circus	Brant	18
Green Corn Dance	Adams (JL)	6
Hail to a First Lady	Gould	7
hammer amour	Lang	10
hammerspace	Lang	15
Harlem River Reveille	Kernis	5
Headhunt	Brant	10
I fought the law	Lang	10
Impatience	Wolfe	18
Impromptus and Cadenzas	Schuller	7
In Praise of Learning	Brant	17
increase	Lang	16
Indialantic Impromptu	Moravec	5
Into the Evening Air	Wyner	5
Inuksuit	Adams (JL)	9
Invisible Mosaic II	Kernis	17
involuntary	Lang	5
Jericho	Brant	17
Joquin	Brant	7
Jumpin in the Future	Schuller	13
King's Man, The	Moravec	14
The Kingdom Within	Moravec	5
Lake Blue Sky	Higdon	6
Lick	Wolfe	6
Light Within, The	Adams (JL)	6
Like Clockwork	Higdon	12
Lines and Contrasts	Schuller	16
Link	Lang	11

Magical Trumpets	Schuller	12
Make Prayers to the Raven	Adams (JL)	5
Marx Brothers, The (Three Faithful Portraits)	Brant	7
Mass in Gregorian Chant men	Brant	45
	Lang	11
Metal, Stone, Silk, Bamboo	Long	6
Millennium I	Brant	11
Millennium II	Brant	39
Millennium III	Brant	12
Millennium IV	Brant	5
Morningsongs	Kernis	10
Music for 18 Musicians	Reich	14
Music for Brass Quintet	Schuller	5
Music for brass, sacred and profane	Walker	5
Music for Chamber Ensemble	Moravec	10
Music for diverse instruments	Walker	9
Music for Mallet Instruments, Voices, and Organ	Reich	6
Music for Pieces of Wood	Reich	5
my evil twin	Lang	13
my international	Lang	15
Mythical Beasts	Brant	15
New York Counterpoint	Reich	11
o isis and osiris	Lang	8
Obsessive Nature	Puts	6
Of Time and Seasons	Spratlan	6
Ogoun Badagris	Rouse	5
On the Nature of Things	Brant	11
On-Seven-Star-Shoes	Wolfe	5
Orbits	Brant	81
Origins (Symphony for Percussion)	Brant	20
Parade	Gould	6
Paradigm Exchange	Schuller	5
Passage	Wyner	7
the passing measures	Lang	29
Pathways to Security	Brant	10
Penelope's Knees: Double Concerto for Alto Saxophone, Double Bass, and Chamber Ensemble	Spratlan	13
Pieces of Winter Sky	Kernis	7
Poems of Time and Eternity	Schuller	9
Prevailing Winds	Brant	5
Process/Bulge	Spratlan	5
Psalm 42	Spratlan	6
Quintessence	Moravec	5
Quintet	Spratlan	5

Quodlibet	Schuller	5
Reeling	Wolfe	6
Refrains	Schuller	24
Refrains	Stucky	5
A Requiem in Summer	Brant	8
Rotae Passionis	Rouse	7
Sacred Cantata (Psalm 98)	Schuller	12
Salute	Stucky	8
Sappho Fragments	Stucky	6
Sauyatugvik: The Time of Drumming	Adams (JL)	7
Scherzo for Oboe and Percussion	Corigliano	7
The Scientific Creation of the World	Brant	13
Scratchband	Adams (J)	12
The Second Madrigal	Wyner	11
Secret Strings and Prevailing Winds	Brant	6
Serenade	Stucky	5
Serenade for Seven Instruments	Wyner	7
Sextet	Reich	6
Sextet	Schuller	6
Shelter	Lang/Wolfe	17
Signs and Alarms	Brant	10
Sing, O Heavens	Brant	5
Singing in the dead of night	Wolfe	6
Six Marimbas	Reich	6
slow movement	Lang	14
Smash (version B)	Higdon	5
Sojourner	Spratlan	10
Son of Chamber Symphony	Adams (J)	17
songbirdsongs	Adams (JL)	5
Spirit	Higdon	15
Splendid Wood	Higdon	6
spud	Lang	9
Steel Hammer	Wolfe	6
Strange Birds Passing	Adams (JL)	8
street	Lang	13
Street Music	Brant	12
Summer Shimmers	Higdon	6
sunray	Lang	6
Swanee River in the Style of Ellington	Gould	12
sweet air	Lang	5
Take Him, Earth	Stucky	9
Tear Drop	Schuller	9
Ten Thousand Birds	Adams (JL)	16
TenFold	Higdon	15
these broken wings	Lang	6



Thinking About the Moon	Wagner	5
Thirst	Wolfe	16
Thou Art the Son of God	Schuller	10
Three Carols on Medieval Texts	Spratlan	5
Time Gallery, The	Moravec	6
Time Undisturbed	Adams (JL)	8
To Whom I Said Farewell	Stucky	15
Torah Service with Instruments	Wyner	5
Trajectory	Brant	24
Transformation	Schuller	11
Tremors	Brant	17
True Love	Wolfe	17
Two Works for Antiphonal Brass	Corigliano	10
unused swan	Lang	6
Utah Fanfare	Corigliano	14
Vespers Cantata	Spratlan	6
Violin Concerto with Lights	Brant	16
water	Lang	15
Water	Wolfe	16
wed for brass quintet	Lang	5
West of the Moon	Wyner	6
When Crows Gather	Spratlan	8
Whoopee in D Major	Brant	10
Wick	Wagner	6
Wind Quintet	Moravec	5
Wind Set	Walker	5
Wind, Water, Clouds, and Fire	Brant	12
wissahickon poeTrees	Higdon	6
Wolves	Spratlan	5
Woodwind Quintet	Schuller	5
writing on water	Lang	10
Zaka	Higdon	6
Zango Bandango	Higdon	6
Zoom	Spratlan	14

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

Instrumental Performers

<u>Number of</u> <u>Instrumental</u> <u>Performers</u>	<u>Composer</u>	<u>Title</u>
5	Adams (JL)	...and bells remembered
5	Adams (JL)	Farthest Place, The
5	Adams (JL)	Make Prayers to the Raven
5	Adams (JL)	songbirdsongs
5	Brant	\$1,000,000 Confessions
5	Brant	The Fourth Season
5	Brant	Millennium IV
5	Brant	Prevailing Winds
5	Brant	Sing, O Heavens
5	Higdon	Autumn Music
5	Higdon	Fanfare Quintet
5	Higdon	Smash (version B)
5	Kernis	Harlem River Reveille
5	Lang	involuntary
5	Lang	sweet air
5	Lang	wed for brass quintet
5	Long	Dhyana
5	Long	Five Maskers
5	Moravec	American Activities
5	Moravec	Indialantic Impromptu
5	Moravec	Kingdom Within, The
5	Moravec	Quintessence
5	Moravec	Wind Quintet
5	Puts	Four Airs
5	Reich	Music for Pieces of Wood
5	Rouse	Artemis
5	Rouse	Ogoun Badagris
5	Schuller	Brass Quintet No. 1
5	Schuller	Brass Quintet No. 2
5	Schuller	Five Pieces for Five Horns
5	Schuller	Music for Brass Quintet
5	Schuller	Paradigm Exchange
5	Schuller	Quodlibet
5	Schuller	Woodwind Quintet
5	Spratlan	Barred Owl, A
5	Spratlan	Process/Bulge
5	Spratlan	Quintet
5	Spratlan	Three Carols on Medieval Texts

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

6	Stucky	Four Poems of A.R. Ammons for Baritone and 6 Instruments
6	Stucky	Sappho Fragments
6	Wagner	Wick
6	Wolfe	Believing
6	Wolfe	Big Beautiful Dark and Scary
6	Wolfe	Lick
6	Wolfe	Reeling
6	Wolfe	Singing in the dead of night
6	Wolfe	Steel Hammer
6	Wyner	West of the Moon
7	Adams (JL)	Sauyatugvik: The Time of Drumming
7	Brant	American Commencement
7	Brant	Children's Hour
7	Brant	Encephalograms
7	Brant	Joquin
7	Brant	The Marx Brothers (Three Faithful Portraits)
7	Corigliano	Scherzo for Oboe and Percussion
7	Gould	Columbian Fanfares
7	Gould	Concerto Concertante
7	Gould	Festive Fanfare
7	Gould	Hail to a First Lady
7	Kernis	Pieces of Winter Sky
7	Lang	child
7	Moravec	Chamber Symphony
7	Puts	Einstein on Mercer Street
7	Rouse	Rotae Passionis
7	Schuller	Blues
7	Schuller	Bright and Sassy
7	Schuller	Impromptus and Cadenzas
7	Spratlan	Coils
7	Stucky	Anniversary Greeting
7	Stucky	Boston Fancies
7	Wolfe	Girlfriend
7	Wyner	Amadeus' Billiard
7	Wyner	Passage
7	Wyner	Serenade for Seven Instruments
8	Adams (JL)	Across the Distance
8	Adams (JL)	Strange Birds Passing
8	Adams (JL)	Time Undisturbed
8	Brant	Fire Garden, The
8	Brant	Galaxy II
8	Brant	A Requiem in Summer
8	Kernis	Cycle III
8	Lang	o isis and osiris

8	Rouse	Bonham
8	Schuller	Fanfare
8	Spratlan	When Crows Gather
8	Stucky	Salute
8	Wyner	Dance Variations and Festival Wedding for Wind Octet
9	Adams (JL)	Inuksuit
9	Brant	4 Doctors
9	Brant	Cain Within, The
9	Brant	Feuerwerk (Words over Fireworks)
9	Lang	spud
9	Reich	Drumming
9	Schuller	Poems of Time and Eternity
9	Schuller	Tear Drop
9	Stucky	Take Him, Earth
9	Walker	Music for diverse instruments
10	Brant	Angels and Devils
10	Brant	Concerto for Alto Saxophone or Trumpet
10	Brant	Dialogue in the Jungle
10	Brant	Ghosts and Gargoyles
10	Brant	Headhunt
10	Brant	Pathways to Security
10	Brant	Signs and Alarms
10	Brant	Whoopee in D Major
10	Corigliano	Antiphon
10	Corigliano	Two Works for Antiphonal Brass
10	Kernis	Morningsongs
10	Lang	forced march
10	Lang	hammer amour
10	Lang	I fought the law
10	Lang	writing on water
10	Moravec	Music for Chamber Ensemble
10	Schuller	Automation
10	Schuller	Double Quintet
10	Schuller	Games
10	Schuller	Thou Art the Son of God
10	Spratlan	Sojourner
11	Brant	Millennium I
11	Brant	On the Nature of Things
11	Corigliano	Fanfares to Music
11	Kernis	America(n) (Day)dreams
11	Lang	Link
11	Lang	men
11	Reich	New York Counterpoint
11	Schuller	Chimeric Images
11	Schuller	Grand Concerto for Percussion and Keyboards

11	Schuller	Transformation
11	Spratlan	Architect
11	Wyner	Second Madrigal, The
12	Adams (J)	Gnarly Buttons
12	Adams (J)	Scratchband
12	Brant	Barricades
12	Brant	Four Mountains in the Amstel
12	Brant	Four Skeleton Pieces
12	Brant	Glossary (Computer Jargon)
12	Brant	Millennium III
12	Brant	Street Music
12	Brant	Wind, Water, Clouds, and Fire
12	Gould	Swanee River in the Style of Ellington
12	Higdon	Like Clockwork
12	Moravec	Albany Rhythms
12	Moravec	Capital Unknowns
12	Puts	Continuo
12	Reich	Double Sextet
12	Schuller	Magical Trumpets
12	Schuller	Sacred Cantata (Psalm 98)
12	Spratlan	Concertino for Violin and Chamber Ensemble
12	Spratlan	Flange
13	Brant	Antiphony I
13	Brant	Conclave
13	Brant	Scientific Creation of the World, The
13	Kernis	Barbara Allen
13	Lang	my evil twin
13	Lang	street
13	Schuller	Jumpin in the Future
13	Spratlan	Penelope's Knees: Double Concerto for Alto Saxophone, Double Bass, and Chamber Ensemble
13	Wolfe	Arsenal of Democracy
14	Brant	(6) Grand Pianos Bash (6) Plus Friends
14	Corigliano	Utah Fanfare
14	Gould	Bird Movements from Audubon
14	Kernis	Goblin Market
14	Lang	are you experienced?
14	Lang	slow movement
14	Moravec	Danse Russe
14	Moravec	King's Man, The
14	Puts	Elegy
14	Reich	Music for 18 Musicians
14	Spratlan	Earthrise
14	Spratlan	Zoom
14	Stucky	Etudes

15	Adams (J)	Chamber Symphony
15	Brant	Mythical Beasts
15	Higdon	Spirit
15	Higdon	TenFold
15	Lang	hammerspace
15	Lang	my international
15	Lang	water
15	Stucky	To Whom I Said Farewell
16	Adams (JL)	Ten Thousand Birds
16	Brant	Dormant Craters
16	Brant	Violin Concerto with Lights
16	Lang	increase
16	Schuller	Lines and Contrasts
16	Wolfe	Thirst
16	Wolfe	Water
17	Adams (J)	Son of Chamber Symphony
17	Adams (JL)	Clouds of Forgetting, Clouds of Unknowing
17	Brant	In Praise of Learning
17	Brant	Jericho
17	Brant	Tremors
17	Kernis	Invisible Mosaic II
17	Lang/Wolfe	Shelter
17	Reich	City Life
17	Wolfe	True Love
18	Brant	Grand Universal Circus
18	Wolfe	Impatience
20	Brant	Origins (Symphony for Percussion)
24	Brant	Trajectory
24	Schuller	Refrains
29	Lang	passing measures, the
37	Brant	Millennium II
45	Brant	Mass in Gregorian Chant
54	Brant	Flight Over a Global Map
81	Brant	Orbits

APPENDIX F – Second-Party Transcriptions, Arrangements, and Reconstructions of

Works for Concert Band, Wind Orchestra, and Chamber Wind Ensemble

Organized by Composer

<u>Composer</u>	<u>Second-Party</u>	<u>Title</u>
Adams (J)	Cormac Cannon	Chairman Dances, The
Adams (J)	Richard Wyman	Harmonielehre - Movement I
Adams (J)	Ryan Heseltine	Lollapalooza
Adams (J)	James Spinazzola	Lollapalooza
Adams (J)	Lawrence Odom	Short Ride in a Fast Machine
Adams (J)	Richard Saucedo	Short Ride in a Fast Machine
Corigliano	Craig B. Davis	Concerto for Clarinet and Wind Ensemble
Corigliano	Mark Spede	DC Fanfare for Wind Ensemble
Corigliano	Christopher Anderson	Elegy
Corigliano	Peter Stanley Martin	Lullaby for Natalie
Corigliano	Verena Mösenbichler	Mr. Tambourine Man: Seven Poems of Bob Dylan
Corigliano	Benjamin Lorenzo	The Red Violin Chaconne
Corigliano	Jeffrey David Gershman	Tarantella from <i>Symphony No. 1</i>
Corigliano	Christopher Anderson	Tournaments
Gould	James Ripley	American Ballads
Gould	Philip J. Lang	American Legion Forever
Gould	Philip J. Lang	American Salute
Gould	Douglas E. Wagner	American Salute
Gould	Paul Yoder	American Symphonette No. 2 – Movement I
Gould	Philip J. Lang	American Youth March
Gould	Philip J. Lang	Beguine
Gould	Philip J. Lang	Bombs Away March
Gould	Philip J. Lang	Buck Private March
Gould	John Cacavas	Café Rio
Gould	Philip J. Lang	Cavalry March
Gould	Philip J. Lang	Child Prodigy, The
Gould	John Cacavas	Cinerama March from <i>Cinerama Holiday</i>
Gould	Paul Yoder	Colonial Portrait
Gould	David Bennett	Continental Serenade
Gould	David Bennett	Cowboy Rhapsody
Gould	David Bennett	Deserted Ballroom
Gould	Louis Brunelli	Dramatic Fanfares from <i>World War I</i>
Gould	Jirousek	Festive Music
Gould	Philip J. Lang	Folk Suite - Overture



Gould	David Bennett	Guaracha: Latin American Symphonette
Gould	David Bennett	Hillbilly from <i>Americana</i>
Gould	Philip J. Lang	The Jeeps and Peeps March
Gould	Philip J. Lang	Joe College
Gould	Philip J. Lang	March for the Yanks
Gould	Philip J. Lang	March of the Leathernecks
Gould	Philip J. Lang	New China March
Gould	John Cacavas	On the Boulevard from <i>Cinerama Holiday</i>
Gould	Philip J. Lang	Paratrooper March
Gould	David Bennett	Prima Donna
Gould	John Cacavas	Prologue from <i>World War I</i>
Gould	Philip J. Lang	Red Cavalry March
Gould	Louis Brunelli	Revolutionary Prelude from <i>World War I</i>
Gould	Louis Brunelli	Royal March from <i>Sarajevo Suite</i>
Gould	Louis Brunelli	Royal Hunt from <i>Sarajevo Suite</i>
Gould	John Cacavas	Skier's Waltz
Gould	John Cacavas	Soft Shoe Serenade from <i>Hoofer Suite</i>
Gould	John Cacavas	Souvenirs of Paris from <i>Cinerama Holiday</i>
Gould	Louis Brunelli	Symphonic Fanfares
Gould	David Bennett	Tropical
Gould	Paul Yoder	Windjammer: Highlights
Gould	Philip J. Lang	Yankee Doodle
Kernis	Peter Stanley Martin	New Era Dance
Kernis	Steven Knight	Overture in Feet and Meters
Puts	Mark Spede	Millennium Canons
Puts	Ryan Kelly	Network
Stucky	Scott Boerma	Anniversary Greeting
Wagner	Donald Patterson	57/7 Dash
Walker	Carl Simpson	Concerto for Trombone and Wind Ensemble

APPENDIX G – Chronological Listing of the Pulitzer Prizes in Music

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

## APPENDIX H – Listing of Composer Websites

John Adams: <http://www.earbox.com>.

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

John Corigliano: <http://www.johncorigliano.com>.

Morton Gould: <http://mortongould.com>.

Jennifer Higdon: <http://jenniferhigdon.com>.

David Lang: <http://davidlangmusic.com>.

Wynton Marsalis: <http://wyntonmarsalis.org>.

Paul Moravec: <http://paulmoravec.com>.

Kevin Puts: <http://www.kevinputs.com>.

Steve Reich: <http://www.steverreich.com>.

Christopher Rouse: [www.christopherrouse.com](http://www.christopherrouse.com).

Caroline Shaw: <http://carolineshaw.com>.

Lewis Spratlan: <http://lewisspratlan.com>.

Steven Stucky: <http://www.stevenstucky.com>.

George Walker: <http://georgetwalker.com>.

Julia Wolfe: <http://juliawolfemusic.com>.

Yehudi Wyner: <http://www.yehudiwyner.com>.

## BIBLIOGRAPHY

- Ambrose, Robert J. "Fanfares and Arias." In *Teaching Music Through Performance in Band: Volume 9*, edited by Richard Miles, 901-11. Chicago: GIA Publications, 2013.
- Adamo, Mark. *John Corigliano: A Monograph*. Todmorden, Lancs, UK: Royal Northern College of Music in association with Arc Music, 2000.
- Adams, John. *Hallelujah Junction: Composing an American Life*. New York: Picador, 2009.
- Alburger, Mark. "Bang on an Ear: An Interview with David Lang." *21<sup>st</sup> Century Music* 7, no. 9 (September 2001): 1-14.
- Aldrich, Mark. *A Catalog of Folk Song Settings for Wind Band*. Galesville, MD: Meredith Music, 2004.
- Alsop, Marin. "Jennifer Higdon And Me: A Musical Friendship." National Public Radio. Last modified December 12, 2012. <http://www.npr.org/templates/story/story.php?storyId=104464863>.
- American Composers Forum. "Gunther Schuller: Nature's Way." Accessed February 27, 2016. <https://composersforum.org/content/gunther-schuller>.
- . "Kevin Puts: Charm." Accessed February 14, 2016. <https://composersforum.org/programs/education/kevin-puts>.
- Ames, Jeffery L. "A Pioneering Twentieth Century African-American Musician: The Choral Works of George T. Walker." PhD diss., Florida State University, 2005.
- Anthony, Michael. "Composing an ode to the oboe; Prolific composer Jennifer Higdon muses on writing her latest concerto, a premiere by the St. Paul Chamber Orchestra." *Star Tribune* (Minneapolis, MN), September 4, 2005.
- Banfield, William C. *Landscapes in Color: Conversations with Black American Composers*. Lanham, MD: Scarecrow Press, 2003.
- Bates, J. Douglas. *The Pulitzer Prize: The Inside Story of America's Most Prestigious Award*. New York: Birch Lane Press, 1991.
- Battisti, Frank. "A Morton Gould Salute: Reflections On an Open-Minded Genius." *The Instrumentalist* 67, no. 7 (February 2013): 16-20, 54.

- . “Gunther Schuller and His Many Worlds of Music.” *The Instrumentalist* 32, no. 11 (June 1978): 38-44.
- . *The Twentieth Century American Wind Band/Ensemble: History, Development, and Literature*. Fort Lauderdale, FL: Meredith Music Publications, 1995.
- . *The Winds of Change: The Evolution of the Contemporary American Wind Band/Ensemble and its Conductor*. Galesville, MD: Meredith Music Publications, 2002.
- . *The Winds of Change II: The New Millennium. A Chronicle of the Continuing Evolution of the Contemporary American Wind Band/Ensemble*. Galesville, MD: Meredith Music Publications, 2012.
- Bennefield, Troy. “Selected Pulitzer Prize-Winning Composers’ Changing Views of Composing for Wind Band.” DMA diss., University of Oklahoma, 2012.
- Birdwell, John Cody. “Mini-Suite for Concert Band.” In *Teaching Music Through Performance in Band: Volume 1*, 2<sup>nd</sup> ed., edited by Richard Miles, 197-203. Chicago: GIA Publications, 2010.
- Bloom, Elizabeth. “Concert review: PSO succeeds with world premiere.” *Pittsburgh Post-Gazette*, April 4, 2014. Accessed February 23, 2016. <http://www.post-gazette.com/ae/music-reviews/2014/04/05/PSO-succeeds-with-world-premiere/stories/201404050132>.
- Bogle, James Michael. “Gunther Schuller and John Swallow: Collaboration, Composition, and Performance Practice in Eine Kleine Posaunenmusik, with Three Recitals of Selected Works by Berio, Bogle, Gregson, Pryor, Suderburg and Others.” DMA diss., University of North Texas, 2000.
- Booth, David Martin. “Rhythm Stand.” In *Teaching Music Through Performance in Band: Volume 6*, edited by Richard Miles, 230-37. Chicago: GIA Publications, 2007.
- Brant, Henry, interview by Alan Baker, *American Public Media*, June 2002, accessed January 8, 2015, [http://musicmavericks.publicradio.org/features/interview\\_brant.html](http://musicmavericks.publicradio.org/features/interview_brant.html).
- Brion, Keith and J.E. Brown. “The Spatial Wind Music of Henry Brant.” *The Instrumentalist* 30, no. 6 (January 1976): 36-39.
- Bush, Eric Wayne. “The History of the Big Ten Band Directors Association (1971-2015).” DMA thesis, University of Iowa, 2015.

- Carnovale, Norbert. *Gunther Schuller: A Bio-Bibliography*. New York: Greenwood Press, 1987.
- Charles, Eleanor. "Connecticut Guide: Dedication." *New York Times*, October 15, 1995. Accessed February 27, 2016. <http://www.nytimes.com/1995/10/15/nyregion/connecticut-guide-127395.html>.
- Coleman, Ornette. *A Collection of the Compositions of Ornette Coleman*. Edited by Gunther Schuller. New York: MJQ Music, 1961.
- Corigliano, John. "Foreword." In *A Composer's Insight: Thoughts, Analysis, and Commentary on Contemporary Masterpieces for Wind Band*, vi. Galesville, MD: Meredith Music, 2006.
- Crews, Jane Elizabeth. "Jennifer Higdon's *Oboe Concerto*: The Composition, Transformation, and a Performer's Analysis." DMA monograph, Louisiana State University, 2010.
- Crockett, Donald. "Stucky, Hartke, Crockett: Conversations in Los Angeles." *Contemporary Music Review* 10, no. 1 (1994): 51-73.
- DeLyser, David M. "New Tonality: An Examination of the Style With Analyses of James Hopkins' *Songs of Eternity*, Paul Moravec's *Songs of Love and War*, and an original composition." DA diss., University of Northern Colorado, 2005.
- Dippre, Keith Gregory. "Compositional Issues with Corigliano, Oliveros, and Kernis." DMA diss., Ohio State University, 2001.
- Drennan, Dorothy C. "Henry Brant's Use of Ensemble Dispersion, As Found In the Analysis of Selected Compositions." DMA diss., University of Miami, 1975.
- Dvorak, Thomas, Robert Grechesky, and Gary M. Ciepluch. *Best Music for High School Band*. New York: Manhattan Beach Music, 1993.
- Emge, Jeffrey David. "Third-Stream Music for Band: An Examination of Jazz Influences in Five Selected Compositions for Winds and Percussion." DMA diss., University of Cincinnati, 2000.
- Espinosa, Ricardo Javier. "An Analysis and Discussion of Conducting Performance Practices in Steven Stucky's Elaboration of Henry Purcell's *Funeral Music for Queen Mary* (1992)." DMA diss., University of California, Los Angeles, 2009.
- Evans, Lee. "Morton Gould: His Life and Music." EdD diss., Columbia University Teachers College, 1978.

- Fannin, Karen. "Fanfare Ritmico." In *Teaching Music Through Performance in Band: Volume 9*, edited by Richard Miles, 894-900. Chicago: GIA Publications, 2013.
- Fennell, Frederick. *Time and the Winds*. Kenosha, WI: G. LeBlanc Company, 1954.
- Flanigan, Sean. "Santa Fe Saga." In *Teaching Music Through Performance in Band: Volume 4*, edited by Richard Miles, 673-9. Chicago: GIA Publications, 2002.
- Frayne, John. "Wind Symphony, trumpets shine for premiere of concerto." *News Gazette*, April 11, 2013, accessed February 19, 2016. <http://www.news-gazette.com/arts-entertainment/local/2013-04-11/john-frayne-wind-symphony-trumpets-shine-premiere-concerto.html>.
- Gabriel, Arnald. "Conflict and Passion in Morton Gould's *Jericho*: An Interpretive Analysis." *The Instrumentalist* 49, no. 6 (January 1995): 24-28.
- Gagne, Cole and Tracy Caras. "Henry Brant." In *Soundpieces: Interviews with American Composers*, 69-86. Metuchen, NJ: Scarecrow Press, 1982.
- Gann, Kyle. "isn't that spatial?" In *Music Downtown: Writings from the Village Voice*, 253-255. Berkeley: University of California Press, 2006.
- Garofalo, Robert J. "Mini-Suite: Instructional Unit." In *Instructional Designs for Middle/Junior High School Band*, 109-126. Ft. Lauderdale, FL: Meredith Music Publications, 1995.
- Gilbert, Jay Warren. "An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit; A Replication and Update." DMA diss., Northwestern University, 1993.
- Goodman, Peter W. *Morton Gould: American Salute*. Portland, OR: Amadeus Press, 2000.
- Gould, Morton. "The Sound of a Band." *Music Educators Journal* 48 (April-May 1962): 36-47.
- Hampton, Kevin. "George Theophilus Walker as Composer and Pianist: A Biography and Discussion of His Stylistic Evolution as Seen in Selected Works for Solo Piano." DMA thesis, University of Maryland, 1994.
- Hansen, Richard K. *The American Wind Band: A Cultural History*. Chicago: GIA Publications, 2005.
- Harley, Maria Anna. "An American in Space: Henry Brant's 'Spatial Music'." *American Music* 15, no. 1 (Spring 1997): 70-92.

- Hoek, David J. *Steve Reich: a Bio-Bibliography*. Westport, CN: Greenwood Press, 2002.
- Holland, Bernard, "Review/Music: Four Bands A-Playing At the Pool," *New York Times*, August 25, 1992, accessed January 8, 2015, <http://www.nytimes.com/1992/08/25/arts/review-music-four-bands-a-playing-at-the-pool.html>.
- Hopkins, Stephen. "Analysis: Gunther Schuller's *In Praise of Winds*." *Journal of Band Research* 24, no. 1 (Fall 1988): 28-43.
- Johnson, Timothy A. "Harmonic Vocabulary in the Music of John Adams: A Hierarchical Approach." *Journal of Music Theory* 37, no. 1 (1993): 117-156.
- Kenny, William. "Rediscovering Morton Gould's *Family Album Suite* for Band. *The Instrumentalist* 54, no. 6 (January 2000): 18-25.
- Kernis, Aaron Jay. "Aaron Jay Kernis on 'a Voice, a Messenger.'" New York Philharmonic, YouTube. Posted August 5, 2010. Accessed February 19, 2016. <https://www.youtube.com/watch?v=OAP0sDL0BUk>.
- Kim, Do Young. "A Structural Analysis and Selected Aspects of Performance of *Gazebo Dances* for Piano Four Hands by John Corigliano." DMA diss., University of North Texas, 2008.
- Koch, Christopher. "John Corigliano" In *A Composer's Insight: Thoughts, Analysis, and Insight on Contemporary Masterpieces for Wind Band: Volume 3*. Edited by Timothy Salzman, 84-112. Galesville, MD: Meredith Music Publications, 2012.
- Kohlenberg, Kenneth. "'In Praise of Winds,' Symphony for Large Wind Orchestra." In *Teaching Music Through Performance in Band: Volume 3*, edited by Richard Miles, 698-705. Chicago: GIA Publications, 2000.
- Kozinn, Allan. "Celebrating Morton Gould With His Music." *New York Times*, March 21, 1996. Accessed February 27, 2016. <http://www.nytimes.com/1996/03/21/nyregion/celebrating-morton-gould-with-his-music.html>.
- Kuk-Bonora, Jennifer. "Paul Moravec: Polystylism in *Cool Fire* (2001)." DMA diss., University of Nevada, Las Vegas, 2013.
- Mahr, Timothy Jon. "An Annotated Bibliography and Performance Commentary of the Works for Concert Band and Wind Orchestra by Composers Awarded the Pulitzer Prize in Music 1943-1992, and a List of Their Works for Chamber Wind Ensemble." DMA diss., University of Iowa, 1995.



- May, Thomas, ed. *The John Adams Reader: Essential Writings on an American Composer*. Pompton Plains, NJ: Amadeus Press, 2006.
- McCallum, Wendy. "Scamp." In *Teaching Music Through Performance in Band: Volume 8*, edited by Richard Miles, 1125-33. Chicago: GIA Publications, 2011.
- McCutchan, Ann. *The Muse That Sings: Composers Speak About the Creative Process*. New York City: Oxford University Press, 1999.
- McKinney, Donald. "Jennifer Higdon." In *Women of Influence in Contemporary Music*, edited by Michael K. Slayton, 141-189. Lanham, MD: Scarecrow Press, 2011.
- Mead, Julia C. "Living Out the Pulitzer Fantasy," *New York Times*, May 30, 2004, accessed February 14, 2016, [http://www.nytimes.com/2004/05/30/nyregion/music-living-out-the-pulitzer-fantasy.html?\\_r=0](http://www.nytimes.com/2004/05/30/nyregion/music-living-out-the-pulitzer-fantasy.html?_r=0).
- Mullins, Joe Barry. "A Comparative Analysis of Three Symphonies for Band." *Journal of Band Research* 6, no. 1 (Fall 1969): 17-28.
- . "Morton Gould: *Symphony for Band* (Part I)." *Journal of Band Research* 4, no. 2 (Spring 1968): 24-35.
- . "Morton Gould: *Symphony for Band* (Part II)." *Journal of Band Research* 5, no. 1 (Autumn 1968): 29-47.
- . "Three Symphonies for Band by American Composers." EdD diss., University of Illinois at Urbana-Champaign, 1967.
- Neidig, Kenneth L. "American Salute: An Interview with Morton Gould." *The Instrumentalist* 33, no. 3 (October 1978): 19-22.
- Nelson, Ryan. "Canvas." In *Teaching Music Through Performance in Band: Volume 4*, edited by Richard Miles, 755-63. Chicago: GIA Publications, 2002.
- . "Octatonic Pitch Structure and Motivic Organization in George Walker's *Canvas* for Wind Ensemble, Voices, and Chorus." DMA diss., University of North Texas, 2003.
- Newlin, Dika. "Review of Concertette for Viola and Band by Morton Gould." *Pan Pipes* 52, no. 2 (January 1960): 30.
- Newman, Philip. "Jamaica celebrated centennial for downtown LIRR station." *TimesLedger*, November 2, 2013, accessed February 5, 2016. [http://www.timesledger.com/stories/2013/44/jamaicastation\\_all\\_2013\\_11\\_01\\_q.html](http://www.timesledger.com/stories/2013/44/jamaicastation_all_2013_11_01_q.html).

- Newsom, Jon. "Gunther Schuller on Edward Steuermann and Schuller's *Symphony for Brass*." Accessed February 27, 2016. <https://memory.loc.gov/ammem/collections/moldenhauer/2428150.pdf>.
- Olfert, Warren D. "An Analysis of John Corigliano's *Gazebo Dances for Band*." *Journal of Band Research* 29, no. 1 (Fall 1993): 25-42.
- Ostling, Jr., Acton. "An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit." PhD diss., University of Iowa, 1978.
- Oteri, Frank J. "Melinda Wagner: It's Just Who I Am." *NewMusicBox*, June 1, 2015. Accessed February 18, 2016. <http://www.newmusicbox.org/articles/melinda-wagner-its-just-who-i-am/>.
- Paré, Craig. "Ballad for Band." In *Teaching Music Through Performance in Band: Volume 3*, edited by Richard Miles, 990-5. Chicago: GIA Publications, 2000.
- Phillips, Harvey. "Morton Gould: Musical Citizen." *The Instrumentalist* 41, no. 12 (July 1987): 10-16.
- Prindl, Frank Joseph. "A Study of Ten Original Compositions for Band Published in America Since 1946." EdD diss., Florida State University, 1956.
- Raines, Robert. *Composition in the Digital World: Conversations with 21<sup>st</sup>-Century American Composers*. New York: Oxford University Press, 2015.
- Rand, Catherine A. "Christopher Rouse." In *A Composer's Insight: Thoughts, Analysis, and Insight on Contemporary Masterpieces for Wind Band: Volume 5*. Edited by Timothy Salzman, 183-96. Galesville, MD: Meredith Music Publications, 2012.
- Rehrig, William H. *Heritage Encyclopedia of Band Music*. Accessed January 2, 2016. [www.hebm.info](http://www.hebm.info).
- Reich, Steve. "Texture-Spaces-Survival." *Perspectives of New Music* 26, no. 2 (Summer 1988): 272-80.
- . *Writings on Music, 1965-2000*. Cary, NC, USA: Oxford University Press, 2002.
- Renshaw, Jeffrey. "Wolf Rounds." In *Teaching Music Through Performance in Band: Volume 7*, edited by Richard Miles, 990-5. Chicago: GIA Publications, 2009.
- Reynish, Tim. "Eastman Wind Ensemble Fiftieth Anniversary Reminiscences." *Tim Reynish*, May 2009. Accessed February 13, 2016. <http://www.timreynish.com/conferences/eastman-2002.php>.

- Reynolds, H. Robert. "Repertoire Is the Curriculum." *Music Educators Journal* 87, no. 1 (July 2000): 31-33.
- Reynolds, H. Robert, Eugene Corporon, Allan McMurray, Stanley DeRusha, and Robert Grechesky. *Wind Ensemble Literature*. Madison, WI: University of Wisconsin Bands, 1975.
- Ripley, James C. "Morton Gould's *Mini-Suite*: A Performance Analysis." *The Instrumentalist* 53, no. 6 (January 1998): 27-30.
- . "Pulitzer Prize Composers Contributions to Band and Wind Ensemble Literature." *Journal of Band Research* 35, no. 1 (Fall 1999): 1-12.
- Sakamoto, Leo Genki. "A Discussion of Performance Practice Issues in Steven Stucky's *Fanfares and Arias*." DMA diss., University of California, Los Angeles, 2012.
- Salvage, David. "How Christopher Rouse Does His Thing." *Sequenza 21*, March 22, 2007. Accessed February 22, 2016. <http://www.sequenza21.com/2007/03/how-christopher-rouse-does-his-thing/>.
- Schick, Steven. "The Newness of David Lang." *Chamber Music Magazine* 26, no. 5 (September/October 2009): 58-60.
- Schiller, Nathan. "Composer David Lang Thinks the Pulitzer Prize is Creepy, Would Rather Bang On A Can." *Tablet Magazine*, June 20, 2014. Accessed February 17, 2016. <http://www.tabletmag.com/jewish-arts-and-culture/music/176264/david-lang>.
- Schneider, Mary K. "Circus Maximus: Symphony No. 3 for Large Wind Ensemble." In *Teaching Music Through Performance in Band: Volume 6*, edited by Richard Miles, 762-74. Chicago: GIA Publications, 2007.
- Schueller, Rodney C. "Gazebo Dances for Band." In *Teaching Music Through Performance in Band: Volume 2*, edited by Richard Miles, 598-605. Chicago: GIA Publications, 1998.
- Schuller, Gunther. *Gunther Schuller: A Life in Pursuit of Music and Beauty*. Eastman Studies in Music. Rochester, NY: University of Rochester Press, 2011.
- . "Meditation." In *The College and University Band*. Edited by David Whitwell and Acton Ostling, Jr., 247-255. Reston, VA: Music Educators National Conference, 1977.
- . *Musings: The Musical Worlds of Gunther Schuller, A Collection of his Writings*. Edited by Bruce Creditor. New York: Oxford University Press, 1986.

- . “On Winged Flight.” *The Instrumentalist* 45, no. 5 (December 1990): 32, 34, 73-6.
- Scott, Ronald David. “Band Music of Morton Gould.” PhD diss., Texas Tech University, 1997.
- Shulman, Laurie. “Christopher Rouse: An Overview.” *Tempo* 199 (January 1997): 2-8.
- Stewart, Marian. “An Interview with Jennifer Higdon.” *WASBE Journal*, 14 (2007): 105-110.
- . “Jennifer Higdon.” In *A Composer’s Insight: Thoughts, Analysis, and Insight on Contemporary Masterpieces for Wind Band: Volume 5*. Edited by Timothy Salzman, 117-41. Galesville, MD: Meredith Music Publications, 2012.
- Stone, Thomas. “Symphony for Band: ‘West Point.’” In *Teaching Music Through Performance in Band: Volume 1*, 2<sup>nd</sup> ed., edited by Richard Miles, 942-51. Chicago: GIA Publications, 2010.
- Stotter, Douglas. “Chorus of Light.” In *Teaching Music Through Performance in Band: Volume 8*, edited by Richard Miles, 977-984. Chicago: GIA Publications, 2011.
- Stucky, Steven. *Lutoslawski and His Music*. Cambridge: Cambridge University Press, 2009.
- Sykes, Debra. “Henry Brant: Spatialman.” *Musicworks* 64 (Spring 1996): 42-48.
- Teachout, Terry. “The New Tonalists.” *Commentary* 104, no. 6 (December 1997): 53-57.
- Terry, Mickey Thomas. “An Interview with George Walker.” *Musical Quarterly* 84, no. 3 (Fall 2000): 372-388.
- Towner, Clifford N. “An Evaluation of Compositions for Wind Band According to Specific Criteria of Serious Artistic Merit: A Second Update.” DMA diss., University of Nebraska, 2011.
- Traficante, Debra Lee. “An Analysis of John Adams' Grand Pianola Music.” DMA diss., University of Oklahoma, 2010.
- Ward, Jordan. “Q and A with award-winning composer Aaron Jay Kernis.” *Daily Illini*, April 2, 2013, accessed February 19, 2016. <http://www.dailyillini.com/article/2013/04/q-and-a-with-award-winning-composer-aaron-jay-kernis>.

Weaver, Michael Alan. "An Annotated Bibliography of Works by Pulitzer Prizewinning Composers for Solo Viola, Viola with keyboard, and Viola with Orchestra." DM diss., Florida State University, 2003.

Whitwell, David. *A Concise History of the Wind Band*. 2nd ed. Edited by Craig Dabelstein. The History and Literature of the Wind Band and Wind Ensemble Series. Austin, TX: Whitwell Publications, 2010.

## DISCOGRAPHY

- Adams, John. "Grand Pianola Music" on *Absolute Jest*. Conducted by John Adams. San Francisco Symphony. SFS Media 0063, 2015. CD.
- . "Grand Pianola Music" on *Adams/Lang*. Conducted by Stephen Mosko. Netherlands Wind Ensemble. Chandos 9363, 1995. CD.
- . "Grand Pianola Music" on *Chamber Symphony/Grand Pianola Music*. Conducted by John Adams. London Sinfonietta. Nonesuch 79219-2, 1994. CD.
- . "Grand Pianola Music" on *Grand Pianola Music*. Conducted by Ransom Wilson. Solisti New York. EMI CDC-7 47331-2, 2002. CD.
- Brant, Henry. "An American Requiem" on *Bicentennial Odyssey, Vol. 2*. Conducted by Robert Austin Boudreau. American Wind Symphony Orchestra. AWS 103, 1976. LP.
- . "Ceremony" on *The Henry Brant Collection: Volume 9*. Conducted by Nicole A. Paiement. University of California, Santa Cruz Orchestra. Innova 416, 2008. CD.
- . "A Plan of the Air" on *The Henry Brant Collection: Volume 1*. Conducted by W. Larry Brentzel and Henry Brant. University of Wisconsin-River Falls Symphony Band. Innova 408, 2005. CD.
- . "Verticals Ascending" on *Winds of Change*. Conducted by John Paynter. Northwestern University Symphonic Wind Ensemble. New World Records 80211, 1997. CD.
- Corigliano, John. "Gazebo Dances" on *Circus Maximus*. Conducted by Jerry Junkin. University of Texas Wind Ensemble. Naxos American Classics 8.559601, 2009. CD.
- . "Gazebo Dances" on *dances with winds*. Conducted by Clark Rundell. Royal Northern College of Music. Chandos 10284, 2005. CD.
- . "Gazebo Dances" on *dialogues and entertainments*. Conducted by Eugene Migliaro Corporon. North Texas Wind Symphony. Klavier 11083, 1997. CD.
- . "Symphony No. 3, 'Circus Maximus'" on *Circus Maximus*. Conducted by Jerry Junkin. University of Texas Wind Ensemble. Naxos American Classics 8.559601, 2009. CD.
- Gould, Morton. "Adeste Fidelis" on *A Musical Christmas*. Conducted by Morton Gould. New Philharmonia Orchestra. RCA 7931, 1988. CD.

- . “Adeste Fidelis” on *The Little Drummer Boy: Christmas Favorites*. Conducted by Morton Gould. New Philharmonia Orchestra. RCA Victor 09026-61837-2, 1993. CD.
- . “American Ballads” on *The Compositions of Morton Gould*. Conducted by Frank Wickes. University of Florida Symphonic Band. Golden Crest ATH 5067. 1980. LP.
- . “American Ballads” on *Gould: American Ballads – Foster Gallery – American Salute*. Conducted by Theodore Kuchar. National Symphony Orchestra of Ukraine. Naxos American Classics 8.559005. 2000. CD.
- . “American Symphonette No. 2: Pavanne” on *Beachcomber*. Conducted by Frederick Fennell. Dallas Wind Symphony. Reference Recordings RR-62CD, 1994. CD.
- . “American Symphonette No. 2: Pavanne” on *Heritage I – The Music of Morton Gould*. Conducted by Cpt. Steven Grimo. United States Air Force Air Education and Training Command Band of the West. 1998. CD.
- . “American Symphonette No. 2: Pavanne” on *Morton Gould*. Conducted by Gerard Schwarz. Seattle Symphony Orchestra. Naxos American Classics 8.559715, 2012. CD.
- . “Ballad” on *American Concert Band Masterpieces*. Conducted by Frederick Fennell. Eastman Wind Ensemble. Naxos Classical Archives 9.81002. 2012. CD.
- . “Ballad” on *American Originals*. Conducted by Col. Lowell Graham. United States Air Force Heritage of America Band. Klavier K11188. 2011. CD.
- . “Ballad for Band” on *Morton Gould: An American Salute*. Conducted by Col. Michael J. Colburn. The President’s Own United States Marine Band. 2012. CD.
- . “Ballad for Band” on *Heritage I – The Music of Morton Gould*. Conducted by Cpt. Steven Grimo. United States Air Force Air Education and Training Command Band of the West. 1998. CD.
- . “Ballad for Band” on *Symphonic Songs for Band*. Conducted by Frederick Fennell. Tokyo Kosei Wind Orchestra. Kosei KOCD-3562, 1987. CD.
- . “Ballad for Band” on *Tributes*. Conducted by Eugene Migliaro Corporon. North Texas Wind Symphony. Klavier K11070. 1995. CD.

- . “Battle Hymn of the Republic” on *Brass and Percussion*. Conducted by Morton Gould. Morton Gould and his Symphonic Band. RCA Victor 66371, 2005. CD.
- . “Battle Hymn of the Republic” on *Morton Gould Conducts the Marches of Morton Gould*. Conducted by Morton Gould. Knightsbridge Symphonic Band. EMG Classical, 2012. CD.
- . “Big City Blues” on *Morton Gould: Blues in the Night*. Conducted by Morton Gould. Morton Gould and his Orchestra. RCA Victor 68477, 1996. CD.
- . “Centennial Symphony – I. Fiesta” on *Heritage I – The Music of Morton Gould*. Conducted by Cpt. Steven Grimo. United States Air Force Air Education and Training Command Band of the West. 1998. CD.
- . “Cheers” on *The Compositions of Morton Gould*. Conducted by Frank Wickes. University of Florida Symphonic Band. Golden Crest ATH 5067. 1980. LP.
- . “Concertette for Viola and Band” on *20<sup>th</sup> Century Music for Viola*. Conducted by Arthur Winograd. Performed by Emanuel Vardi. M-G-M Wind Band. KlassicHaus KHCD-2012-067, 2012. CD.
- . “Dixie” on *Brass and Percussion*. Conducted by Morton Gould. Morton Gould and his Symphonic Band. RCA Victor 66371, 2005. CD.
- . “Dixie” on *Morton Gould: An American Salute*. Conducted by Col. Michael J. Colburn. The President’s Own United States Marine Band. 2012. CD.
- . “Dixie” on *Morton Gould: Doubling in Brass*. Conducted by Morton Gould. Morton Gould and his Symphonic Band. RCA Victor LM-2308, 1959. LP.
- . “Family Album Suite” on *Family Album*. Conducted by Lt. Col. Michael J. Colburn. United States Marine Band. 2005. CD.
- . “Family Album Suite” on *Our Band Heritage, Vol. 27: Morton Gould*. Conducted by Ronald Demkee. The Allentown Band. Allentown Band AMP 2D059, 2014. CD.
- . “Fanfare for Freedom” on *Derivations*. Conducted by Scott Weiss. University of Kansas Wind Ensemble. Naxos Wind Band Classic 8.572629, 2011. CD.
- . “Fanfare for Freedom” on *Heritage to Horizons*. Conducted by Major Douglas Monroe. The United States Air Force Heritage of America Band. Altissimo 61812, 2010. CD.



- . “Fanfare for Freedom” on *Lost Vegas*. Conducted by Thomas G. Leslie. UNLV Wind Orchestra. Klavier Records K11195, 2013. CD.
- . “Fanfare for Freedom” on *The Compositions of Morton Gould*. Conducted by Frank Wickes. University of Florida Symphonic Band. Golden Crest ATH 5067, 1980. LP.
- . “Fanfare for Freedom” on *The Sun Will Rise Again*. Conducted by Bradley Genevro. Messiah College Wind Ensemble. Klavier Records K 11208, 2016. CD.
- . “Fanfare for Freedom” on *Winds of a Higher Order*. James F. Keene, conductor. University of Illinois Wind Symphony. Mark Custom MCD-4722, 2003. CD.
- . “The First Noël” on *A Musical Christmas Tree*. Conducted by Morton Gould. New Philharmonia Orchestra. RCA 7931, 1988. CD.
- . “Formations” on *Morton Gould*. Conducted by Gerard Schwarz. Seattle Symphony Orchestra. Naxos American Classics 8.559715, 2012. CD.
- . “Formations” on *Morton Gould Conducts the Marches of Morton Gould*. Knightsbridge Symphonic Band. EMG Classical, 2012. CD.
- . “Fourth of July” on *Brass and Percussion*. Conducted by Morton Gould. Morton Gould and his Symphonic Band. RCA Victor 66371, 2005. CD.
- . “Fourth of July” on *2007 WASBE Killarney, Ireland: University of Louisville Wind Ensemble*. Conducted by Frederick Speck. University of Louisville Wind Ensemble. Mark Custom 7214-MCD, 2007. CD.
- . “Holocaust Suite” on *Echoes of the Holocaust*. Conducted by Andrew Boysen, Jr. University of New Hampshire Wind Symphony. Mark Records 9050-MCD, 2011. CD.
- . *Holocaust: The Story of the Family Weiss*. Conducted by Morton Gould. National Philharmonic Orchestra. RCA Red Seal RL12785, 1978. LP.
- . “Holocaust Theme” and “Elegy” on *Morton Gould*. Conducted by Gerard Schwarz. Seattle Symphony Orchestra. Naxos American Classics 8.559715, 2012. CD.
- . “Home for Christmas” on *A Musical Christmas Tree*. Conducted by Morton Gould. New Philharmonia Orchestra. RCA Victor 7931-2, 1988. CD.
- . “Horseless Carriage Galop” on *Americana*. Conducted by Commander Lewis J. Buckley. United States Coast Guard Band. Altissimo 60832, 2008. CD.

- . “Hymnal on ‘We Shall Overcome’” on *Canvases*. Conducted by Eugene Migliaro Corporon. North Texas Wind Symphony. GIA WindWorks CD-961. 2014. CD.
- . “Jericho Rhapsody” on *Derivations*. Conducted by Scott Weiss. University of Kansas Wind Ensemble. Naxos Wind Band Classic 8.572629, 2011. CD.
- . “Jericho Rhapsody” on *Morton Gould: An American Salute*. Conducted by Col. Michael J. Colburn. The President’s Own United States Marine Band. 2012. CD.
- . “Jericho Rhapsody” on *The Begian Years: Volume XVII*. Conducted by Harry Begian. University of Illinois Symphonic Band. Mark Custom 4887-MCD, 2004. CD.
- . “Jericho Rhapsody” on *Wind Band Masterworks, Vol. 4*. Conducted by Timothy Rhea. Texas A&M University Wind Symphony. Mark Custom 7264-MCD, 2007. CD.
- . “Jingle Bells” on *Holiday Fanfare*. Conducted by Lieutenant Kenneth W. Megan. United States Coast Guard Band. Altissimo 75442270772, 2008. CD.
- . “Mini-Suite” on *Distinguished Music for the Developing Band, Volume 7*. Conducted by William Berz. Rutgers Wind Ensemble. Mark Custom 6947-MCD, 2012. CD.
- . “Mini-Suite” on *Teaching Music Through Performance in Band: Volume 1, Grades 2-3*. Conducted by Eugene Corporon. North Texas Wind Symphony. GIA CD-418, 1998. 3 CDs.
- . “O Little Town of Bethlehem/Away in a Manger” on *A Musical Christmas Tree*. Conducted by Morton Gould. New Philharmonia Orchestra. RCA Victor 7931-2, 1988. CD.
- . “Old Romance” and “Horseless Carriage Galop” on *Heritage I – The Music of Morton Gould*. Conducted by Cpt. Steven Grimo. United States Air Force Air Education and Training Command Band of the West. 1998. CD.
- . “Pavanne” on *Made in America*. Conducted by Lt. Leonel Pena. United States Army Ground Forces Band. Altissimo ALT 70902, 2012. CD.
- . “Pavanne” on *Our Band Heritage, Vol. 27: Morton Gould*. Conducted by Ronald Demkee. The Allentown Band. Allentown Band AMP 2D059, 2014. CD.

- . “Prisms” on *Band Program 9*. Conducted by Acton Ostling, Jr. University of Maryland Symphony Band. Educational Record Reference Library BP 109, 1968. LP.
- . “Quotations” on *The Choral Music of Morton Gould: Time and the River*. Conducted by John Daly Goodwin. New York Choral Society and New York Choral Society Orchestra. Classics 37026-2, 1991. CD.
- . “Saint Lawrence Suite” on *Derivations*. Conducted by Scott Weiss. University of Kansas Wind Ensemble. Naxos Wind Band Classic 8.572629, 2011. CD.
- . “Saint Lawrence Suite” on *Morton Gould: Doubling in Brass*. Conducted by Morton Gould. Morton Gould and His Symphonic Band. RCA Victor Red Seal LM-2308, 1959. LP.
- . “Santa Fe Saga” on *American Journeys*. Conducted by Captain Kenneth W. Megan. United States Coast Guard Band. Klavier KCD-11194, 2013. CD.
- . “Santa Fe Saga” on *Fiesta!*. Conducted by Howard Dunn. Dallas Wind Symphony. Reference Recordings RR-38CD, 1991. CD.
- . “Santa Fe Saga” on *Wind Band Masterworks, Vol. 6*. Conducted by Timothy Rhea. Texas A&M University Wind Symphony. Mark Custom 50546-MCD, 2014. CD.
- . “Saratoga Quickstep on ‘The Girl I Left Behind Me’” on *Heritage I – The Music of Morton Gould*. Conducted by Cpt. Steven Grimo. United States Air Force Air Education and Training Command Band of the West. 1998. CD.
- . “Saratoga Quickstep” on *Morton Gould: An American Salute*. Conducted by Col. Michael J. Colburn. The President’s Own United States Marine Band. 2012. CD.
- . “Serenade of Carols” on *Holiday Fanfare*. Conducted by Lieutenant Kenneth W. Megan. United States Coast Guard Band. Altissimo 75442270772, 2008. CD.
- . “Serenade of Carols” on *A Musical Christmas Tree*. Conducted by Morton Gould. New Philharmonia Orchestra. RCA Victor 7931-2, 1988. CD.
- . “Silent Night” on *A Musical Christmas Tree*. Conducted by Morton Gould. New Philharmonia Orchestra. RCA 7931, 1988. CD.
- . “Silent Night” on *The Little Drummer Boy: Christmas Favorites*. Conducted by Morton Gould. New Philharmonia Orchestra. RCA Victor 09026-61837-2, 1993. CD.

- . “Symphony for Band” on *The Compositions of Morton Gould*. Conducted by Frank Wickes. University of Florida Symphonic Band. Golden Crest ATH 5067. 1980. LP.
- . “Symphony for Band, West Point” on *Morton Gould: An American Salute*. Conducted by Col. Michael J. Colburn. The President’s Own United States Marine Band. 2012. CD.
- . “Symphony for Band ‘West Point’” on *When the Trumpets Call*. Conducted by H. Dwight Satterwhite. University of Georgia Wind Symphony. Summit Records 247, 2001. CD.
- . “Symphony No. 4 ‘West Point’” on *Derivations*. Conducted by Scott Weiss. University of Kansas Wind Ensemble. Naxos Wind Band Classic 8.572629, 2011. CD.
- . “Symphony No. 4 ‘West Point’” on *Gould: West Point*. Conducted by Frederick Fennell. Eastman Wind Ensemble. Mercury Living Presence 434320, 1992. CD.
- . “Symphony No. 4 ‘West Point’” on *Memorials*. Conducted by Eugene Migliaro Corporon. Cincinnati Wind Symphony. Klavier K11042, 2000. CD.
- . “Symphony No. 4 ‘West Point’” on *Teaching Music Through Performance in Band: Volume 1, Grade 6*. Conducted by Eugene Corporon. North Texas Wind Symphony. GIA CD-818, 2009. 4 CDs.
- . “Yankee Doodle” on *Morton Gould: An American Salute*. Conducted by Col. Michael J. Colburn. The President’s Own United States Marine Band. 2012. CD.
- Higdon, Jennifer. “Fanfare Ritmico” on *Pathways*. Conducted by Eugene Migliaro Corporon. North Texas Wind Symphony. GIA CD-987. 2015. CD.
- . “Fanfare Ritmico” on *American Portraits*. Conducted by Paavo Jarvi. Cincinnati Symphony Orchestra. Fanfare Cincinnati CSOM 945. 2011. CD.
- . “Kelly’s Field” on *2006 Midwest Clinic: Musashino Academia Wind Ensemble (Japan)*. Conducted by Ray Cramer. Musashino Academia Wind Ensemble. Mark Custom 6775-MCD, 2006. CD.
- . “Mysterium” on *In the World of Spirits*. Conducted by Scott A. Stewart. Emory Symphonic Winds. Naxos Wind Band Classics 8.573002, 2012. CD.
- . “O magnum mysterium” on *All Is Bright*. Conducted by Grant Llewellyn. Handel and Haydn Society Chorus. Avie Records AV2078, 2006. CD.

- . “Oboe Concerto” on *Classic Structures*. Conducted by Michael Haithcock. Performed by Nancy Ambrose King. University of Michigan Symphony Band. Equilibrium EQ97, 2010. CD.
- . “Percussion Concerto” on *Alsop conducts MacMillan, Adès & Higdon*. Conducted by Marin Alsop. Performed by Colin Currie. London Philharmonic Orchestra. LPO-0035. 2008. CD.
- . “Percussion Concerto” on *Elements*. Conducted by Lt. Col. Jason K. Fettig. Performed by MGySgt Christopher Rose. The President’s Own United States Marine Band. 2015. CD.
- . “Percussion Concerto” on *Point Blank*. Conducted by Daniel Belongia. Performed by Ben Stiers. Illinois State University Wind Symphony. Naxos Wind Band Classics 8.573334, 2014. CD.
- . “Percussion Concerto” on *Revelations*. Conducted by Eugene Migliaro Corporon. Performed by Mark Ford. North Texas Wind Symphony. GIA CD-843. 2011. CD.
- . “Rhythm Stand” on *Distinguished Music for the Developing Band, Volume 6*. Conducted by William Berz. Rutgers Wind Ensemble. Mark Custom 6676-MCD, 2012. CD.
- . “Rhythm Stand” on *Teaching Music Through Performance in Band: Volume 6, Grades 2-3*. Conducted by Eugene Corporon. North Texas Wind Symphony. GIA CD-683, 2007. 3 CDs.
- . “Soprano Sax Concerto” on *Dragon Rhyme*. Conducted by Glenn Adsit. Performed by Carrie Koffman. The Hartt School Wind Ensemble. Naxos Wind Band Classics 8.572889, 2012. CD.
- Lang, David. “cheating, lying, stealing” on *bang on a can*. Bang On a Can All-Stars. Sony Classical SK 62254, 1996. CD.
- . “cheating, lying, stealing” on *Pierced*. Conducted by Gil Rose. Boston Modern Orchestra Project. Naxos American Classics 8.559615, 2008. CD.
- Puts, Kevin. “Charm” on *2013 Midwest Clinic: Clear Creek High School Wind Ensemble*. Conducted by Daniel Cuevas. Recorded with the Clear Creek Wind Ensemble on December 20, 2013. Mark Custom 50858-MCD, 2013. CD.

- Reich, Steve. "Music for a Large Ensemble" on *Steve Reich: Octet/Music for a Large Ensemble/Violin Phase*. Steve Reich Ensemble. ECM New Series 1168, 1988. CD.
- . "Music for a Large Ensemble" on *Triple Quartet*. Conducted by Alan Pierson. Alarm Will Sound and Ossia. Nonesuch 79546, 2001. CD.
- Rouse, Christopher. "Wolf Rounds" on *Starry Crown*. Conducted by Jerry Junkin. University of Texas Wind Ensemble. Longhorn Music 2012002, 2013. CD.
- . "Wolf Rounds" on *Wolf Rounds*. Conducted by Gary Green. University of Miami Frost Wind Ensemble. Naxos Wind Band Classics 8.572439, 2010. CD.
- Schuller, Gunther. "Blue Dawn Into White Heat" on *Blue Dawn into White Heat*. Conducted by Craig Kirchhoff. University of Minnesota Symphonic Wind Ensemble. Innova 517, 1998. 2 CDs.
- . "Eine Kleine Posaunenmusik" on *A Little Trombone Music*. Conducted by Gunther Schuller. Performed by John Swallow. Contemporary Chamber Ensemble. GM Recordings 2009, 1985. LP.
- . "Eine Kleine Posaunenmusik" on *American Trombone Concertos*. Conducted by James DePreist. Performed by Christian Lindberg. Malmö Symphony Orchestra. BIS 628, 1993. CD.
- . "Eine Kleine Posaunenmusik" on *Music for Joyful Occasions*. Conducted by Donald DeRoche. Performed by Charles Vernon. DePaul University Wind Ensemble. Albany TROY1006, 2008. CD.
- . "In Praise of Winds, for band (Symphony No. 3)" on *Déjà Vu*. Conducted by Charles Peltz. New England Conservatory Wind Ensemble. Mode Records 125, 2003. CD.
- . "On Winged Flight" on *American Music for Winds*. Conducted by Robert Levy. The Lawrence University Wind Ensemble. Mark Custom 1302-MCD, 1993. CD.
- . "On Winged Flight" on *on winged flight*. The United States Air Force Band and Singing Sergeants. Altissimo 75442252642, 2010. CD.
- . "On Winged Flight" on *1991 Texas Music Educators Association (TMEA) Suncircles*. Conducted by Michael Haithcock. Baylor University Wind Ensemble. Mark Custom TMEA91MCD-3, 1991. CD.
- . "Song and Dance" on *Waking Winds*. Conducted by Frederick Harris, Jr. Performed by Young-Nam Kim. MIT Wind Ensemble. Innova 621, 2004. CD.

- . “Symphony for Brass and Percussion, Op. 16” on *American Tribute*. Conducted by Gunther Schuller. Summit Brass. Summit Records 127, 1995. CD.
- . “Symphony for Brass and Percussion, Op. 16” on *The 20<sup>th</sup> Century Album*. Conducted by Elgar Howarth. The Philip Jones Brass Ensemble. Decca 470501, 2002. CD.
- . “Tribute To Rudy Wiedoeft” on *Ted Hegvik: The Legend of Rudy Wiedoeft*. Conducted by Gunther Schuller. Performed by Ted Hegvik. Michigan State University Wind Ensemble. Et Cetera Productions CD2138, 1995. CD.
- Stucky, Steven. “Fanfares and Arias” on *Music for Wind Ensemble*. Conducted by Michael Haithcock. Baylor University Wind Ensemble. Albany Records TROY257, 1997. CD.
- . “Funeral Music for Queen Mary” on *Blue Dawn into White Heat*. Conducted by Craig Kirchoff. University of Minnesota Symphonic Wind Ensemble. Innova 517, 1998. 2 CDs.
- . “Funeral Music for Queen Mary” on *Emblems*. Conducted by Col. Timothy Foley. United States Marine Band. Altissimo 75442260892. 2004. CD.
- . “Funeral Music for Queen Mary” on *Music for Wind Ensemble*. Conducted by Michael Haithcock. Baylor University Wind Ensemble. Albany Records TROY257, 1997. CD.
- . “Funeral Music for Queen Mary” on *Songs, Hymns, and Portraits*. Conducted by Frank Battisti. New England Conservatory Wind Ensemble. Albany Records TROY444, 2001. CD.
- . “Funeral Music for Queen Mary” on *2011 WASBE Chiayi City, Taiwan: The United States Coast Guard Band*. Conducted by CDR Kenneth W. Megan. United States Coast Guard Band. Mark Custom 9564-MCD, 2011. CD.
- . “Threnos” on *Music for Wind Ensemble*. Conducted by Michael Haithcock. Baylor University Wind Ensemble. Albany Records TROY257, 1997. CD.
- . “Voyages for Cello and Wind Ensemble” on *Music for Wind Ensemble*. Conducted by Michael Haithcock. Performed by Gary Hardie. Baylor University Wind Ensemble. Albany Records TROY257, 1997. CD.
- Walker, George. “Canvas” on *Time Pieces*. Conducted by Eugene Migliaro Corporon. North Texas Wind Symphony. Klavier K11122, 2000.

## SCORE BIBLIOGRAPHY

- Adams, John. *Grand Pianola Music*. New York: Associated Music Publishers, 1982.
- Brant, Henry. *500: Hidden Hemisphere*. New York: Carl Fischer, 1992.
- . *American Debate: An Antiphonal Overture*. New York: Carl Fischer, 1977.
- . *An American Requiem*. New York: Henmar Press, 1976.
- . *Bran(d)t Aan De Amstel*. New York: Carl Fischer, 1984.
- . *Ceremony*. New York: Carl Fischer, 1954.
- . *December (Dramatic Cantata with Dialogues)*. New York: Carl Fischer, 1966.
- . *Festive Eighty*. New York: Carl Fischer, 1997.
- . *Horizontals Extending*. New York: Carl Fischer, 1982.
- . *Immortal Combat*. New York: Carl Fischer, 1972.
- . *A Plan in the Air*. New York: Carl Fischer, 1975.
- . *Sixty/Seventy*. New York: Carl Fischer, 1983.
- . *Verticals Ascending: after the Rodia Towers*. New York: MCA Music, 1969.
- Corigliano, John. *Circus Maximus: Symphony No. 3 for Large Wind Ensemble*. New York: G. Schirmer, 2005.
- . *Gazebo Dances*. New York: G. Schirmer, 1973.
- Gould, Morton. *Adeste Fidelis*. New York: G & C Music, 1949.
- . *American Ballads*. New York: G. Schirmer, 1978.
- . *American Patrol*. New York: G. Schirmer, 1959.
- . *American Symphonette No. 2: Pavanne*. New York: Mills Music, 1939.
- . *Ballad for Band*. New York: G & C Music, 1947.
- . *Battle Hymn of the Republic*. New York: G & C Music, 1951.



- . *Big City Blues*. New York: G & C Music, 1953.
- . *Centennial Symphony*. New York: G. Schirmer, 1983.
- . *Cheers! A Celebration March*. New York: G. Schirmer, 1980.
- . *Concertette for Viola and Band*. New York: G & C Music, 1944.
- . *Dixie*. New York: G & C Music, 1959.
- . *Family Album Suite*. New York: G & C Music, 1951.
- . *Fanfare for Freedom*. New York: G & C Music, 1971.
- . *The First Noel*. New York: G & C Music, 1949.
- . *Formations: Suite for Marching Band*. New York: G & C Music, 1964.
- . *Holiday Music*. New York: G & C Music, 1947.
- . *Inventions*. New York: G. Schirmer, 1953.
- . *Jericho*. New York: Mills Music, 1941.
- . *Jingle Bells*. New York: G & C Music, 1949.
- . *Mini-Suite for Concert Band*. New York: G & C Music, 1968.
- . *O Little Town of Bethlehem and Away in a Manger*. New York: G & C Music, 1949.
- . *Prisms: Movements for Concert Band*. New York: G & C Music, 1962.
- . *Quotations*. New York: G. Schirmer, 1985.
- . *Remembrance Day: Soliloquy for a Passing Century*. New York: G. Schirmer, 1995.
- . *Saint Lawrence Suite*. New York: G & C Music, 1958.
- . *Santa Fe Saga*. New York: G & C Music, 1956.
- . *Serenade of Carols*. New York: G & C Music, 1949.
- . *Silent Night*. New York: G & C Music, 1949.

- . *Suite from "Holocaust"*. New York: G. Schirmer, 1980.
- . *Symphony for Band*. New York: G & C Music, 1952.
- Higdon, Jennifer. *Fanfare Ritmico*. Philadelphia, PA: Lawdon Press, 2000.
- . *Kelly's Field*. Philadelphia, PA: Lawdon Press, 2006.
- . *Mysterium*. Philadelphia, PA: Lawdon Press, 2011.
- . *Oboe Concerto*. Philadelphia, PA: Lawdon Press, 2009.
- . *Percussion Concerto*. Philadelphia, PA: Lawdon Press, 2009.
- . *Rhythm Stand*. St. Paul, MN: American Composers Forum, 2004.
- . *Road Stories*. Philadelphia, PA: Lawdon Press, 2010.
- . *Soprano Sax Concerto*. Philadelphia, PA: Lawdon Press, 2009.
- . *Wind Shear*. Philadelphia, PA: Lawdon Press, 2000.
- Kernis, Aaron Jay. *a Voice, a Messenger*. New York: AJK Music, 2013.
- Lang, David. *cheating, lying, stealing*. New York: Red Poppy, 2011.
- Moravec, Paul. *Change at Jamaica*. Verona, NJ: Subito Music, 2013.
- . *Wind Symphony*. Verona, NJ: Subito Music, 2012.
- Puts, Kevin. *Charm*. Milwaukee, WI: Hal Leonard, 2012.
- . *Chorus of Light*. Brooklyn, NY: Aperto Press, 2003.
- Reich, Steve. *Music for a Large Ensemble*. New York: Boosey & Hawkes, 1978.
- Rouse, Christopher. *Supplica*. New York: Hendon Music, 2015.
- . *Wolf Rounds*. New York: Hendon Music, 2006.
- Schuller, Gunther. *Blue Dawn Into White Heat*. Newton Centre, MA: Margun Music, 1997.

- . *Diptych for Brass Quintet and Concert Band*. New York: Associated Music Publishers, 1971.
- . *Eine Kleine Posaunenmusik*. New York: Associated Music Publishers, 1980.
- . *Fanfare to St. Louis*. Newton Centre, MA: Margun Music, 1982.
- . *Festive Music*. New York: Associated Music Publishers, 1992.
- . *In Praise of Winds*. New York: Associated Music Publishers, 1981.
- . *Meditation*. New York: Associated Music Publishers, 1965.
- . *Nature's Way*. Saint Paul, MN: American Composers Forum, 2006.
- . *On Winged Flight: A Divertimento for Band*. New York: Associated Music Publishers, 1989.
- . *Pavane (Hommage a Maurice Ravel)*. Newton Centre, MA: Margun Music, 1979.
- . *Song and Dance*. New York: Associated Music Publishers, 1990.
- . *Study in Textures*. New York: Associated Music Publishers, 1971.
- . *Symphony for Brass and Percussion, Op. 16*. New York: Malcolm Music, 1959.
- . *Tribute to Rudy Wiedoeft*. New York: United Artists Music, 1978.
- Stucky, Steven. *Concerto for Percussion and Wind Orchestra*. King of Prussia, PA: Merion Music, 2009.
- . *Fanfares and Arias*. King of Prussia, PA: Merion Music, 1994.
- . *Funeral Music for Queen Mary*. King of Prussia, PA: Merion Music, 2009.
- . *Hue and Cry*. King of Prussia, PA: Merion Music, 2010.
- . *Threnos*. King of Prussia, PA: Merion Music, 2001.
- . *Voyages*. King of Prussia, PA: Merion Music, 1988.
- Wagner, Melinda. *Scamp*. King of Prussia, PA: Theodore Presser, 2009.
- Walker, George. *Canvas*. Saint Louis, MO: MMB Music, 2000.